

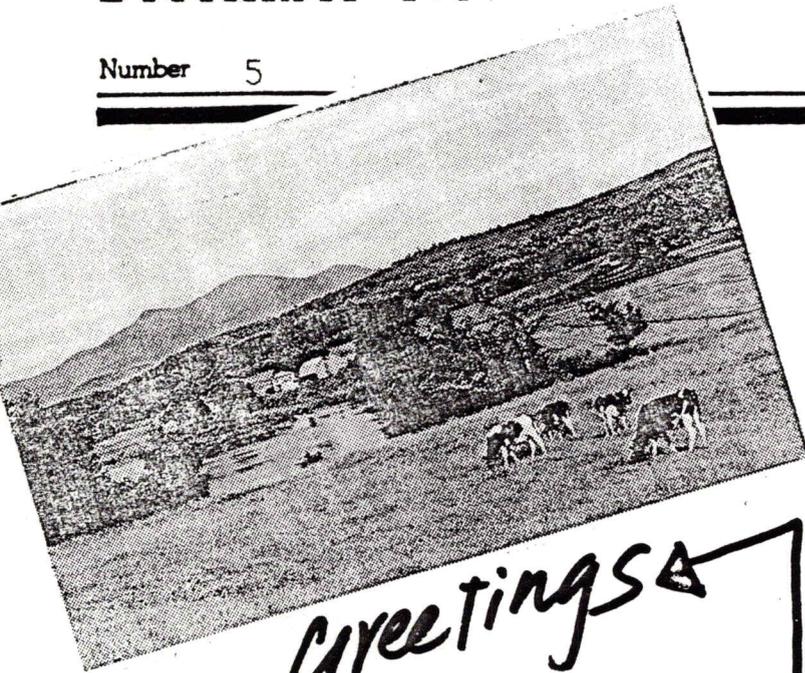
The Alliance For Cultural Democracy

BULLETIN NEW ENGLAND

December 1987

Number 5

This issue is
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design and lay-out by: Wen-ti Tsen
with special thanks to: Annie Silverman
Haymarket People's Fund
and all who contributed materials



Greetings

Our Bulletin has finally emerged- and its size reflects a few things at least: that this is a "double" issue since the West Coast group is very occupied with the conference and can't put out a West Coast Bulletin (but included here is a report on the conference organizing which is going really well); and that there is a lot going on all over the country, contrary to the often invisible status it is assigned. This was made clear when, at the opening of the fall Board meeting in Oakland, we all shared some of the news from our own lives and regions. To name a few: President Deb is starting a theatre project as a Freeze coordinator for Illinois and in her neighborhood a multi-cultural group is doing a theatre project on ill/literacy; Mark Miller's animation projects at the Kentucky Arts Council will be expanding this year from 4 to 10 and he has helped sponsor several successful eco-theater workshops in Appalachia (which train non-theater people to be actors and directors of works about their realities); Doug Paterson has been heading a theater project for Nebraskans For Peace and through it bringing together urban, rural, religious, business and peace people and he's also starting a book on social activism and theatre; Lina is now president of the Huntingdon, PA, Arts Council; Olivia Gude did 4 murals this summer; Catherine Jordan produced a film on AIDS with youth; Lincoln sails with the Bay Area Peace Navy between conference organizing meetings and working with the very successful printing collective Inkworks (they just bought their own building in Berkeley!); and on and on...

IMAGINATION III: Cultural Vision and Struggle In The 80's
A report from the Conference Planning Committee:

How do you organize a national conference in a community where almost no one has heard of the sponsoring organization? That was the problem ACD faced when we decided to hold Imagination '88 in San Francisco, home to a grand total of 8 ACD members. The solution was to form a small conference planning committee which was composed of community cultural organizations with high visibility and integrity, so that from the beginning the event would be designed to meet local as well as national needs.

After a lot of discussion and a few misses, the ACD conference planning committee was fortunate to get the active participation of the following groups:

Everybody's Creative Arts Center/Citicenter Dance Theatre- Everybody's is one of the leading multi-ethnic/Black American dance organizations in the Western U.S. Founded in 1977, its programs include an 8 member resident professional dance company, a dance training program which has enrolled over 5,000 students, and a Dance Outreach program which brings performances and workshops to county schools with low-income student bodies. ECAC has a 4,000 sq. ft. studio/theater in Oakland's new Alice Arts Center.

Galeria de la Raza/Studio 24- since its inception in 1970, the Galeria has served as one of the Bay Area's most innovative and enduring exhibition spaces for Chicano/Latino visual art. The Galeria mounts 8-10 shows a year, presents occasional workshops related to the exhibits, and maintains a shop which provides an outlet for local artists. The Galeria is very committed to meeting the cultural needs of the community and has a very active community advisory board as well as close working relations with other organizations in the Bay Area.

Kearney Street Workshop- KSW was formed in 1972 to serve the Chinese American community through the arts. Since its formation it has provided a base for Asian American artists to not only teach their skills and encourage creative expression within the larger Asian American community, but also to develop a social consciousness and to orient their work towards the improvement of community conditions. Its first home was in the International Hotel, which became the focus of a 9 year struggle for community control of low-cost housing. Workshop activities include historical archives, poetry readings, film showings, community art exhibits, cultural exchanges, and poster and mural production.

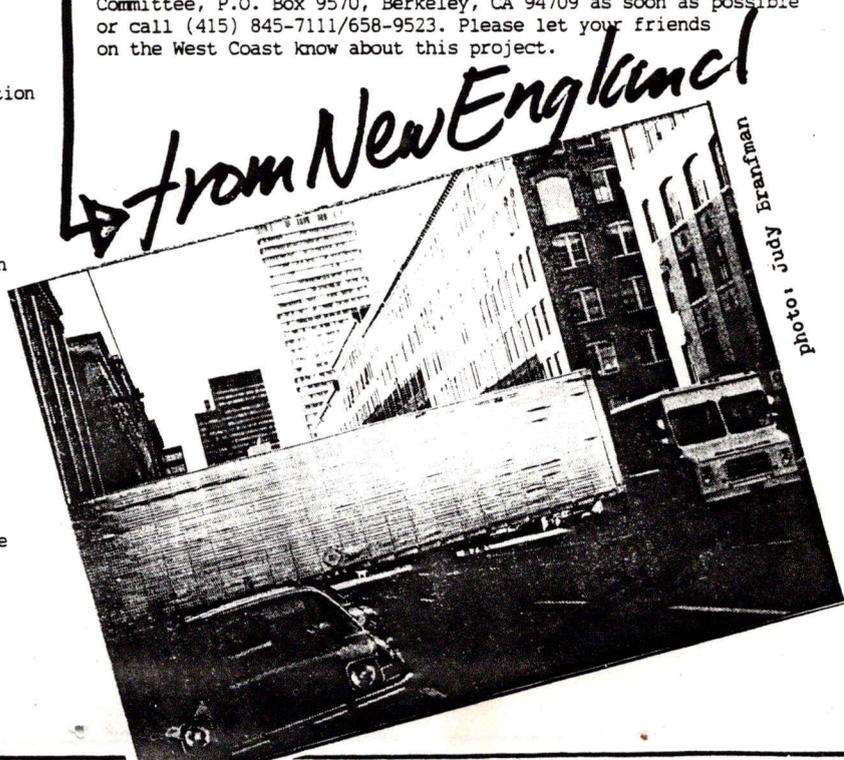
La Peña Cultural Center- La Peña was founded in 1975 by North and South Americans, to provide a place where people could learn about the culture and social conditions in other countries and where community groups could organize political and cultural programs. La Peña is a unique bi-lingual, multicultural community center which presents more than 200 local, national and international music, theater, dance, film and visual artists each year- whose works examine contemporary social issues. They sponsor a bilingual community chorus and free music and art classes.

The Women's Building- Purchased in 1978 by members of the San Francisco Women's Centers, this 4 story facility was the first women-owned and operated Women's Building in the U.S. It provides low-cost office space for several women's organizations, serves as a bilingual information and referral center, and sponsors a wide range of women's projects, including the first Battered Women's shelter on the West Coast, Mother tongue Reader's theater, workshops for lesbians of color and lesbian youth, and Sistah Boom (a women's percussion ensemble). Tentative plans are for the conference to be based in this wonderful space.

Redwood Records Cultural and Educational Fund- RRCEF is the non-profit organization formed by singer/activist Holly Near and Redwood Records, Inc. in 1982 to coordinate the non-commercial educational and organizing work that is part of their commitment to peace and justice. Past and present projects include support for U.S. tours by representatives of the New Song movement, a demonstration project on making events accessible for the hearing impaired, publishing a guidebook on concert production for grassroots organizations, efforts to reverse the INS action which may prevent international artists from performing in the U.S. and more...

This year's conference will feature approximately equal participation from Bay Area/West Coast and national (including international) cultural workers. Besides 2 plenaries and evening performances, there will be 3 sessions of about 8 different 2-hour workshops. Some topics have already been identified as being essential to this conference, including: multicultural/racial work; cultural rights; labor and culture; "cultural apartheid" (dominance of high culture); gender culture/culture of sexual preference; internationalism and solidarity work; class and culture; rural culture; old and new forms; cultural institutions; and cultural administration.

We are looking for qualified presentors/facilitators for these and other workshops. If you have any suggestions or would like to make a proposal for a workshop you would like to offer or co-offer, please write: ACD 1988 Conference Organizing Committee, P.O. Box 9570, Berkeley, CA 94709 as soon as possible or call (415) 845-7111/658-9523. Please let your friends on the West Coast know about this project.



Letter From The President

California, here we come!

Now that fall is here, it is time to seriously prepare for the ACD conference to be held in San Francisco. The tentative dates for the 1988 event are the President's weekend, Feb. 19-22. Our conferences have traditionally been held in the fall, but this year we decided to allow ourselves an extra ½ year to do some much needed organizational and fundraising work, and to better plan for our event. California was chosen, because we have not had a meeting west of the Mississippi for many years, and not on the west coast for many years before that.

I use the word "event" purposely because many of us have agreed that the form of the next gathering be different than in past years- with more time and emphasis given to performances, workshops and small group discussions- and less time spent in large plenaries. ACD board member Lincoln Cushing has organized a California planning committee that has been meeting regularly, made up of west coast ACD members and representatives from various cultural organizations in the Bay Area such as: Galeria de la Raza, Redwood Records Cultural and Educational Fund, La Peña, the Film Arts Foundation, Concepts Cultural Gallery, the Kearney Street Workshop, Life on the Water, Everybody's Dance and the Freedom Song Network!

The ACD Board of Directors will be having our next meeting in the Bay Area over Columbus Day weekend to enable us to meet with the California committee and to begin to solidify the agenda outline.

We need your input- We want to make sure that we have representation from as many members of ACD and different regions of the country as possible, and we want to arrange the event so that we can see as much of people's work as possible. In order for this to happen, we need suggestions from you about workshops and performers you'd like to see. Perhaps there's something you'd like to present yourself, or an idea you have for a subject you'd like to see discussed in a workshop. The working title for the event started out as "Dominant Culture, People's Culture" and has been changed to "Imagination III: Cultural Vision and Struggle in the 80's". Essential topics for workshops include: multicultural/multi-racial work; labor and culture; cultural rights; internationalism and solidarity work;

The following is a condensation of the ACD Board's discussion on organizational restructuring taken from the minutes of the Bay Area meeting:

The purpose of restructuring is to try to make ACD a more participatory, more democratic organization. Tom Motko's proposal for restructuring was explained and discussed. No restructuring proposal will answer all the organizational problems, but Tom's seems to be a good way of starting. It was agreed that at the 1988 conference a transition to a new system of electing board members be begun.

Motko Proposal In A Nutshell: Tom's proposal defines 6 regions- Northeast, Mid-Atlantic, Southeast, Midwest and West. Ideally each region will select for itself at least 3 regional coordinators. The Regional Coordinators will be the equivalent to the old National Organizing Committee. Each region will also elect a National Coordinator, a member of the Board of Directors. Causes based on issues or constituencies may form and will each elect a Caucus Coordinator, who will serve as a Caucus Board Member. For example, at last year's conference a minority caucus was formed. Other projected caucuses are a Feminist Caucus and a Rural Caucus.

The Board agreed that along with regional and caucus board members there should be Project Coordinators, who would be Project Board Members. These would be board members at-large who are elected to fulfill tasks that have been defined by the membership and board. These would include: Cultural Democracy magazine; the membership directory; Bill of Cultural Rights; conference organizer; and fundraising.

"cultural apartheid"(dominance of "high" culture); gender culture and culture of sexual preference; class and culture; rural culture; new and old forms; cultural administration; and ACD restructuring.

We will send a formal communication to all of you to enable you to make suggestions and to help us set the agenda. In the meantime any ideas you have should be communicated to one of the Board members in your region, or you can contact Lincoln Cushing directly at: 5703 Oak Grove, Oakland, CA 94618 or by telephone at (415) 658-9523 or 652-7111.

One of the things we hope to have completed by conference time is a Membership Directory, with more information about you-all and your work than is included in just a membership list. ACD member Annie Silverman will be compiling the directory during the coming months. I urge all of you to respond as quickly as possible to the questionnaire that you'll be receiving in the mail- and to respond to any phone call that you receive about it. If you are interested in helping to compile information by being part of a telephone tree (a great way to get to know the folks in ACD), call Annie at: (617)625-1791, 39 Powderhouse Terrace, Somerville, MA 02140.

Both the conference and the directory are important to the life of the Alliance, because they both will help us know each other and learn about and from each other's work- which is the most important function of ACD. As we get to know each other better we lose our isolation, our own work improves and we can begin to, as a body, give voice to the ideas of cultural democracy, whether it be through a Bill of Cultural Rights, or simply making our presence known at local and regional arts policy boards.

Communication is the cement that holds the Alliance together. Call us and let us know what you're doing. Call one another and get together- the directory will help with that!- and enjoy and use the information in this Bulletin.

Let's hear from you,



Debby Langerman

Officers will be elected separately: a minimum of President, Corresponding Secretary, Recording Secretary, and Treasurer. Being an officer needs to be clearly defined as carrying out the will of the national collective and not as running the organization from on top. It was agreed that the duties of the President have not been clearly defined; this has led to the problem that our Presidents work very hard, but can never feel they've done enough.

The ACD "Business Meeting" (really more of a community meeting) at the Bay Area conference will be divided into several parts. This will allow for 1) a presentation on and discussion of proposed changes, 2) regional and issue causes to meet before the meeting in which, 3) the proposed direction of change can be approved and board members elected.

A Committee For Restructuring is being formed. They will plan how to create a transition from our old to our new structure and how to present and organize this at the 1987 conference. If you have any suggestions, questions, or would like to help, please call Doug Paterson at 402)556-9247 or Catherine Jordan at (612)375-9462

****The ACD Board is very happy to welcome Laura Cohn, who is working in Champaign with Debby this fall as an intern (from the College of the Atlantic in Bar Harbor, Maine)****

PRIMARY COLORS: A NEW ENGLAND CONFERENCE FOR ASIAN, BLACK, LATINO AND NATIVE AMERICAN ARTISTS was held in Boston on June 27th. It was the first conference of its kind ever to hold in New England and attracted 250 artists, cultural workers, arts consultants and patrons of the arts. This culturally diverse and cross-disciplinary event presented 4 panels focusing on strategies for empowering artists of color in areas related to advocacy, international exchange, media and community development. Actress, human rights activist and writer, Ruby Dee, delivered the keynote speech. Each of the panel discussions provoked exciting dialogues and had as their goal the development of strategies and recommendations for future action. For a conference report and more information call or write Middle Passage Educational and Cultural Resources, Inc., 791 Tremont St., Box F, Boston, MA 02118, (617) 266-2084

CONCLAVE CULTURAL: THE FIRST ANNUAL CONFERENCE FOR LATINO ARTS IN MASSACHUSETTS was held in Boston Sept. 25-27, with two days of workshops (Poetry, Theatre, Narrative, Music, Publishing, Education and Cultural Theory, Visual Arts, Media and Cultural Institutions), discussions, performances and films and videos. There was also a great resource room full of books and other publications.

The organizers expect to create a base for organized cultural work in Massachusetts around Latin American issues in the arts, education and media. As part of a continuing process of developing a Cultural Alliance/Alianza Cultural an intense period of outreach and organizing in Latino communities will begin in early 1988. For more information on the Conclave or Alianza Cultural contact Jorge Arce or Dolores Calaf at La Alianza Hispana, 409 Dudley St., Roxbury, MA

"Community Arts: Moving Forward Together"

Just before "Primary Colors" and the "Conclave" took place, Massachusetts held its first community arts conference. About 200 people from all over the state attended- mostly arts administrators. Since Mass. has an Arts Lottery there are Arts Lottery Councils in communities all around the state- and consequently lots of part time administrators, many without much experience in "community arts".

After spending the first of two days at the conference (Wenti and I did a workshop on community participation in community arts), we felt kind of bad for the folks who had come hoping to learn about community arts for possibly the first time. The day was devoted to the "technical" aspects of arts administration ("cultural development", organizational assessment", holding onto good volunteers", "attracting tourism", etc.)(the second day did have a few workshops focusing on community empowerment and cultural diversity), but

nothing about what I consider to be the heart of community arts: people, the nature and needs (and differences) of our communities, and how artists and communities might mesh in more satisfactory- and creative- ways. I'd be the first to say that ACD, as much as any other organization, could use some organizational development help, but what's an organization without its heart?

There was a lot lacking in the discussions, even though the language sounded right at times. Joan Mondale defined public art as "accessible", meaning "it's available for all to see...". But most of us know there's seeing and then there's seeing... Aren't these things we should be talking about at community arts conferences?

Some of the stickiest examples of how language is used in the arts these days appeared at the dinner keynote presentation in the form of Cultural Planner Ralph Burgard's talk, "Cultural and Public Life: The New Economics". To be brief- he hailed Quincy Market (Boston's oldest marketplace rebirthed as a major tourist/shopping attraction) as the "ultimate community art" and the businesses that are "looking at arts, learning what we've known all along"... that "art equals profits". A town's cultural planner should be a "curator of public life"... "We're at the cutting edge!" He also called this the new revolution...

Well it may be a revolution to him (he does make a lot of money helping city governments see that art= profits), but this isn't the revolution that I want to see. And it's certainly nothing new in my neighborhood, where expensive artwork is the first thing that comes into the new office buildings that once provided work space for dozens of artists and other working people. So what's new?

But what was this doing over dinner at Massachusetts' first community arts conference? It seemed more like a return to urban renewal- this time honoring the brick facades instead of tearing them down.

I wish that all the people at that conference could come to one of ACD's- or at least read the article Linda Burnham wrote in the last issue of "High Performance". In it she talked about her joy at seeing "artists creating dynamic experimental projects in the communities where they live. The most interesting art I see now happens in the interactions between 'non-artists' and art world refugees...in prisons...in schools...in community centers...in environmental study coalitions...in child care centers...in retirement communities...I am so proud of art again that it's almost like falling in love..." I wonder how "Community Arts: Moving Forward Together", Massachusetts first community arts conference, could have missed all that? I hope the next conference will have the clarity to put forward a vision that values community arts primarily as an expression of people and communities (and not profits).

Judy Branfman

ARTS REPORT, March 1987

THREE WEEKS IN A THEME PARK

Last November SYLVIA KING and BRENDAN JACKSON from the Jubilee Community Arts in Sandwich and PETER SINGH from the Community Association of West Greenwich took a Pan Am Flydrive to the United States. They had been invited to attend the 10th Annual Conference of the Alliance for Cultural Democracy, and to visit a number of arts projects. The trip was partly funded with training grants from West Michigan Arts, the Arts Council, the Guberkanian Foundation, the Trust and Cadbury. In this, the first of three reports, the scene.

WHERE TO BEGIN, after such a bewildering diversity of people and places? The drive north to New England to Washington DC to meet the Cultural Attaché at the British Embassy to discuss international community arts exchanges, heading into the Appalachian arts exchange, a multi-media project in Whitesburg, Kentucky, heading back to New York City...stepping back in time to the 18th century capital of New York City, the 18th century capital of New York City...stepping back in time to the 18th century capital of New York City...stepping back in time to the 18th century capital of New York City...

COMMUNITY ARTS

...publicly supported art college in the nation). Over four days it offered some 40 workshops, video and film screenings, a well-filled resource room with books, posters, newsletters, tapes, articles, catalogues, T-shirts and mags, and also 'guided cultural tours' of the Boston area.

There's as much dichotomy of opinion, experience, and ideas concerning community and art as there here. Art could be talk about self-indulgent stretching the First Amendment rights of freedom of speech to a embarrassing degree. We became conscious of the cultural difference we have in talking about things. For example, one person asked the conference to address itself to the problem of working with the one oppressed minority everyone tended to forget — the rich and wealthy. He wasn't serious contribution, even by those who had no sympathy. The First Amendment is a very cherished notion. However laboriously though, when participants escaped from the confines of personal stories and how the community could change to fit the art there were stimulating insights to examples of good practice — in particular, a sense of the critical analysis of the work. Excellent keynote presentations were made by Mel King and Dudley Coker, among others. Mel King, a black state representative from Boston 1973-83, now at Massachusetts Institute of Technology, and seen by many as responsible for the concept of Rainbow Coalition, spoke of the recent development among the black community, and how he perceived the essential links between culture and democracy. Dudley Coker, director of Roadside Theatre, itself the development of that project since its inception in 1969, quoting Thomas Jefferson and Leo Tolstoy along the way. Together they provided us with a more significant and accurate State of the Nation Address than Ronnie would care to.

The conference was called *Imagination*, concerned with releasing the imagination of a new world, the first step to bringing it into being. "Self-definition leads to self-determination leads to liberation," said Mel King. His model of self-definition was Rosa Parks. "Because in Montgomery, Alabama, she said she was somebody, that she counted, that she was deserving, and she defined herself. And when you define yourself in that way that means you have to act that way, and insist you be treated in that way."

We assist in the creation of our communities by imagining what we can be moving from passive consumption to engaged activity. Imagination, as a universal human faculty with its collective expression — culture — has the potential to transform a pattern of relations within a community and do more than create a series of Disneylands. Recognising this, to make their voices heard, the Alliance are working on a 'Cultural Bill of Rights'. There were sessions devoted to this that dragged on into the night — lengthy, rambling, sometimes divisive discussions. So much ground to clear, but how can we imagine such a discussion can happen, how can it proceed, how can it develop? And would we be any more successful over here?

Charles Frederick, a writer and theatre worker, noted that it's "something never before called 'art' Something far too democratic and participatory. Something far too subtle for the market." In forthcoming articles, we will be describing a number of projects we visited to look at the possibilities of this imagination and how it leads to action.

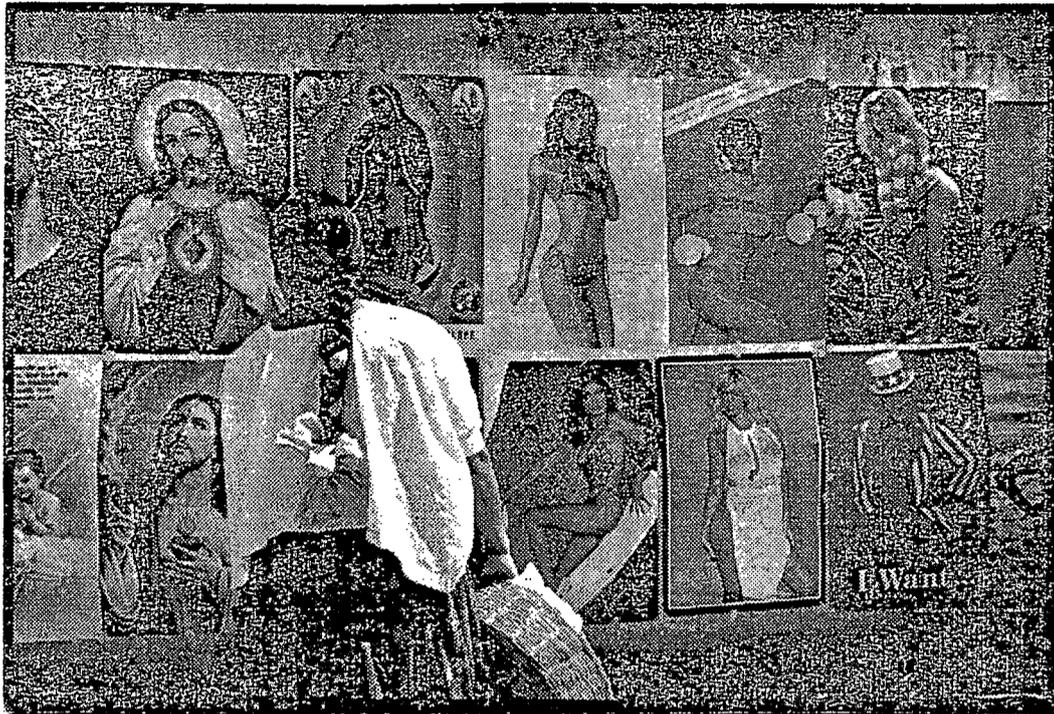


photo by Derrill Bazy- from "Sight-Un-Seen: Photographs of Guatemala", an exhibit of 70 photographs (color and black and white) by Derrill, Jean Marie Simon, Pat Goudvis, Stu Rosner and Jerry Berndt. It's a really diverse and powerful show and will be available to tour after November. If you are interested contact the Tools For Peace Project at Oxfam America, 115 Broadway, Boston, MA, (617) 482-1211.

The following is copied from "Open Dialogue", the newsletter of the Association of American Culture at: 1377 K St. NW (Suite 210), Washington, D.C. 20005

Question of Aesthetics

Poetic Diversity Missing in D.C.

According to the *New York Times News Service*, a "Parnassus-on-Potomac" recently took place in Washington, D.C., and the gathered poets celebrated English.

A roster of the poets there spoke to an America which continues to resist any expression of diversity.

The old guard was there in force, and a panoply of newer voices were introduced to a national audience.

The event—co-sponsored by the Library of Congress and the National Endowment for the Arts—was staged to celebrate the appointment of Robert Penn Warren as the "Poet Laureate" of our nation.

Warren, recuperating from throat surgery, was not present at the poetical party where he was to be "crowned" as numero uno—oops—of English language poetry in our land.

Long-time Coming

It took 22 years for Hawaii Senator Spark M. Matsunaga—a dabbler in poetry—to get the Poet Laureate legislative act enacted, and the first celebration ironically and poetically evaded the diversity of culture, language, aesthetics and perspectives of our land.

The poets gathered in the Capital did not represent the scope and breadth of poetry, for it was more than anything seemingly just more of the same.

It seems to have been the official kind of poetry by poets who do not speak with nor to our multi-hued society.

They were the poetry consultants of the Library of Congress and their proteges, from James Dickey to William Meredith, Richard Eberhart to William J. Smith, William Stafford and Howard Nemerov.

As far as I could tell from the list, the only black poet was Gwendolyn Brooks, whose enticing works are entertaining, but hardly the powerful kind of poetry which Imamu Amiri Baraka or Sonia Sanchez write.

Even the dulcet yet biting poetica of Nikki Giovanni was absent. So were the exciting poetic expressions of Native America.

Absent also were the voices of Chicanos and Puerto Ricans, as well as other Hispanics.

The NEA should know that the diversity of our land also includes other poetic visions. Where was Simon Ortiz? Joy Harjo? Ginsberg? Carolyn Forché? Bukowski?

Disappearing Poetry?

Did the last 20 years somehow disappear? Has Chicano poetry once again been relegated to invisibility? Nuyorican poetry? Where were Miguel Algarin and Pedro Pietri? Abelardo Delgado? Nephthali de Leon? Leslie Silko? Alurista?

Is there no room for diversity in our arts? Must such gatherings continue the historical exclusion of those voices which speak with a different cadence, with a people's orientation and sensibility?

This nation of immigrants should be represented in those arenas which pretend to speak to all citizens.

A poet laureate and a national library's parnassian reading should attempt to address all Americans, for the United States is more than the utterances of Stephen Spender (a British poet in attendance).

I do not question the ability and talent of the poets there, but it is paramount that a greater vision of our diverse national character be projected in poetical and artistic events which allege to be a national parnassus in our capital city.

Sensitivity Needed

The National Endowment for the Arts should be more sensitive in its programs, while the Library of Congress should strive to understand that U.S. poetry is as diverse as the demography of our land.

Maybe it was just another cynical and jingoistic affair, one which will serve as a mere backdrop for the English Only movement.

Perhaps the poets there are not concerned with our human and social diversity. Maybe the intent of such a gathering is the oiling of the wheels of poetical politics.

Perhaps the poet laureate position in our country will only have the same kind of meaning that such a position has historically had in Britain: puffery and regal ceremonial poetry about the birthdays of princesses.

It could have been a celebrative parnassus where distinctly different voices could have explored the richness of an America secure enough to express its rainbow, rather than a xenophobic exercise in similitudes.

Ricardo Sanchez

Reprinted by permission of The Sunday Express-News, San Antonio, Texas, May 3, 1987.

the WHY CHEAP ART? manifesto

PEOPLE have been THINKING too long that ART is a PRIVILEGE of the MUSEUMS & the RICH. ART IS NOT BUSINESS! It does not belong to banks & fancy investors ART IS FOOD. You can't EAT it BUT it FEEDS you. ART has to be CHEAP & available to EVERYBODY. It needs to be EVERYWHERE because it is the INSIDE of the WORLD.

ART SOOTHES PAIN!

Art wakes up sleepers!
ART FIGHTS AGAINST WAR & STUPIDITY!

ART SINGS HALLELUJA!
ART IS FOR KITCHENS!

ART IS LIKE GOOD BREAD!

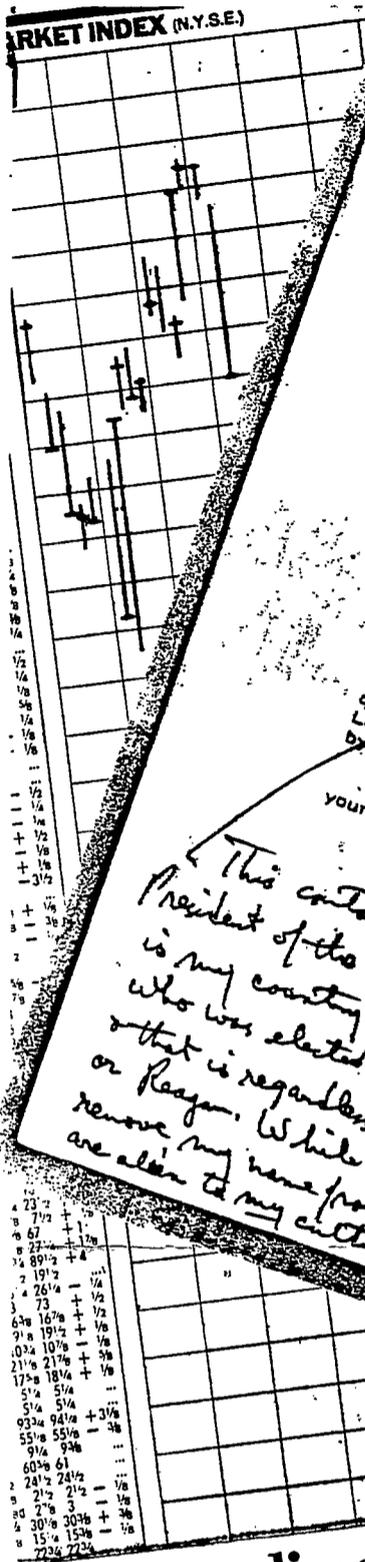
Art is like green trees!

Art is like white clouds in blue sky!

ART IS CHEAP!

HURRAH

Bread & Puppet Glover, Vermont, 1984



ACD

Alliance for Cultural Democracy
P.O. Box 2478, Station A • Champaign, IL 61820

June 10, 1987

Orville Carl Beattie
Vice Chairperson - IAC Multi-Arts Panel
145 Sheridan Road
Lake Forest, IL 60045

Dear Mr. Beattie:

As a member of the 1987 Multi-Arts Advisory Panel of our FY88 Grant Proposal from the Illinois Arts Council, you have probably received (or soon will receive) a copy of our membership brochure, *Cultural Democracy*, a copy of our national publication, *Cultural Democracy*. We hope you enjoy this material and would be happy to talk with us further about our organization. Please direct any questions or comments to Board President Deborah Langerman, who can be contacted at the above address or phone at 217-398-1419.

Since you may not be familiar with ACD, I have enclosed our membership brochure, *Cultural Democracy*. We hope you enjoy this material and would be happy to talk with us further about our organization. Please direct any questions or comments to Board President Deborah Langerman, who can be contacted at the above address or phone at 217-398-1419.

Thank you very much for your time. We appreciate your support.

invited to participate: For more information and an entry form, send a SASE to: Artists' Liaison, 1341 Ocean Ave. No. 61, Santa Monica, CA 90401, or phone (213) 399-9306.

A national juried exhibition, "Life, Liberty and the Pursuit of Happiness: A Pro-Life Response" is being planned in conjunction with Sanctuary of Life Washington, DC, in 1988. A traveling show is also possible. The exhibit will take a pro-life stand, celebrate life and mourn those we have lost. Any media is acceptable for the show. For more information and a prospectus contact: Annie Mackay, Rt 2, Box 2031, Friendsville, TE, 37737, or phone (615) 995-2272.

The Photography/Video dept. of the Kansas City Art Institute is now accepting films and video tapes for consideration.

This contains a cartoon that is an insult to the President of the United States, which is my country, if not yours. I do not know who was elected by the majority of the people, but that is regardless of whether the President is Johnson, Carter, or Reagan. While he is in office he is my President. Please remove my name from your mailing lists. Negative & smears are alien to my culture.

Regional Coordinator
Carla Beattie

Funding disagreements pit artists against arts council in Vermont

By Douglas Wilhelm
Special to the Globe

MONTPELIER - One observer called it a boiling up of the classic tension between artist and patron. But the discord that erupted here last week pitted angry artists against, not some lofty philanthropist, but the only nonprofit member-run state arts organization in the country.

Several years of what its president called "a too-long period of darkness" within the Vermont Council on the Arts had combined with declining federal support. The ensuing resentment this summer has kindled a campaign by artists to rearrange the budget of a council that spends 5 percent of its money on grants to individual artists and nearly 50 percent on administration and overhead.

But because of the uprising's unique character, the dissent has had its ironies. When dissident-artists crowded a basement auditorium at the capitol last week to demand more and bigger grants, council board president Eric Peterson told them that, as producing director of Bennington's Oldcastle Theatre, "I have managed to get my salary, for a 65- to 80-hour week, up to the magnificent total of \$10,400."

Lying beneath the dispute was the harsh reality shared by most artists who try to live on their talents in this state. "Vermont's a good place for people to live and create," said painter William Brauer of Warren - "and at the same time it's a lousy place to make artwork."

With the cuts in government support, "I think it's just starvation, starvation for everybody," both individuals and groups, Peterson said. "After six or seven years, people have found out that we can only be so creative without money."

Under the Reagan administration, the total federal contribution to the Vermont arts council has shrunk from \$549,000 in 1982 to \$388,000 in the past fiscal year. The council's total revenues declined by 27 percent in that period as the group went through a less serene period of turmoil.

"We're saying give more to artists, give more to organizations, and reduce your overhead," said Paul Ickovic, a Burlington photographer. Ickovic led the rebellion that began in late June, mustered 519 signatures on a petition, then helped draw about 200 to a special meeting to hash out the quarrel last week.

Said co-organizer David Wise, a Montpelier painter and graphic designer: "We're realizing that we have been stuck into a sort of child-parent relationship with these [council] people for the last 20 years - and we don't want to be children any more."

The council currently gives out 21 individual grants of \$2,000 apiece. Its leaders agree that isn't enough. "We're committed to putting more money into that program," said Peterson. But the council hasn't decided whether it should offer more grants of the same amount, or larger grants.

The dissident group is demanding both. It wants 25 percent of the council's \$789,000 budget to go into individual grants, with just another quarter for administration. Winship said that would cut out various programs the council also runs - among them an ambitious arts-in-the-schools effort and a new Vermont Folklife Center in Middlebury. The council tries to serve students, local arts groups and the public along with artists themselves, Winship noted.

Whether public or private, state arts organizations "tend to institutionalize themselves," said Jay Craven, director of the state's largest regional arts group, Catamount Film and Arts of St. Johnsbury. The Vermont Council "has become a bureaucracy," Craven said. The challenge is for the group to "get itself as lean as it can," and still find ways to help the arts community adapt to a tight public-funding age, he said.

The council is the only state organization whose board is not politically appointed, but elected by its members. One demand of the dissidents is that working artists should make up half the 14-member board. Currently three professional artists are trustees. Yet the volunteer job is demanding, and an appeal for new artist-members last year won only refusals.

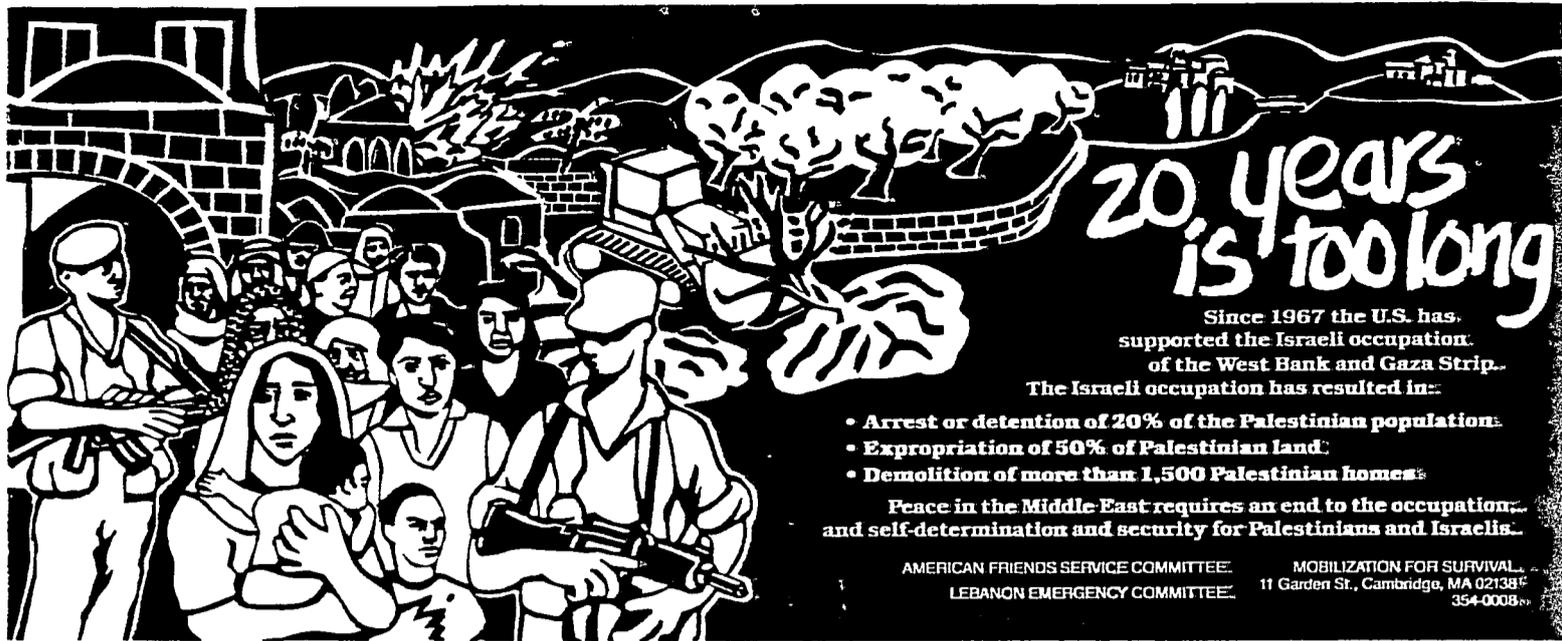
Last week people on both sides said they hoped the controversy will give a push to a new, more energetic phase - one that, Peterson said, the council has already begun.

"People are excited and charged up," Ickovic said.

Council officials haven't committed to any drastic measures but they have promised to listen, while they also campaign to raise state support for the arts to \$1 per Vermonter. The state currently spends half that, ranking it 30th in the nation on per-capita arts spending. By contrast, New Hampshire, spending 33 cents per person, is 45th; Maine is 36th; Connecticut 27th and Rhode Island 25th. Massachusetts, spending \$3.13, is fourth.

Boston Sunday Globe 5/30/87

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20 years is too long

Since 1967 the U.S. has supported the Israeli occupation of the West Bank and Gaza Strip.

The Israeli occupation has resulted in:

- Arrest or detention of 20% of the Palestinian population.
- Expropriation of 50% of Palestinian land.
- Demolition of more than 1,500 Palestinian homes.

Peace in the Middle East requires an end to the occupation, and self-determination and security for Palestinians and Israelis.

AMERICAN FRIENDS SERVICE COMMITTEE.
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MOBILIZATION FOR SURVIVAL,
11 Garden St., Cambridge, MA 02138
354-0008

All through June 1987, every car of two major lines of the Boston subway system carried a "T-card" informing the riders of some of the facts of the twenty years of Israeli occupation of the West Bank and Gaza Strip. The campaign was put together by the Middle East Task Force of Mobilization for Survival with support from American Friends Service Committee and the Lebanon Emergency Committee. The 11"x27" four-color silk-screened cards, designed by Wen-ti Tsen, are still available at \$10 each from: Mobilization for Survival, 11 Garden St., Cambridge, MA 02138.

The following is excerpted from an article written by Munir Fashah for "International Education" while he was an Ed.D. candidate at Harvard Graduate School of Ed.. He recently returned to the West Bank to take up again his job as the Dean of Students at Birzeit University in Ramallah.

When Structures Fall People Rise

Three weeks after the war I went to Jerusalem to see the house my family had built, which we had been driven out of in 1948, when I was seven years old. I found it by walking along the railroad and stood in front of it, remembering my childhood. When I knocked at the door, a woman came out. I told her that I had been born in the house and would like to see it from inside. She said, in a trembling voice, "We didn't take it from you. The government gave it to us. You can go talk to the government." "I'm not here to take it," I said, "I just want to see it." A neighbor appeared with his submachine gun and told the woman he would go in with me, but she still refused. She then asked me whether I was an Arab. I said that I was. She seemed relieved. "You must be mistaken," she said, "because this house belonged to Christians." I said that I was a Christian Arab. "No, you can't be," she said. "The Arabs are the Muslims, the *jellahn* (peasants)." I insisted that I was a Christian and an Arab and that it was possible to be an Arab and any religion. "No," she said. "You can't be Christian and an Arab." I gave up. I said "It doesn't matter whether it can be or not, this is our home." By this time we had attracted a crowd. Another neighbor intervened, and asked my family's name. I said it was Fasheh. "It's true," she said, "this is the house of the Fasheh family." Nevertheless, the first woman did not let me in.

When I returned to Birzeit in 1971, I was filled with energy in two different directions: the one, to expand the use of logic and science in the world through teaching, and the other, to deal with what we experienced as an attempt to dismantle the Palestinian community as a viable entity. Opportunities in mathematics presented themselves almost immediately. While the Arab countries had already introduced the 'New Math,' the West Bank and the Gaza Strip, being under

military occupation, had been left out. Birzeit organized a course for all high school teachers in the West Bank in the summer of 1972. I ran that program and helped to incorporate cultural concepts, independent exploration, and affective engagement into the syllabus, to overcome the fundamentally dry and alien abstraction of the math. Both teachers and students were enthusiastic about this revitalization of the teaching but it did not yet lead me to question hegemonic assumptions behind the math itself.

The Palestinian community I went back to was self-confident, energized, idealistic, and already involved in its own renewal, largely as the result of the development of the Palestinian movement. A group of us began children's programs in drama, art, crafts, mathematical games, simple science experiments, poetry, music and literature, which developed and expanded quickly. We also began working voluntarily in other community projects. While these activities in the community involved joyousness, spontaneity, cooperation and freedom, they were not yet fully articulated for me as education and were not yet fully praxis in Freire's sense.

While I was using mathematics to help empower other people and while I was being empowered by the voluntary work, mathematics itself was not empowering me. It was, however, for my mother, whose theoretical awareness of mathematics was completely undeveloped. Math was necessary for her in a much more profound and real sense than it was for me. My illiterate mother routinely took rectangles of fabric and, with few measurements and no patterns, cut them and turned them into beautiful, perfectly fitted clothing for people. In 1976 it struck me that the mathematics she was using was beyond my comprehension; moreover, while mathematics for me was a subject matter I studied and taught, for her it was basic to the operation of her under-

standing. What kept her craft from being fully a praxis (in Freire's term), and what limited her empowerment was a social context which discredited her as a woman and uneducated and paid her extremely poorly for her work. Like most of us, she never understood that social context and was vulnerable to its hegemonic assertions. She never wanted any of her children to learn her profession; instead, she and my father worked very hard to see that we were educated and did not work with our hands. It was a shock to me to realize, in the face of this, the complexity and richness of her relationship to mathematics. Mathematics was integrated into her world as it never was into mine.

My mother's sewing demonstrated another way of conceptualizing and doing mathematics, another kind of knowledge, and its place in the world. The value of my mother's tradition, of her kind of mathematics and knowledge, while not intrinsically disempowering, however, was continuously discredited by the world around her, by the culture of silence and cultural hegemony.

The discovery of my mother's math was a discovery about the world and the relations of hegemony and knowledge. Hegemony does not simply provide knowledge; it substitutes one kind of knowledge for another in the context of a power relationship. While I had been struggling to make the mathematics I had learned meaningful, the embodiment of what I was seeking was in front of me, made invisible to both my mother and me by the education I had been given, which she desired for me. It had been, in Freire's term, an education for oppression, domestication, and dehumanization. While I was not yet ready to question the theoretical bases of Western science and math themselves, the discovery allowed me to recognize the need for liberated education, to respect all forms of knowledge and their relation to action.

THIRD WORLD REPORTS

THIRD WORLD REPORTS is a publicly-support research and educational institution working on U.S. policy issues in Asia and the Pacific. Through the traditional media, TWR disseminates articles on peace and justice issues in the Philippines, Fiji, New Zealand, New Guinea, and other parts of the Asia/Pacific region and makes suggestions for US policy. TWR also sponsors visits of Asian/Pacific peoples to meet with the media, Congress and peace & justice

organizations. Finally, TWR sends fact-finding missions to the Philippines and the Pacific to learn firsthand about the struggles for peace and justice.

Reprints of TWR articles are available upon request from: Third World Reports, 11 Garden St., Cambridge, MA 02138 (617)576-2432.

Michael Bedford, who works for TWR and writes regularly on Pacific issues, is a member of ACD.

Becoming Multi-Racial and Multi-Cultural Means Changing The Cultures of Our Organizations

Many of us who are members of ACD work as part of white-dominated organizations which are in the process of trying to become more diverse- in terms of our staff, boards, audiences and/or programs. Not infrequently, our attempts fail: no "qualified" people of color respond to help wanted ads; the few board members who are people of color attend fewer and fewer meetings and finally drift off the board; the conflicts which emerge when artists of color first enter our organizations can't be resolved within existing structures. In short, no matter how well-intentioned, many of our efforts to create change fail miserably. In some cases, our solutions have consequences which are more racist than the problems they were designed to resolve.

Several years ago, I had an opportunity to study strategies used by white-dominated feminist groups to become culturally more diverse, and to consider these strategies in light of Organization Development theory. I have drawn several conclusions, based on that research, and on twelve years of experience, both in women's organizations and as director of The Oral History Center:

Many attempts at increasing cultural diversity fail because:

- the efforts are piecemeal, addressing only one aspect of the organization at a time;
- they are undertaken out of a desire to appear "non-racist", rather than out of a sincere and on-going effort to challenge racism;
- they are motivated by a desire to relieve feelings of guilt, rather than from a vision of what the white participants themselves have to gain from working with people of different backgrounds.

In fact, racism and xenophobia are deeply rooted in American society, and tightly interwoven with systems of oppression based on class, gender and age. Strategies to challenge the effects of these forces must be as broadly based as racism is pervasive. Efforts to make white-dominated organizations more relevant, accessible and ultimately empowering to people of color tend to be more successful when:

- change is approached from a whole-systems perspective, considering all levels of the organization (such as philosophy/mission, staff, program, audience, board membership, working style, etc.)
- the need for change is addressed at levels of both policy (salary and benefit scales, for instance) and consciousness (individual guilt, fears, attitudes absorbed from the dominant culture, etc.)

- organizations look inward to change themselves before trying to "get" people of color to join

- new relationships, **based** on reciprocity, are established between the organization and people and organizations of ethnically diverse communities, in effect softening the "boundary" which separates an organization from its environment
- the organization creates and empowers a structure to oversee the transformation

What is really involved in transforming a white-dominated organization to a racially and ethnically diverse entity is a transformation of the culture of the organization itself. Such a change will probably include changes in many of the following areas: decision-making processes and styles; staffing patterns; philosophy; graphic presentation; the level of intimacy and trust shared among co-workers; processes for resolving conflicts; funding strategies; and more. It is important that members of groups take time to consider these changes, thinking about what they could have to gain and lose if their organization became more diverse. Commitments made based on this realistic assessment may help people weather the discomfort which almost always accompanies such a major transformation.

Cindy Cohen, author, is director of The Oral History Center, a community-based organization located in Cambridge, MA, which has been conducting multi-cultural and intergenerational oral history projects since 1980. Recently, The Center has begun leading workshops on cultural diversity to support white-dominated organizations create strategies for change.
The Oral History Center
57 Inman St., Cambridge, MA 02139,
(617) 498-9000, ext. 9780

Suggested reading:

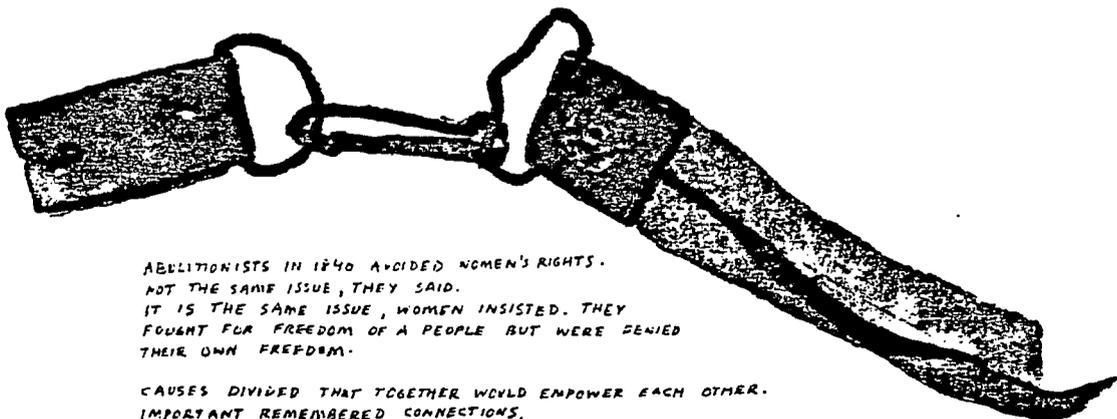
Cynthia Cohen, "Addressing Organizational Racism: A Feminist Model" (unpublished thesis)

Audrey Lorde, "The Tools of the Master Will Never Dismantle The Master's House" in Sister Outsider, Essays and Speeches by Audrey Lorde, Crossing Press, 1984

Donna Landerman, "Breaking The Racism Barrier", in Aegis: Magazine on Ending Violence Against Women, Winter 1982

Barry Schwartz and Robert Disch, White Racism: Its History, Pathology and Practice, Dell Pub. Co., 1970

Terry Wolverton, "Unlearning Complicity, Remembering Resistance: White Women's Anti-Racism Education" in Learning Our Way: Essays In Feminist Education, edited by Charlotte Bunch and Sandra Pollack (Crossing Press, 1983)



ABOLITIONISTS IN 1840 AVOIDED WOMEN'S RIGHTS.
NOT THE SAME ISSUE, THEY SAID.
IT IS THE SAME ISSUE, WOMEN INSISTED. THEY
FOUGHT FOR FREEDOM OF A PEOPLE BUT WERE DENIED
THEIR OWN FREEDOM.

CAUSES DIVIDED THAT TOGETHER WOULD EMPOWER EACH OTHER.
IMPORTANT REMEMBERED CONNECTIONS.

Sarah Sutro

THE UNITED FRUIT COMPANY

If any ACD members saw a large yellow banana in the crowds at the October March on Washington, they were seeing the emblem of the United Fruit Company, a wonderful theater group of radical Gay men who have for the past 2½ years been delighting audiences in Boston with their provokatively engaging political visions.

The Fruit Co. theater project grew out of an affinity group formed in 1985 in preparation for a large Pledge of Resistance demonstration protesting Reagan's embargo of Nicaragua. As some of the affinity group did civil disobedience, others did support work. Director Abe Rybeck said that he had wanted to do something involving at the demonstration, and couldn't believe that people go to demonstrations and don't expect to be actively engaged. (as he said this in our interview I remembered a wonderful Art of Demonstration workshop led by Susan McCarn and Charles Frederick at the 1985 ACD conference in Chicago.)

He came up with a short very funny street theater piece in which T.V.'s Mrs. Olsen and two gay men challenged Reagan's embargo on Nicaraguan "mountain grown" coffee. Abe has written that this performance created a strong radical and gay presence at the demonstration which he felt to be an important step in overcoming years of gay invisibility within the Left.

Over the last 2½ years the United Fruit Company has performed at many different political actions. They've done many benefits (Gay Community News, CASA, The Rainbow Coalition etc.) and have an annual revamped story of Esther, "polyester" for the Jewish holiday of Purim. Most recently in Boston they have performed their revue "I am what I wear." This last show prompted me to write Abe a fan letter (with a fan enclosed).)

A lot of their work has to do with stereotypes, and the humor and poignancy with which characters are dealt with is unusual. This is undogmatic political theater where one can look, laugh, and think.

For more information contact:
Abe Rybeck
c/o 12 Glenwood St.
Cambridge, Ma. 02139 tlf 617-547-7728

Annie Silverman

International networking--community Arts
in Århus, Denmark

In Århus, Denmark's second largest city, plans for a cultural revolution for unemployed young people have been building for the last five years. A small group of community workers have been creating projects with young people that emanate from this group's own creations of culture. These projects range from acrobatic troupes and performances, to intergenerational mural projects where oral history is used to design the mural's content, to a 3 week traveling Youth Festival called the Rolling Rat Circus. Last year a group of young people from these projects toured Scandinavia with a Multi-media theater/dance piece about what it was like to be young and unemployed in Denmark in 1986.

The latest dream which will hopefully soon become a reality is the creation of a three year training program for cultural workers and designers. The goal of this program would be "to create a model for the organization of teaching processes which will strengthen the participants' sense of their own identity through the exchanges of ideas and the production of culture"

With one of the highest standards of living in the world, Denmark also has a consistent unemployment rate of about 10% for young people between the ages of 17-23. The proposed training program will give these people, as well as others who have ideas and vision a chance to gain skills and expertise in the areas needed to produce festivals, fund raise, write grants, learn sound techniques, P.R., etc. Denmark's educational system is in some ways very rigid (this is a longer discussion) and people who didn't go through the "appropriate" educational channels in the arts have been left out of cultural production even though they have had very good ideas.

The projects emanating from Århus build upon people's good ideas, and help these youths believe that they have very good things to contribute to society—that they can learn to work together and participate in the creation of their future.

The Common market is interested in this project, and has offered funds for it if it becomes a reality. Their Young Workers Exchange Program is dealing with such issues around permanent unemployment in a proactive, rather than reactive way to integrate this changing view of the future.

To get more ideas for projects, and models to examine for this new training program a small group of Danes recently traveled to London, and through networking linked up with Karen Merkel of Cultural Partnerships who was one of the inspiring presenters at last year's IMAGINATION conference.

If anyone is interested in these projects, I have a video on the Rolling Rat Cirkus which is gorgeous and in Danish, and 2 other books on their work that I am translating. The person to contact in Denmark who is my friend and is interested in ACD's work is: Uffe Elbæk
address: Samsøgade 34, Århus 8000c, Denmark
His English is excellent, and he'd love to come to present at a conference.

Annie Silverman

NEWS

Peter Singh, a member of Jubilee Community Arts in Bromwich, England, attended Imagination II in Boston and is making plans (along with many of the other British cultural workers who came to Boston) to return for Imagination III. Peter will be bringing a photographic exhibit called "The Golden Mile". It consists of 51 panels, 20" x 30", and is about the town of West Bromwich—its past, present and future—through the eyes of the community, members of Parliament, Mayors, business-people, the photographers, etc. The photographs are both old and new. The exhibit received praise within the community and got a lot of press coverage. Bromwich is an industrial town which has grown from a population of 98,040 in 1965 to 303,300 in 1987— and development and change are themes of the show.

Peter would like to exhibit the project in the U.S. while he is here (February/March 1988) and has a slide tape made to accompany the exhibit as well. Please contact Peter at: High Street project, 84 High Street, West Bromwich, West Midlands, B70 6JW, England. This would be a good opportunity to get a sense of how community arts function in Britain, as well as see what's going on there. Feel free to write Peter with any questions about the show— he'll be glad to send photos of some of the panels and promotional materials.

No one should be ashamed of needing to eat dinner

In the beginning of September I saw Sweet Honey in the Rock perform at the Hackney Empire, a newly refurbished vaudeville theater in one of Englad's only Socialist boroughs. I thought that this concert would be the right place to rewrite and article about the Voices of Dissent Conference that didn't make it into the bulletin. I brought to this concert two friends from South Africa who have been living in London, and a new friends from El Salvador currently living in Mexico who had been sent to London to learn English. It was a privilege and pleasure to introduce them to the music and presence that those women create. That my friend Vincent knew some of the songs in their repertoire from the singing of his grandmother and father made the evening personally sweet and globally connected.

The Imaging America panel that Bernice Reagon was on in Philadelphia in April had been very thought provoking, but many issues that she touched upon seemed important to both ACD as a whole, and our upcoming conference, so those are the issues that will be addressed.

Someone asked the panel a question that I have heard many times before at progressive events, which was, "Aren't we basically talking to each other? Why preach to the converted?" Bernice answered the man who posed these questions by saying that the progressive community in this country was so weak that it needed all the nurturance it could get, and that people should never apologize for feeding themselves. She continued by stating that there was an assumption in progressive circles that the minute an unjust situation was understood that people should go to battle, fight unceasingly and never to expect to need any comfort.

She told about working in SNCC during the Civil Rights movement where she learned the importance of creating and having a home base. Without a home base people cannot do the work that they set out to do because they burn out. There is no replenishment in the work itself, no renewal. Conferences and gatherings like Voices of Dissent and our

conferences are exactly those types of places for starting to create that type of home base Bernice Reagon was talking about.

Another theme that was addressed was the issue of isolation that many people feel today. Bernice said that she was concerned about the perception of alienation and isolation within the progressive movement, and then quoted Ron Dellums as saying that progressives think that they are in the minority even if they are the majority. She went on to say that she thought there were reverberations from the 1960's methods of organizing people that made organizers today doing very important work doubtful of their effectiveness if they couldn't get thousands of people marching in the streets.

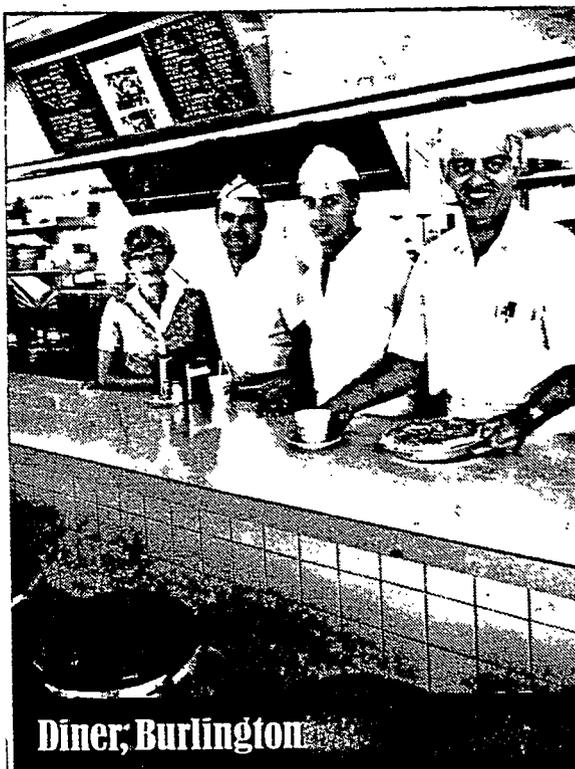
With regard to Sweet Honey's work, she said that if intensive levels of grassroots organizing weren't occurring all over the country, their audiences would not be growing at such a rapid rate. She thought that somethings are very wrong with how information gets distributed in our society since many groups doing similar work in the same localities don't know about each other.

ACD members also need to know about each other's work, and with the new Directory that you will all help to create by filling in your questionnaire's we will create a tool to get some needed information out. The Directory is a small piece of a way we can feel more connected and not so isolated, to exchange work and ideas.

Seeing Sweet Honey in London thousands of miles from my home sitting with friends who were thousands of miles from their homes (and some can't go back there right now) made me feel part of a larger community that stretches around the world. It was a very good feeling.

Annie Silverman

P.S. Bernice Reagon wrote an excellent article called Coalition Politics: Turning the Century that I got from Judy Branfman. If people send me a S.A.S.E or a dollar I'll send it out. 39 Powderhouse Ter. Somerville, Ma. 02144



Diner, Burlington



Comederia, Puerto Cabezas

from "Sister City Photos" exhibit, Dan Higgins' photographs of Burlington, Vermont and its sister city, Puerto Cabezas, Zelaya, Nicaragua.

Managua's First International Book Fair

Alexander Taylor from Curbstone Press and Richard Schaaf went to Nicaragua for the First International Book Fair there. The following is taken from an article they wrote for Small Press:

The fair grounds, La Piñata, lie on an open stretch of land on the outskirts of town, just down from the University of Central America. Here the isles of book stalls stretched out comfortably, accomodating the thousands of visitors. Ernesto Cardenal [Minister of Culture] thanked Peter Weidhass, Director of the Book Fair in Frankfurt: "This isn't just a Fair, but a Book Festival in every respect...It is making the book the focus of a great worldwide cultural celebration that brings together editors, artists, writers...More than 350 presses are here, representing many different languages from 45 countries and six international organizations. This festival is a demonstration of the pluralism of the Sandinista revolution. Countries of the most diverse ideological characters have their stands in the International Pavilion, such as, among others, the Soviet Union and the U.S., including in this last case the publications of the U.S. Embassy opposing the revolution..."

The 6 day book fair was an enormous success, drawing publishers, writers, editors and translators world-wide, from Vietnam to Mexico. The U.S. was represented by a delegation of roughly 55 university and small presses, and the U.S. Information Agency. Although no major North American commercial publisher took a booth, the independent publishers, organized by the Nicaraguan Cultural Alliance were there in force. Representatives included MIT-Press, South End Press, Z Magazine, Wild Trees Press, Kitchen Table Press, Feminist Press, West End Press, University of Minnesota Press, etc. Most of us did not expect to do much business though a number of contracts for rights were signed. As Robert Gormley of Orbis Books said, "We are a major conveyor of third world voices to the first world, so it's great to come to the third world and feel the pulse beat, and the reaffirmation and appreciation of what we're doing."

Florence Howe, editor of Feminist Press, noted: "People flocked into the book stalls simply to look at the books since most were on display only and bound for the National Library. And where books were for sale, long lines formed- book lines, not bread lines!"

There were also numerous readings, discussions and presentations featuring, among many others, Claribel Alegria, Eduardo Galeano, Roberto Fernandez Retemar, Jose Coronel Urtecho and Alice Walker- on such topics as "Problems In Literary Translation", "Multi-Cultural Children's Books" and "Concepts of Transcontinental Progressive Literature"

Claibel Alegria said that "another thing is there have been lots of agreements between writers in Nicaragua and editors all over the world- and so that means that a lot of Nicaraguan literature is going to be known, which is another way of preventing the isolation of Nicaragua." North American and Nicaraguan women writers formed a project to encourage the translation and publication of an anthology of Nicaraguan women poets (from 1930 to the present) developed by poet Daisy Zamora. It will be published by a coalition of feminist presses. "It was exciting", said Margarita Donnelly of Calyz Books, "to be in a country where politics is part of the literary

environment, where there is no separation between the two..."

Alejandro Bravo, writer and general coordinator for the Book Fair, said that the importance of the fair was its part in the global effort to communicate the goals of Nicaraguan society through cultural activity... and he announced that a second fair will be held in two years.

[The First International Book Fair was held in July 1987]

Judy Doyle and Sandy Taylor run Curbstone Press, 321 Jackson ST., Willimantic, CT 06226 Write for their brochure- books include Amourade by Haitian Paul Laraque, Miguel Marmol by Roque Dalton, the "Arts On The Line" series, Granddaughters of Corn by Marilyn Anderson and Jonathan Garlock, and many others by Danish, U.S. and Latin American writers. (Their most recent book is Luisa In Realityland by Claribel Alegria, of which Luisa Valenzuela wrote, "If the word revolution can recover from misuse, it shall be through this book which encloses, like a wondrous emerald, the gardens of memory." "A touching, enchanted and at times horrifying voyage through the looking glass of Central America, where the mirror must be assembled out of the shards and hopes of childhood and social upheaval." Ariel Dorfman)

The Bread and Puppet Theater will once again be having a Cheap Art Store at the Judson Memorial Church (Thompson St. off Washington Park South) in New York from Dec. 1-20 (T-S 10:30-6; Sun, 1-6). Besides the usual amazing collection of cheap art they will be selling their two 1988 calendars- or you can order the calendar for \$6 including postage from: Bread and Puppet Theater, RR 2, Glover, VT 05839

Cheap Art Manifesto No 3

IMPORTANCE OF CHEAP ART

A CHEAP ART is NOT important
**B CHEAP ART DEFILES, RIDICULES,
UNDERMINES & MAKES obsolete
the sanctity of
affluent-society economy**

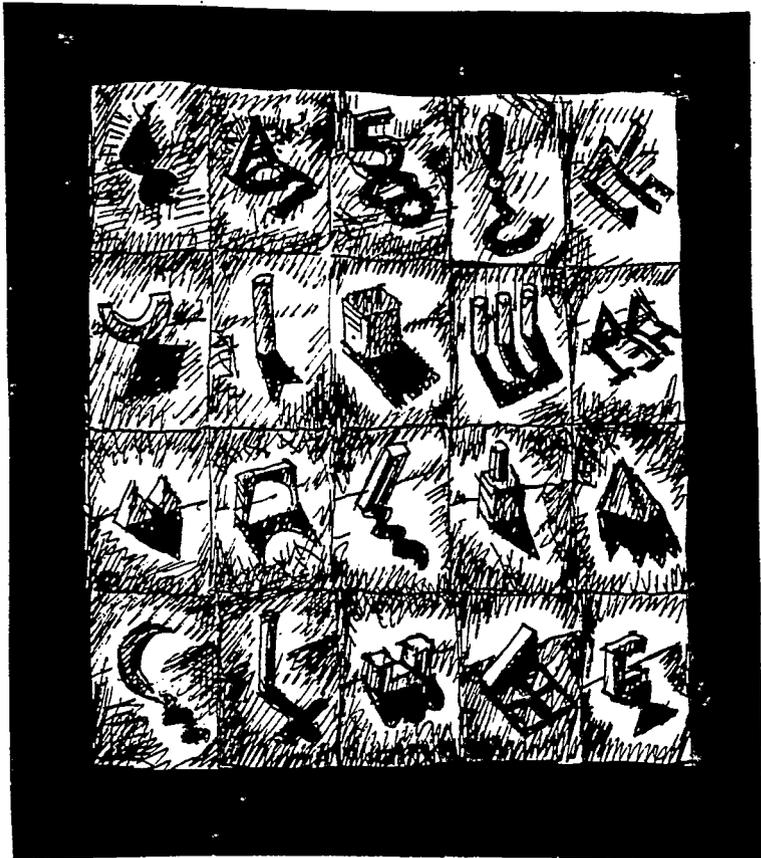


**C CHEAP ART IS LIGHT, LITTLE, QUICK AND EASY TO DO,
MADE MOSTLY FROM SCRAPS AND JUNK**

**D CHEAP ART IS
A MOVEMENT**

**E CHEAP ART FIGHTS
THE BUSINESS OF
ART**

Bread & Puppet Press Glover, VT 1985



"CHILDREN ARE THE FUTURE", a project of the International Arts for Peace, made another cultural journey to the U.S.S.R. in the summer of 1987. This year's project, partially funded by the Soviet Peace Committee, brought sixty U.S. painters, performers, filmmakers and teenagers to work with their Soviet counterparts in a series of collaborative art events.

The city of Yerevan in Soviet Armenia donated a bus from its trolley fleet to be painted as a moving mural to peace. An animated film based on an Armenian folktale was made in the film studio there. In Moscow, a bi-lingual multi-media theater-piece, "We Have a Dream", was created in a high school. And, a moveable mural called "Peace Is Within Reach" was made for the Peace Committee, to be sited at different locations. These were presented on the opening day of school year - a day celebrated all over the Soviet Union as "Peace Day", with special "peace lessons".

All through the trip the group made close connection with Soviet artists, musicians and children. There were many levels of contact: making buttons and masks at a youth camp, playing jazz in concerts and jamming in artist studios, visting art shows with artists and exchanging ideas in their homes... and working and creating together.

Among the participants this year were several who may be familiar to members of ACD: Judith Woodruff, the founder of the project, Debra Wise, Wen-ti Tsen, David Fichter, Natasha Mayers, Barbara Carrasco, Tanya Rosenbaum, the daughter of Femke, etc..

The International Arts for Peace is planning other exchanges. For more information please write: International Arts for Peace, P.O.Box 1063, Brookline, MA 02146

SOME IMPRESSIONS from the contact with Moscow and with Soviet artists:

- Misha, a Russian of Asian descent, trained as an architect, chooses instead to run an art studio for children out of a belief in their possibilities. His year-long after-school program is based on the cycle of the I Ching. He is a devoted practitioner of Tai-chi.

- An artist co-operative, formed two years ago, named "The Hermitage" - after a street in Moscow, not the museum in Leningrad - has been putting on a series of "underground" art shows. Its spacious Moscow gallery is located on the ground floor of an apartment project on the fringe of the city. (The "official" Artists Union is grandly housed in a mansion in the old aristocratic section of Moscow.)

- The exhibition we saw, a group show of installations called "The Interior Living Space" included:

-a 30-foot long tube of enclosed transparent polyethylene, around one yard in diameter, containing mattress, cooking utensils, hot plate, wash basin, typewriter, etc. scattered along its length - the day of our visit, the ventilation system was not functioning, so the "artist-in-residence" was not "at home"

-a large chalk and pastel work on black paper was divided into segments, each showed an item and its shadow - the item: A, the shadow: B, the item: 8, the shadow: 5, the item: a pyramid, the shadow: a cube, etc.

-the focus of a large set-up of toy jet fighters, plastic guns, stars and the universe was a minute slip of paper - an errata note from a text-book

-a black false door leading to a non-existent room is titled: "The Room of Protest"

- The person tending the gallery was a neo-expressionist painter with a studio in the basement of the building. He was also the superintendent of the apartment project.

- Artist housing is in short supply in Moscow. The co-operative is planning three buildings of 25 stories, with 1200 units, to be built at three different points outside the city. The units are: 160-190 sq. ft., 11-17 1/2 ft. in ht., \$7500-30,000/unit, 30% down, 25 years to pay.

- An exchange with Valodia, a new friend, a freelance journalist/taxi-driver: I said, "This morning at two o'clock, I took a picture of the KGB building." He said, "It is not too interesting, no?" I said, "No." He said, "But maybe a little exotic, yes?" I said, "Yes." Later, a Time-inspired fear gripped me - what if he was an agent, all my exposed film would be confiscated. Not so, he remained a taxi-driver, a journalist.

- The clothing people wear seemed much more stylish than what we saw in the stores - the reverse of what one feels in Boston.

- Extremely long flights of escalators go down into the subways. Between the escalators are rows of lights. They are on stands, spaced about every 10 feet. The milky white glass globes are about shoulder-height, within an arm's reach - as one U.S. visitor said, "Just right for a baseball bat."

- The bulletin boards in the streets of Moscow display 5"x8" glossies of people with faces doing real activities. It was a shock, on returning to Kennedy Airport in New York, to be confronted by a series of 8-foot, high resolution photo-ads of grimacing celebrity faces promoting some philanthropic fund.

Wen-ti Tsen 11

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Mail the above information to Neil V. Seling, 3625 Bryant Ave. S. #1, Minneapolis, MN 55409. Make check payable to Alliance for Cultural Democracy (U.S. currency only).

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Also, please put the ALLIANCE on your mailing list, and, if possible, enclose a brochure or other information about your work for the ALLIANCE's files.

Join Us - Only Together Can We Build Cultural Democracy

The following are excerpts from a letter ACD Board member Charles Frederick recently wrote to the Board about his current work with AIDS patients. The full text will be published in an upcoming issue of Cultural Correspondence:

AIDS of course is one of the urgent political subjects in our concern with justice and well being of people in history. But what happens from working closely with people with AIDS is that questions of what is good and right, comforting or destroying, become experienced so personally, so immediately. We all know how the question of cultural and community identity is not an abstraction. But the way a strong identity of self-- for our worthfulness, our beauty, how we each contribute to the general human community-- is essential to personal well being is never so poignantly presented as it has been in the midst of this devastation. Strong self images of human worthfulness within a sense of security are requirements of the wholeness of health. And when people become sick, they need a strong interior base for healing, a base that can only be built if they are recognized for their beauty (yes, beauty) exactly for how and who they are, and are compassionately loved and wanted by the world around them... Of course this alone is not enough to heal people with AIDS...

Working with AIDS, like working for peace, like working against any oppression that curtails life, means a struggle for life, railing against senseless death. But just as importantly, in any work of healing, we must find a way to approach death as something that will and must happen...

When I am talking about the necessity of connecting with the transcendent potential of human existence, lifting a person beyond a simple dualism of life or death, I am saying that each person in this crisis must find his or her way (like spawning salmon) to the womb of meaning, back (or sometimes forward) to the place of birth. What does it mean to die? What does it mean to live? How can I make his time of crisis a time of my own, a time of creation? How can I walk with death and not in its shadow?

There is no formula to this. But it does bring the "problematique" of culture concretely to the place of ineffable experience, the individual human existence, and what is ineffable in human life can only be expressed, made real, in the weave of meaning which finds the ineffable no challenge: culture. There is no fundamental base of material reality to culture; there is only material description of culture. And this is also true of life. Our descriptions of life are only metaphors for the experience itself-- but the experience can only be re-recognized in the bundling warmth of our metaphors imagined, solitary, intellectual, emotional, collective and variously expressed with sensual density.

This brings me to another part of my work. When I began to work with AIDS I had to return to a cultural base which I had somewhat abandoned earlier. I was raised in a Catholic culture. I carefully use the word "culture" here rather than religion, because (I suspect like most) I had experienced Catholicism more as a practice of ritual and an immersion in myth than I had ever as simply an arid dogma and constraining habit...

When I began to work with AIDS... it was apparent to me that I would have to work within a cultural tradition I already knew...to give the individual human experience a home. Now many people with AIDS go through this experience without connecting to the traditions of their birth. But this is most often the case because they have been rejected by their traditions and equally often they then go through life suffering from this unhealable wounding.

Official Catholicism...declared homosexuality a sin, not some particular aspect of relationship within homosexual practice (as might be found to plague any genre of sexual relationship) such as exploitation on the basis of race or class, a callous disregard for the human integrity of another individual, etc. Instead it chose to declare the faculty of love itself a sin. Our work has to be to remove that heinous guardian. We have to help people live the liberatory capacity of the myths of their tradition, to retell the stories for their truth, not to repeat them in their ideological misrepresentation.

It's the same thing we say about all aspects of culture and society: self-determination. It is the people, in a community, in a society that must determine their destiny and potential. The authority must be free, democratic and collectively self-critical. Just extend that to the cultural tradition itself: the people who live in the tradition...must authorize the meaning and experience of that tradition. They should not be forced (oppressed) to deny their tradition so they might prevail in their immediate life and identity.

My specific work in this effort has taken many forms. On the one hand I work intimately with people with AIDS; creating new relationships of mutual caring... Another form is that I use my skills of organizing, developed in the service of so many struggles over the years, to facilitate the effort of the AIDS ministry in Dignity, a gay Catholic organization. As a writer I find new articulations of the Catholic tradition to combat the oppressive dicta of the hierarchy... We always need to find the ways to help build strength in our communities: the strength of liberation rather than the weakness of accommodation. We also must struggle to keep the two words, gay and AIDS, from collapsing into a single curse. We must work very hard to keep the primary meaning of our name to be the potential of the liberation of all human sexuality from the categories of oppression- (and support) an endless variety of unfettered love and relationship.

To unlearn oppression requires a different practice of cultural work, teaching me newly what community animation might mean. I have organized an activist caucus in the Dignity community in New York, and now work ...as part of that caucus. As the facilitator I am a cultural worker, assisting people to discover confident expression of their identity.

From my own history... I am able to bring an awareness not common in U.S. society of the possible commonality of oppression. I can help name what people are doing in this part of the gay community as another theme in the world-wide developing theologies of liberation, from many different religious traditions, ark sails filling with the imagination of democracy. I can help people to see how what gay people are going through can be understood as part of the same general world order which makes war in Central America, fills the streets with the homeless, wishes to deny women authority over their own bodies, makes people of color the burnt black bottom of the American melting pot, makes some people poor so others might be rich...

I have been learning, learning, learning. I have learned how to listen to the oldest and most profound stories in a people's culture so to tell the new stories that people want to hear. I have learned to listen with a new patience to people finding the ways to their freedom. And I have learned how the most important function of art and culture is always the healing of the ills in the way of human freedom. And, I have learned to accept death while never accepting senseless death. I have learned how the value of life is impossibly immeasurable to everyone. I have learned litanies of awesome grief...



Vermont Says "NO" to Contra Aid - March on Washington, Spring 1987
Poster by Mary Azarian, Plainfield, Vermont (photo: Time Magazine)

A WORKSHOP ISN'T A WORKSHOP and a rally isn't a rally without music.

Most community organizers believe that music is an important part of their work but using it really brings the point home in a hurry.

Members of the Kentucky Fair Tax Coalition (KFTC) work on a variety of issues ranging from confronting the long-standing absentee ownership of land and minerals in Appalachia to recent problems with toxics and strip-mining. And they do this work with music in mind.

In July, KFTC members marched outside the Division of Waste Management Office in the state capitol, carrying posters, chanting and singing. Did the speeches they gave get the main attention on the evening news? No. Did the fact that they have been fighting a proposed waste incinerator in Lawrence County for nearly five years capture the media's interest? No. Did the original songs that the members wrote for the rally and sang at the event catch the reporters' ears? YES!

These are not professional performers. They are retirees, homemakers, coal miners -- some clad in contamination suits and gas masks. They made sure that the songs brought life to their message that they want a clean environment.

Asked what they thought about the rally, the most common response was, "We had FUN!"

KFTC believes that music helps bring people together, especially in rural areas where people from various counties don't get to see each other very often. Music has long been a form of cultural expression for the Appalachian people, and has provided a link from one generation to the next or from one part of the region to another.

Focusing on leadership development in its work, KFTC has a special training session on songwriting. In addition, the group uses drawing as a way to learn about the community power structures. When people have to draw who has the power in their city or county, and then change the drawing the way they would like to have it, one doesn't need words to carry a special message. This is particularly important in an area where one of every three adults cannot read or write. They may not be able to read or write, but they can draw, and they can sing!

Besides singing and drawing, the group also encourages members to submit poetry, cartoons and other articles for its monthly newspaper, balancing the scales. Each year, the organization runs a "Kid's page" in the newspaper, full of word games and puzzles that relate the issues they are working on to a child's world.

The use of video equipment is expected to provide more opportunities for members to use their creative skills to get across their messages of justice and equality.

For more information on KFTC, please write:
Kentucky Fair Tax Coalition, Post Office Box 864,
Prestonsburg, Kentucky 41653.

Joe Szakos

DEEP DISH TELEVISION NATIONAL ACCESS NETWORK CALL FOR TAPES - ACTING FOR SOCIAL CHANGE

We are producing an one-hour program on the role of theater and performance arts in the movement for social change. We want to include segments of your actions in acting for social change, which will be aired on Deep Dish TV via satellite to hundreds of public access TV stations around the U.S.. We are interested in how performances are being used either to challenge the present order or to put forth an image of better world, with special interest in performances with a humorous approach and guerrilla theater. We need fairly high quality video tapes, preferably 3/4" tapes. Call or write us: Jesse Drew, 797 Hampshire St., San Francisco, CA 94110, tel. 415-282-3078 or Alan Steinheimer, 822 Douglas St., San Francisco, CA 94114, 415-824-1174. We need your tapes, preferably before Jan. 15, 1988.

Community Theater In Western Mass.: Blue Angel Arts

by Court Dorsey

Any creative artist who values his or her own role as a cultural worker within a local community has probably experienced the seemingly contradictory pull between community involvement on the one hand, and artistic research and excellence on the other. Can we as artists make of this pull a creative tension that works? For several years I have been working as a theater artist and musician in Franklin county, Massachusetts, near Greenfield, creating community events through Blue Angel Arts/Little Hand Productions, and performing as a soloist and with various musical ensembles for touring purposes. In order to support myself as an artist in a rural area, I find touring an indispensable ingredient. But the "human scale" of our county allows us to create community events that can have a significant cultural impact. One plan of Blue Angel Arts has been to bring these two aspects together, using community actors to create a quality touring ensemble. Here is what has happened to date.

Our community events series has been extremely successful. We have created several events which employ community volunteers in distinct ways. The first was an "Alice In Wonderland Co-op Community Celebration" which benefitted and celebrated co-ops and worker-owned businesses in the Pioneer Valley. Fifty-some participants dressed and acting as characters from Alice's world served dinner, created theater and hosted a dance, with 250 attending in costume. In October of 1984 we benefitted the Freeze Voter Campaign with "The 1984 Newspeak Cabaret". That production involved 75 participants and over 300 audience members, all in costume, with participants organized into crews of Party Functionaries, Cabaret Staff and Thought Police--with a theatrical through-line in which audience members were goaded into open revolt. Again it was theater, dinner and dancing, starring R.R. as Big Brother, of course.

Halloween of 1986 brought nearly 200 costumed participants to a field in Wendell, where torch-lit pathways led to a circle of 4 bonfires, one for each direction, and a theatrical ritual which integrated activists and local pagans into a celebration of the ancient holiday. It was organized by 4 different groups from their own perspectives, each contributing to the cauldron in the center of the circle of fires.

Then in December we brought the members of The United Electrical Workers local 274, in serious conflict at the time with the management of Greenfield Tap and Die, together with members of a local housing alliance for a Christmas Pageant with a modern couple, Joe and Maya, who come to find housing and work in Greenfield, and instead find "No Room At The Inn". It was followed by a dance with The Wholesale Klezmer Band. The event spawned an alliance between the two organizations, where there had initially been some suspicion. We have also created a series of short topical plays and cabarets for various benefits and events.

However, the attempt to involve community members into a more serious touring troupe has been more frustrating. Five months of rehearsal produced a fascinating musical circus version of Jarry's "Ubu Roi", but several cast members decided not to continue with performances beyond the initial run. Deeply disappointed at the time, I am now working on a sequel to my one-man adaptation of Kafka's "The Burrow" with a local composer/performer, and several artists not necessarily from the local community. The experience has freed me to value my own artistic identity and work with artists outside the community, while still setting a more limited amount of time aside to continue developing community culture.

I am still convinced that the goals of artistic research by full-time artists, and the sharing of artistic insight with the broader community are vital to progressive culture. Each creative direction deserves attention and respect. Work with other artists is essential to the development of artistic vision, and the commitment to create works in conjunction with the community insures a vital community culture and shares the wealth. The desire to make this creative dynamic work by bringing both functions under one roof, with many of the same people, was in our case impractical, and unnecessary. If a touring company of local artists is to become a reality here, it will need time; meanwhile, Blue Angel Arts will produce events of both types, and will facilitate the sharing between full-time artists and community members as best it can.

-Court Dorsey- is Artistic Director of Blue Angel Arts and Co-producer of Little Hand Productions. He tours his one-man adaptation of Kafka's "The Burrow", and also performs with the cabaret-folk band Bright Morning Star and the Wholesale Klezmer Band- contact him at 88 Mormon Hollow Rd., Millers Falls, MA 01349, (617) 544-6621

The International League For Social Commitment In Adult Education was begun in June 1984 by 80 adult educators from throughout the world- dedicated to promoting social justice and equality and collective and individual human rights through the process of adult education. For more information: Alan Tuckett, Clapham-Battersea Adult Education Institute, 6 Edgeley Rd., London SW 4, 6EL, U.K. or David Deshier, 492 Roberts Hall, Cornell University, Ithaca, NY 14853 (for information on their 1988 conference)

The Women In Theatre Festival and Double Edge Theatre present Electra, a festival of international solo experimental work by women- January 8-24, 1988 at the Double Edge Theatre in Allston, Mass. Women from Norway, Poland, Denmark, Israel and Czechoslovakia will be included. For more information write: Double Edge Theatre
5 St Lukes Road
Allston, MA 02134
(617) 254-4228

This year Maine found a voice in its new newspaper "The Maine Progressive". "This paper is an alternative voice for people committed to achieving a democratic society and world in which everyone can live in dignity, well-being and peace. It seeks to offer in-depth analysis of issues confronting all of us, to help explore the ways distinct issues are structurally related, and to share visions of a more just and humane future..." And that's just what they're doing- you can learn a lot about Maine from this paper. To send a donation or contact the Maine Progressive: PO Box 110, Stillwater, ME 04489

"The 'Looking Up' Times" is a powerful journal of writings/poetry, drawings and photographs by Maine survivors of incest. This is one of the many services of "Looking Up", an organization for victims and survivors of incest in Maine. They also sponsored an exhibit of art done by Tina Marie Wood called "Healing The Wound, Living With The Scar" which opened at the State Capitol last January and is available to tour. For more information: "Looking Up", RFD#1, Box 3360, Mount Vernon, ME 04352- (207)293-2750

Linguists For Nicaragua is an ad-hoc international organization of linguists and language educators that stands in solidarity with the people and revolution of Nicaragua. It provides technical and material aid to: the Ministry of Education's Bilingual-Bicultural Education Programs in Miskitu, Nicaraguan English, and Sumu for non-Spanish speaking children on Nicaragua's Atlantic Coast; the Center for the Practical Study of the Languages of Nicaragua, a joint effort of the LFN and the Center for Research and Documentation of the Atlantic Coast, a sister institute of the MIT Linguistics Faculty. The goals of the Center are to train community linguists and to develop practical linguistic work in Nicaragua. For more info: c/o Wayne O'Neil, Room 20D-210, MIT, Cambridge, MA 02139

AND Journal of Art and Art Education deals with "The Art British Art Schools Ignore". The issue Annie brought back is very interesting- it costs 10 pounds a year from 10 Swanfield St., London E2 7DS England

Do you have an article, news item, announcement or book review you would like to have appear in the next ACD Bulletin (probably sometime around March)? Please send questions or anything you'd like to have printed to: Judy Branfman, 327 Summer St.- 3rd floor, Boston, MA 02210- and she'll send it on to the next Bulletin coordinator.

State of Peace: The Women Speaking, edited by Elaine Starkman, Mary Rudge, Florence Miller and Natasha Borousky. \$8 (including postage) from: Gull Books, Box 273A, Prattsville, NY 12468

Resistance Literature by Barbara Harlow, Methuen, 1987- about the role of literature in contemporary Third World liberation movements.

"Like You And Me"

After hearing an incredible "peace tape" made by the Townshend, Vermont, elementary School students, I talked with musician/educator Mary Cay Brass about her experience in a small Vermont school:

The students at the Townshend Elementary School begin every day by singing together. The school has about 85 students. It's a normal little country school. It had lost its music teacher in 1984 but they still wanted to have music in the school. Before classes started that year the staff and administration got together to talk about what was eating the kids, why they were so angry and violent. There had been fights and all the usual stuff... So they decided to try to counteract it with a daily morning meeting with singing, celebrating birthdays, etc... They were afraid the older kids wouldn't like it- but they did. In fact the principal tells a story- that the older kids were going on a field trip and when they had all assembled early to go they asked about the sing. When they were told that there wouldn't be enough time the kids all got together on the steps and wouldn't leave until they sang...things have really changed there.

I came the next year to teach music one day a week and started working with the principal on themes for the music and curriculum...This last year we decided to do an international theme- studying 5 countries: our neighbors to the north and south- Quebec and Mexico- and also South Africa, China and Israel. The school took this theme into all the subjects taught. We decided to do our second tape and named it after a Raffi song, "Like You And Me".

All of this work has been an all-school, all-staff effort. The staff treats the kids with love and respect- they try to find ways to praise every kid...That doesn't seem to happen in any of the other 6 schools that I teach in... The idea of all-school sings has been catching on- 4 other music teacher friends of mine have been starting them around southern Vermont."

Copies of "Like You And Me" can be ordered from Mary Cay Brass, 20 Spruce, Brattleboro, VT 05301. Checks for \$7 (+ \$1.50 for shipping) should be made out to "Townshend Elementary School. This amazing tape includes "Harriet Tubman", "De Colores", "Somos El Barco", "More Wood" and "Tzena".

ACD BOARD ELECTION will be held at the 11th ACD Conference in San Francisco

If you are interested to serve on the ACD Board, please submit your name, information about yourself and why you would like to serve on the board to:
Alliance for Cultural Democracy
P.O.Box 2478, Station A
Champaign, IL 61820

DEADLINE: Jan. 15, 1988

"The Bulletin of the Caucus on Social Theory And Art Education" is a publication of the Caucus on Social Theory and Art Education, an affiliate of the National Art Education Association. "We are public school teachers, museum educators, state consultants of art education, county supervisors, artists, students, university professors and art educators... We share no single ideology, research approach or teaching method, but we do uphold a common vision: the development in theory and practice of an art education which is socially relevant and, in the final analysis, humanizing in its effect on the larger society..." ACD members Bob Berson and Herb Perr are active with the Caucus. Some articles from issue #8: "Arts In Other Places: A Conference Critique"; "Enculturation and Teacher Education In Art"; "Sue Williamson: The Artist's Struggle Toward Freedom In South Africa"... \$10 annually from: Andra Johnson, Treasurer, Caucus On Social Theory and Art Education, Art Dept., University of Georgia, Athens, Georgia, 30602

The Underground Railway Theater returned in mid-November from their longest tour of "Sanctuary", the company's epic play linking the Underground Railway of the 1850's with the sanctuary movement. "Sanctuary" attracted between 300 and 900 people at each show and raised between \$300 and \$3000 in aid for Central American refugees for its sponsors. This tour included the midwest and southern states. URT will be touring the west coast and northwest in February and March of 1988- hopefully performing in San Francisco some time during the conference weekend.

The Sistren Theatre Collective will be performing in Boston on March 25 and 26, presented in association with the Women In Theatre festival. Call (617)437-2247 about tickets- In Jamaica Sistren means sisters. Founded by working class women in 1977, Sistren has become a highly acclaimed company, giving voice to the daily experiences of Caribbean women. Look out for their performances in other parts of the country.

WOW!!!

The Northland Poster Collective's "Labor Art Project Catalog" is out and available- 12 full color pages of hundreds of posters, many of them created especially for this project. For a catalog write to the Northland Poster Collective, 127 N. Washington Ave., Minneapolis, MN 55401

ART PLURIBUS UNUM

Art Pluribus Unum will bring together visual and performing artists from across the nation in a week long series of dramatic events- staged and spontaneous- which will emphasize art as an agent of social and political change. APU will take place in Atlanta during the week of the Democratic National Convention so that issues of social significance can be creatively raised within the context of this major decision making process. As its name implies, APU has as its goal the unification of many voices through the clarity and power of the artistic experience and the careful joining of art and politics in a peaceful and non-violent way... We are artists tired of walking softly. Our motto: walk loudly and carry a big shtick. For more information call (404) 874-6882 or write: Art Pluribus Unum, 352 Sheppard Place, Atlanta, GA 30307

Introducing Z Magazine- Z Magazine will begin appearing in January 1988. Z will convey new ideas about politics, culture, economics, and international relations; examine the race, class, sex and political dimensions of each person's life as fundamental to understanding and improving their circumstances; and present lively debate to promote a better future. Each monthly issue of Z will feature 5 long columns, 9 short columns, 6 features, an extensive cultural and review section, letters, announcements, and diverse graphics and cartoons. "Z will be an inferno of intellectual, cultural and activist energy..." It was begun by 2 of the founders of South End Press and has an impressive array of contributors.

They are seeking artwork, photos, graphics, articles- on the politics of culture, etc.- and ideas...so please make yourself known to them: Z Magazine, 150 West Canton St., Boston MA 02118- They are also looking for some good political cartoonists.

Bayardo Gamez and Baltazar Guitierrez, two Nicaraguan artists, recently painted a fantastic community mural in Jamaica Plain (Boston) with community members and artists from Arts For A New Nicaragua. The project was sponsored by A.N.N. and was the second mural project in Boston which Nicaraguan artists have been involved in. Bayardo is in charge of "outreach and education" in Region I (Esteli, Ocotal and Somoto) for the Centers For Popular Culture (CPCs) and Baltazar is part of an artists' collective based at the CPC in Leon. A.N.N. has also sponsored 5 working artists delegations to Nicaragua since 1984.

NEW ENGLANDERS - save these dates
May 13-15

conference for people working in urban community settings: artists, arts advocates, educators, administrators, etc. - to be held in Boston at U Mass- Harbor Campus

sliding fee- \$10-35

planning committee includes Asian American Resource Workshop, Oral History Center, La Alianza Hispana, ACD, Arts In Progress, etc. please write: Jefferson Park Writing Center
6 Jefferson Park
Cambridge, MA 02140
(617) 497-2011

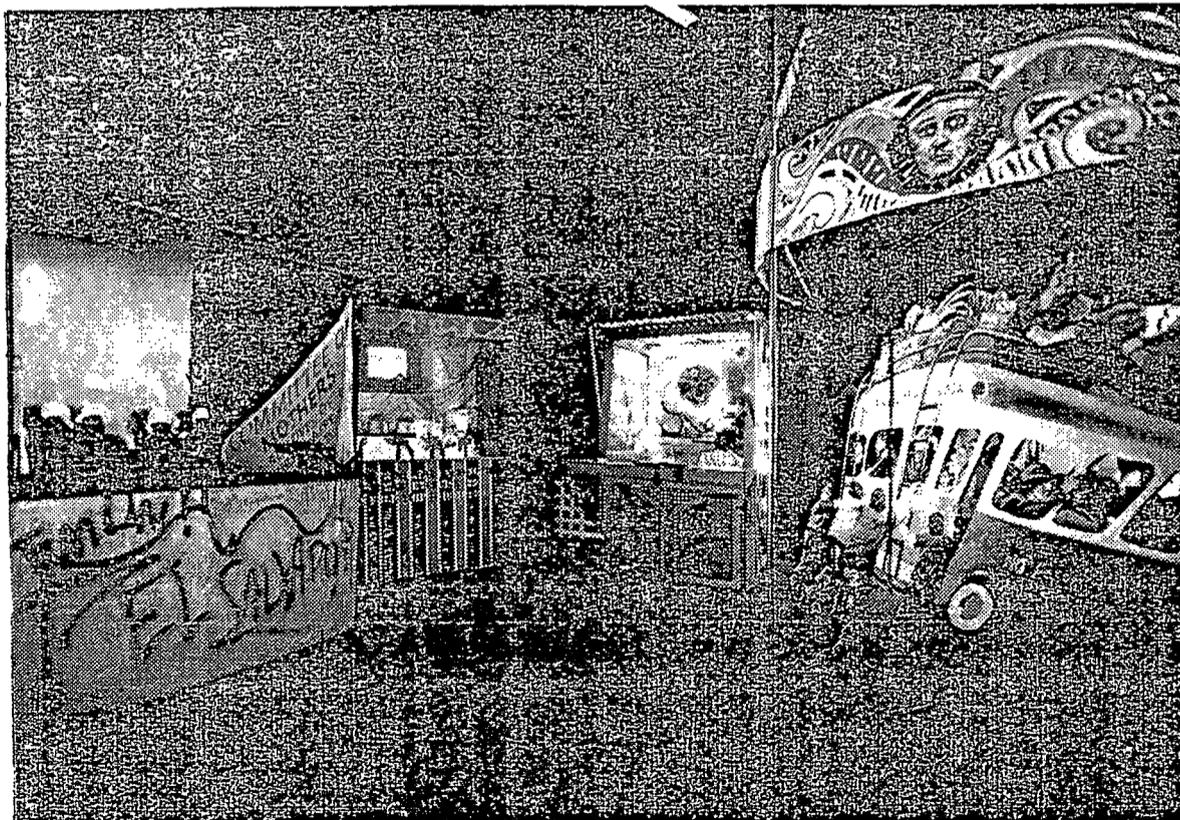
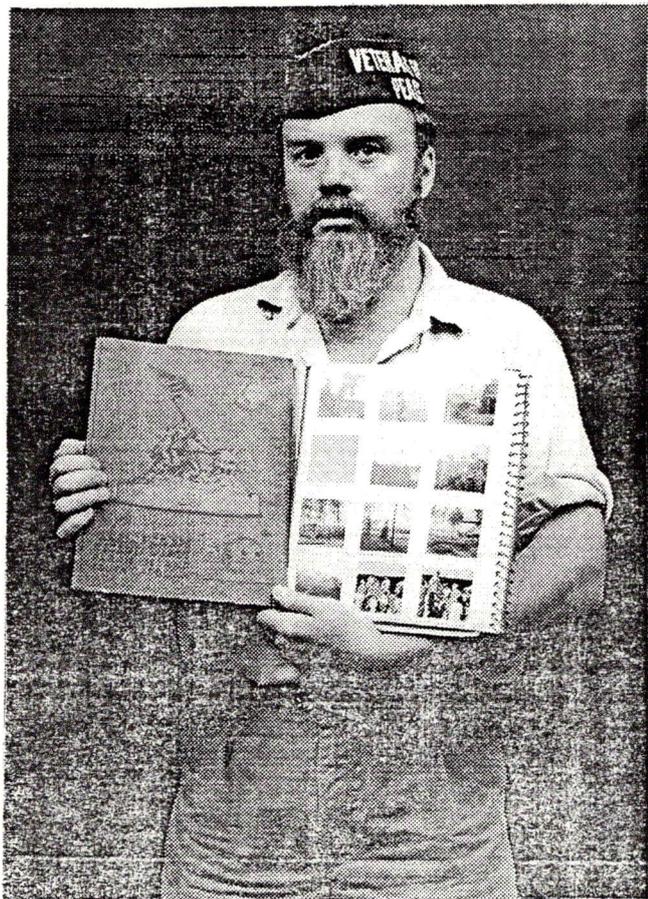


photo: Charles Mayer

"The Shooting Gallery": a multi-media installation by 6 artists from Arts For A New Nicaragua and Artists Call for the Boston Now show at the Institute Of Contemporary Art in Boston, summer 1987. The installation depicts a carnival at night and consists of a carousel that represents Nicaragua, and three shooting booths representing El Salvador, Honduras and Guatemala. There are also accompanying sound effects and video.



STEVE FOURNIER AUGUST 17, 1987

I volunteered to go to Vietnam. I wanted to be there. I thought it was the right thing, that we should go and protect democracy. I believed in the Domino theory and that Cardinal Spellman was right when he said kill a Commie for Christ. My mother and father were both in the Navy during World War II, and there was a lot of pride in military service in my family. I was proud of being a marine and fighting for my country.

My first night at Dong Ha I can remember being really excited looking out over the DMZ and seeing artillery fire start to walk in toward our positions, and saying "this is wonderful, I'm really here, this is real war." The guy next to me, who had three more days left in country, was lying on the bottom of the trench begging, "God not now, just three more days, God not now!" I looked at him and thought "that's a marine?" The next thing I knew a round blew up one of the outposts and some guys were wounded. I saw, for the first time, the effects of war.

After three months I was hit by friendly artillery fire, medevacked to Guam for recovery and shipped back to Vietnam two months later. I went on a mine sweep through Con Thien that was a real living hell; it had been defoliated, napalmed, burned and constantly shelled by both sides. The death and destruction were nothing I could have ever imagined. That was the beginning of my new look at the war. I witnessed Vietnamese torturing other Vietnamese, marines cutting ears and penises off enemy bodies and displaying them proudly. I even saw an eight year old boy shot in the leg for saying "Fuck you marine," and an eighty year old woman beaten by a marine with his rifle butt.

One night during a firefight I dragged in the body of a North Vietnamese lieutenant. I thought I heard him moaning, but when I reached him I found he was dead. I searched his body; he had a scapular metal around his neck and a holy card pinned inside his shirt. The holy card looked very much like the one I had from Catholic school when I was growing up. There was a picture of himself and a young woman with a priest in front of a Cathedral, evidently in Hanoi where he was married. He was obviously a Catholic like myself, and I thought, my God, Catholics are involved.

After being wounded a second time, I was sent to recuperate at Chelsea Naval Hospital where I was born. With only two weeks to go before being retired from the Marines, I went to a demonstration at Boston Common. For about an hour I listened, and then I finally got up the nerve, walked to the microphone area and with my Marine haircut said, "Look, I'm just back from Vietnam and I'd like to say something." There was a bit of hesitation, then I was introduced as a marine just returned from the war. The place got very, very quiet. I said, "I just wanted to tell you that myself and some other marines have been calling you people back here in the World a lot of lousy names and claiming that we'd like to do some terrible things to you and well... I want to apologize. I think you're doing something wonderful for America and I'm proud to be here with you today." I got a wonderful ovation. I felt like, God, I'm home, I'm finally home.

One segment of an oral history/photo project that Willa Seidenberg and Bill Short are doing about Vietnam War veterans who dissented during their military service. Please contact them if you were a dissenting GI during Vietnam- or know of people who were- 69 Rindge Ave., Cambridge, MA 02140, (617) 868-4123.

ACD

Alliance for Cultural Democracy

327 Summer St., 3rd floor, Boston, MA 02210

SCRRAWLING A WORD ON A WALL
WITH A BURNED PIECE OF WOOD:
FREEDOM

FOUND OBJECT A TOOL,
POWER A NAME.



PICK UP A STONE OR
A PIECE OF BURNED WOOD
AND LEAVE A MARK.

Sarah Sutor

INKULULEKO, FREEDOM, SCORCHED ONTO THE OUTER WALLS
OF THE HOMELANDS.



ACD archives
310 W. Hill #1W
Champaign, FL 61820