

CULTURAL DEMOCRACY™

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CABLE CULTURE

It's hard to believe that the ubiquitous television has only been a fixture of daily life for 30 years. In that short historical time, TV has eaten the lion's share of our culture, sweeping aside many of the daily activities that previously occupied leisure time, and using much of the rest as fodder for situation comedies.

Can it be true that we are entering another revolutionary era in media technology? This is what's been promised for cable television, rapidly becoming a significant feature -- and often a hotly-contested one -- of many communities' cultural apparatus.

Cable is with us and growing fast. In recent weeks, we've been in touch with NAPNOC members and others involved in cable work around the country to talk about the impact this phenomenon is having so far and the prospects for its future growth. Long-time NAPNOC member and media consultant Liesel Flashenberg summed up one of the main reasons so much is happening with cable systems right now: *"Cable television subscribership now exceeds 20 million homes. That 20 million home penetration level is what made national advertising attractive and financially feasible in the early days of broadcast television."*

The Blue Sky

"Cablecasting" differs from earlier broadcast television in that its signals are carried to the receiving TV set through a coaxial cable, not over the airwaves. Where the airwaves in most parts of the U.S. are so crowded as to prevent any more broadcast stations from being introduced, the coaxial cable can carry scores of stations -- as many as 100 in new systems -- to each "wired" TV set. The replacement of copper-based coaxial cable with fibre optic wire in the near future will expand cable capacity even further.

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POPULAR CULTURE & EDUCATION

Some Resources

The last few years have seen the apparently spontaneous and simultaneous emergence of experiments in popular education and cultural work around the world. We will be exploring this outpouring of insurgent cultural democracy in future issues. But for now, we want to call your attention to some of the resources that have come into NAPNOC's office in the past few months.

Ross Kidd is a new NAPNOC member who
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To Our Readers:

Good News

We are delighted to announce that the Mary Reynolds Babcock Foundation of Winston-Salem, NC, has renewed NAPNOC's grant of \$10,000. To the Babcock Foundation goes the gratitude of NAPNOC's members and other readers of Cultural Democracy.

No News

Four copies of Cultural Democracy #21 were returned to us in the mail without their labels, which apparently fell off somewhere in the bowels of the Post Office. If you didn't receive your copy, please let us know and we'll rush another.

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NAPNOC welcomes letters, comments and suggestions for articles. Please put NAPNOC on your organization's mailing list.

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Many in cable talk about "narrowcasting" to describe the potential of the new television to deliver highly diverse programs to very small groups of interested viewers. While the highly-centralized broadcast TV industry has focused on corralling as large an audience as it can -- usually with bland catch-all programming -- cable futurists have trumpeting the age of highly-decentralized TV with diverse and inexpensive local production, viewer "feedback" through electronic boxes attached to each set. They have predicted a new democratic era in electronic communications, with something for everyone and a chance to talk back and even become a producer of programs as well as a consumer.

These potentials are the "blue sky" in cable parlance. But as cable reaches reaches a crucial point in its development, many who began with a vision of how cable's blue sky could serve community interests have gotten a much cloudier picture.

With an estimated 27% of American homes wired already and the most conservative projections for 1990 set at 50% (the highest we found was for 65% in 1985), cable has rapidly become a "boom" industry. Early cable systems were small -- usually begun in remote communities to pick up weak distant broadcast signals, amplify them and transmit them through cable to people who paid subscription fees for the service. Today's cable systems are huge and competition among large corporations for the chance to make enormous profits in the long term have dramatically changed the way cable systems are developed in communities.

Cable development is very capital intensive -- that is, it takes a lot of money to install the cables and the associated hardware necessary to provide diverse cable services. Many systems in large cities today are designed to re-transmit local and distant broadcast signals, produce local programs, carry signals "upstream" (i.e., both to and from the TV set or other receiver) and to handle computerized information from home and business computers to data banks. All systems require a large initial investment that eventually returns substantial profits from subscription fees for basic TV service and additional fees for the growing array of special program and data services. It usually takes a large corporation to afford such a large risk.

So while the promise was for more decentralized TV through cable, the increasing concentration of cable system control to large "multi-system operators" seems to work in the opposite direction. Cable business lobbies in Washington want to see the Federal Communications Commission (FCC) keep its hands off these companies; but advocates for community-based programming fear corporate interests controlling cable systems and programming. The "blue sky" vision of cable as a diverse array of small producers -- "boutiques" of programming -- is being replaced by large producers of a wide range of programs -- more like a chain

department store.

Franchise Wars

What remains decentralized in cable today is the battleground upon which large cable companies are facing off to win the prime markets. Much to the cable industry's pleasure, the FCC has maintained a "hands-off" policy in regard to cable development and further deregulation is certainly the trend today. The only functioning control on cable development has come at the local level, where municipal governments grant *franchises* to private companies to install and operate cable systems in their jurisdictions.

Typically, a municipal government will issue a "Request for Proposals" (RFP) for cable operators to present plans for developing local cable systems. After reviewing each plan -- usually submitting it to technical experts and, in some form, to the public at large -- the municipality will select a firm (or collection of firms) which is granted a limited-term franchise. Fifteen years is a common period for such franchise agreements. The agreement details the construction plan, rate schedules for subscription services, franchise or license fees paid to the municipality for continuing franchise rights (commonly 5% of the gross revenues), and the range of services that will be offered.

The franchise process can be an intimate affair, where corporate bidders wine and woo the officials in charge and try to convince them that they are the most capable and suitable of the applicants. Or it can be an opportunity for the community to work together in securing a cable communications system that serves community needs, where the municipal government acts as a strong advocate on behalf of the community in awarding the franchise.

All of the people we talked to and corresponded with in preparing this article emphasized the importance of cultural groups getting organized and involved early in the process of planning for community cable development. The most successful (or at least promising) campaigns resulted from a lot of hard work on the part of arts groups and other community organizations to educate themselves and the public about the potential of cable programming; to organize effectively and have an impact on the municipal government in soliciting proposals from potential cable system operators and awarding the cable franchise; and to secure promises of all the necessary support -- both structural and financial -- for carry out strong local programs of public access and programming.

Liesel Flashenberg offers a few words of caution: *"Make sure that, as you are called upon to make your interests known in any aspect of cable development, that your focus on arts-related issues does not divert you from your role as a community-responsible organization in looking at the larger issues involved in the process. Issues of ownership (local, minority, MSO, municipal, cooperative, etc.) are extreme-*

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ly important in guaranteeing an accountable owner for the system. Issues of privacy, local employment, use of revenues accruing to the city from the cable system cannot be ignored.

"If plans for the system, either proposed by the city, local arts organizations or competing companies, include provisions for a local arts channel, spend some time analyzing the true value of a such a proposal. Are there enough resources (time, talent, technical capability and money) to support such a venture? Can such resources be developed without diverting support away from the primary functions of your group's work? If such a plan is not immediately feasible, is there a way to keep the option available for future development?"

The Lessons of Success

One of the most frequently cited success stories in cable franchising is the New Orleans cable system. The Cultural Cable Coalition formed there succeeded in bringing together scores of member groups to win unprecedented assurances from the bidders for the City's cable franchise, eventually awarded to Cox Cable, a multi-system operator. Cox has promised to provide a fully-furnished studio in New Orleans' Contemporary Arts Center, a local access staff numbering 65 by the system's fifth year, mobile equipment and operating funds.

Denise Vallon, a video artist, played a key role in organizing the Coalition along with Sharon Litwin of the Contemporary Arts Center; she characterized their key problem as being "how to aggregate the political power to open things up." Through broad-based organizing and public education work, the Coalition succeeded in getting through a cable franchise that guarantees the physical and financial means as well as the access to produce local programming, including a channel designated for arts programming. Denise Vallon explained that a half-million dollar Municipal Endowment Grant program for arts, humanities and community service groups was being created from the cable franchise fee (5% of Cox's revenue from the system's operation) and that funds were also allocated to the Community Access Corporation to support actual program production. She said that strong support from the City Council and a good working relationship between cultural groups and Cox personnel bode well for New Orleans. Contact the Cultural Cable Coalition at P.O. Box 30498, New Orleans, LA 70190.

Other communities have consciously followed New Orleans' lead. NAPNOC member Ralph Kohlhoff of the municipal Tucson Arts Commission describes the Tucson franchise process as being about 6 months behind New Orleans'; Tucson's franchise has also been awarded to Cox Cable. Tucson will also have an equipped telecommunications center with 3 or 4 main studios staffed by Cox personnel; some 45 community people will also be hired for community access programming work. Funds will also be available to finance local cable productions; groups will be apply-

ing for the first \$190,000 in the next couple of months. The Tucson system comes "on line" (i.e., starts operating) in 1983 and Kohlhoff expects that the intervening period will allow local groups to gain programming experience and amass a library of locally-produced material.

Apart from providing support for cable programming the Cultural Alliance of Tucson and the Arts Commission are now pressing the City Council to allocate 1/5 of the 5% franchise fee to a grant fund for local cultural groups, arguing that these must be able to continue their general operations in order to participate in cable programming. Ralph estimated that this could open up \$75,000 in municipal funds for small local groups in the first year, climbing to \$500,000 in the third year. (A Council decision is expected in June.) Tucson's Commission also got into the cable franchising process early; the Commission was the first group to hold general awareness-building meetings of community people as the cable franchise process began. Contact Ralph Kohlhoff at the Tucson Arts Commission, P.O. Box 27210, Tucson, AZ 85726 or phone 602/791-4184.

Working to assure in the franchise agreement that the cable operator must provide adequate facilities, technical and administrative personnel, and financial support for local access programming is crucial for groups involved in the franchising process. For large systems like the Cablevision-operated one being developed in Boston, the fruits of such assurances can be considerable: by the fifth year of that system's operations, current estimates place the 5% franchise fee -- all earmarked for Boston's local public access corporation -- at some \$4 million. Such sums sound huge at first, especially when funds for community groups are so scarce; but they represent only a small portion of the cable operators' profits. Well-organized community people can wrest large concessions from corporations hungry for a piece of the cable market.

The Second Time Around

Many of the earliest systems to be developed and franchised out are now being re-franchised, a process that can be more difficult to affect as the system operator has already made a considerable investment in the system and is often not subjected to competitive bidding by the municipal government that grants the franchise. The oldest cable systems generally have fewer channels and don't offer much in the way of public access provisions, so a key issue in refranchising is bound to be upgrading the system to the "state of the art."

Organized community groups can have an impact on refranchising, though, especially where the local operator has not done much to promote public access. NAPNOC member Craig Watson of Santa Barbara Arts Services now sits on the local Cable Television Advisory Committee and is active in a variety of projects intended to promote community use of the cable system in the wake of Santa Barbara's recent refranchising process. (continued on page four---)

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He predicted that *"Refranchising will become the next national battleground as companies forget their gentlemen's agreements and start going after each other's turf. Santa Barbara just happened to come very early in the national scene."*

Santa Barbara, a California coastal community ringed by low mountains, had to have cable television in order to receive more than one channel and was wired early. As the original franchise with Cox Cable drew close to its finish, City officials began to negotiate quietly with them; they retained the Cable Television Information Center (CTIC), a Virginia-based consultant to municipalities, to assist them in evaluating Cox's proposal to upgrade the existing 12-channel system to a state-of-the-art system with more channel capacity.

Community activists got wind of the quiet negotiations between Cox and the City, though, and formed Santa Barbara's Citizen's Media Watch to monitor the re-franchising process and offer substantive suggestions for access, community media centers, privacy controls, co-op ownership and other concerns they felt weren't being adequately addressed. Said Craig, *"Where the City staff was thinking about television as an entertainment provider and perhaps a place to flash notices of City hearings, community people were wondering about how this medium could be used to express the diversity that exists here."*

He explained that because the system was already in place, *"the community was on the defensive trying to make headway with the City staff and certainly Cox tried to paint this as 'no big deal.'" When public hearings were finally held, five months prior to the expiration of the original franchise, there was overwhelming public response -- "So much for 'no big deal,'" said Craig -- and much of the testimony called for open competition for the franchise and questioned the public access proposals offered on the grounds that the levels of equipment, facilities and staff support were low in relation to the level of community interest. Small concessions were won from Cox from this organizing effort: A community advisory board was written into the agreement, a "lifeline" rate was approved for seniors meeting income guidelines, and a mobile van was made available for public access part-time. Craig pointed out that much of the "public access" shown in later Cox proposals actually represented expenses associated with "local origination" -- the production of programs by Cox itself in Santa Barbara, not necessarily as a response to public interest, but rather to commercial viability.*

"We should have started sooner," Craig said of Citizen's Media Watch's efforts. *"It's a complex issue and educating the public and the City Council takes time."* Craig felt that they took on too many issues and should have concentrated more on access. He cautioned that people preparing to get involved in cable work had to be ready to learn the lingo quickly: *"It's easy to get*

snowed if you don't understand it." Contact Craig Watson at Santa Barbara Arts Services, 522 N. Salsipuedes St., Santa Barbara, CA 93103 or call 805/963-8654.

Putting Access to Work

Winning suitable provisions for public access and local programming by community groups through the franchise process is just the beginning of successful cable work. Once the system is on-line, the hard work of producing effective programs begins. Most people living in communities that are already wired cannot boast the relatively luxurious staffing and facilities support recently won in franchise processes in New Orleans, Tucson and Boston. Many public access channels are only theoretically available, with no actual programming going on. Others program so sporadically as to be unknown to most community people. Others have been limited to rudimentary coverage of municipal government meetings -- or even panning over typed announcements of community events.

Wherever public access is to become truly effective, the pool of program producers must be enlarged. Community organizations of all kinds, individuals concerned with community issues, and artists seeking wider audiences all represent potential programmers. Three tasks must be accomplished: Building community awareness and interest in public access programming -- and if necessary organizing to secure adequate provision for it; training people from the pool of potential producers to actually carry out video projects for cable; and making sure that new voices and visions make their way onto the TV screen.

Neighborhood artists who want to get involved in program production -- or want their work to be cablecast -- should begin by getting in touch with community-oriented media producers. Some communities are already blessed with groups that carry out these tasks.

One such group is the Channel L Working Group (CLWG) in the borough of Manhattan. Channel L is one of four channels allocated to the City of New York when the cable franchise for Manhattan was awarded in 1970. The Channel is available to four categories of users or producers: Community boards, elected officials, government agencies, and nonprofit civic and cultural groups.

CLWG was begun in 1977 to provide technical assistance to these potential producing groups and produces 3½ hours of programming every Wednesday night. They have worked with public interest groups and cultural organizations to cooperatively lease their TV studio for a second evening of live, phone-in programming. Phone-in cultural programs have covered such topics as public art, or a critique of a play-in-progress by the Circle Repertory Company. Cornell University's Cooperative Extension Service has begun to program on a third night, picking up all the production expenses.

Channel L Working Group has a paid staff of 3 and relies on the involvement (continued on page five---)

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of community groups along with 15-18 volunteer interns, most drawn from area colleges. The Manhattan franchise of 1970 did not provide for guarantees of funding for public access programming; CLWG draws much of its support from contributions from Manhattan Cable TV and Teleprompter Manhattan Cable TV, the two operating cable companies in the borough, along with occasional grants from corporations, foundations and the state arts council. CLWG publishes a newsletter called "Cutting Through" that carries its cablecasting schedule and other news about cable issues and development in the City, and has played an active part in the intense political work being done as franchising is carried out in the City's other boroughs. It is hoped that more progressive provisions for access in the other boroughs will bring about upgrading of Manhattan's access provisions. Contact CLWG at 51 Chambers St., Room 532, New York, NY 10007 or call 212/964-2960.

University Community Video (UCV) in Minneapolis is another kind of resource -- a nonprofit media center begun in 1973 to serve groups interested in access programming for cable and for other types of television work as well. UCV facilities are made available on a general access basis to a diverse array of video makers, from the novice to the experienced independent producer. Portable video equipment and editing facilities are offered, as well as the UCV staff's training and advice on all aspects of media production and distribution. UCV works with students at the University of Minnesota to produce programming for Campus Cable TV and generally acts as a resource and advocate for independent producers in the Twin Cities area. Contact UCV at 425 Ontario SE, Minneapolis, MN 55414 or call 612/376-3333.

There are quite a few such media centers around the U.S. If you need help locating one, contact AIVF (see listing below).

Liesel Flashenberg offers some tips for arts groups considering working with cablecasters: *"Any requests for your creative work for either local or national cable distribution must be examined very carefully in terms of the interests and goals of your organization. There may be times when you want to 'give it away' for the exposure and other instances where you could and should be compensated. Issues of rights and compensation are complicated. If there is a way for you to get legal counsel with knowledge of current entertainment compensation issues, take advantage of it. If not, find some other organization that has faced the issue and discuss it with them. Be wary of signing away all rights for the future. You may, at the very least, want an agreement signed that guarantees you the right to renegotiate rights for any use of the material subsequent to the first use -- regardless of initial compensation."*

Some Related Resources

As local producers for cable have gained experience, regional and national efforts

have been made to help spread that experience around and encourage public access television. Several national organizations represent important resources to people who are interested in getting involved in cable work and need to learn about the best ways to proceed.

The National Federation of Local Cable Programmers (NFLCP) has a membership comprising access centers, independent producers, libraries and educational institutions, local cable commissions, and a variety of other local groups who have (or wish to) become producers for cable. NFLCP was formed in 1976 to foster citizen participation in local television programming and serves as a national clearinghouse for ideas and information for local cable programmers. Regional meetings are hosted by members in each of NFLCP's 9 regions throughout the year; and an annual meeting -- the next is slated for July 8-10 in St. Paul, MN -- brings together hundreds of cable producers from all over the U.S.

(St. Paul will be a media extravaganza in July: The National Federation of Community Broadcasters -- the national alliance of community-based radio stations discussed in NAPNOC notes #15 -- will hold its annual business meeting in St. Paul July 11-12, and its National Conference on July 13-14. For details, contact Nan Rubin, NFCB, 1314 14th St. NW, Washington, DC 20005; 202/797-8911 for details. NFLCP will also hold a one-day conference on low-power TV -- see the article elsewhere in this issue -- on July 11.)

NFLCP provides information services throughout the year, mainly through the quarterly journal Community Television Review and other publications and videotapes. Other activities include a consulting and education service, along with special programs like a current series of access coordinator training workshops; contact NFLCP's Washington office for more information about these services.

NFLCP also works extensively as an advocate for community programming interests in Washington, where the FCC and Congress are involved in regulatory and legislative actions that affect community cable access profoundly -- and where corporate interests generally hold sway.

If our experience is any indication, it can be hard to get through to NFLCP. One staffer explained that our written requests were not answered because processing member correspondence came first; we finally obtained materials by visiting the Washington office, and once acquired, they were quite informative.

NFLCP has a packet of materials on "Cable Television and the Arts," compiled in 1981 for the Federation's national conference. It includes a copy of the April, 1981 issue of Community Television Review and 8 short papers and sells for \$10. NFLCP's principal office and general membership headquarters is located at 3700 Far Hills Ave., Kettering, OH 45429; 513/298-3482. Its national office is at 906 Pennsylvania Avenue SE, Washington, DC 20002; 202/544-7272. (continued on page six---)

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The Association of Independent Video and Filmmakers (AIVF) is an active national trade association for independent producers formed in 1974 that monitors cable developments as they affect independent media production. Recent coverage of the controversy surrounding the awarding of new cable franchises in New York City offers thorough discussions of the issues involved (see especially the March issue of AIVF's monthly, The Independent).

The Independent also carries timely updates on court decisions, FCC rule-making, and other developments affecting cable, as well as other topics of interest to media producers. For more information, contact John Greyson or Wendy Lidell, AIVF, 625 Broadway, 9th Floor, New York, NY 10012; 212/473-3400.

A resource of particular interest to groups who are just getting started in cable work is the United Church of Christ's Office of Communications. The Office produces 1-2 day conferences around the country to introduce beginners to cable. Workshops include introductions to the larger issues of cable access, showing sample tapes produced by access groups around the country, hands-on exercises with portable equipment, and discussions of franchising. Workshops have already been held in Chicago, the Northwest and Tulsa; a Northeastern regional conference is being planned for fall, 1982. Jane Baron of UCC's communications staff also said they work with groups on a consulting basis to present local workshops. She characterized the difference between the UCC's workshop participants and those of NFLCP's by saying the former are usually people who have not yet begun to think of themselves as community television producers.

The UCC office also has publications and tapes available for purchase or rental, including a basic cable primer called "A Short Course on Cable" (\$2/copy). Write for a list of other resources: Jane Baron, UCC Office of Communications, 105 Madison Avenue, New York, NY 10016; 212/683-3834 or 683-5656, ext. 194.

The UCC communication staff also monitors legal issues affecting communications media. Members of the Telecommunications Consumer Coalition headquartered in the UCC office receive regular alerts about pending legislation, regulations and other developments that affect cable access and other communications issues. They can be contacted at the address and phone listed above.

The Cable Television Information Center serves primarily as a resource to the municipalities that pay \$200-1200 a year to belong. It offers them telephone assistance, regional seminars, and publications and consultation at reduced rates. Its newsletter CTIC Cable Reports is available to nonprofit groups for \$105 a year, and appears to play things safe: the sample issue we received included a summary of CTIC's consultation for the Santa Barbara re-franchising described earlier in this article; it failed to mention any effort by local citi-

zens to organize to win better access provisions.

Of greater possible usefulness are some other CTIC publications and papers; write for a price list and other general information: CTIC, Suite 1700, 1800 North Kent St., Arlington, VA 22209.

The National Cable Arts Council was formed by Denise Vallon, a leader in New Orleans' Cultural Cable Coalition, to act as a consulting, research and referral group for people interested in arts and cable. The Council is working on the development of videodisc teaching programs, a computer information exchange network, an NEA-funded design project for cable access studios for the arts, and other projects. The Council offers consultation to people involved in local franchising processes who are concerned about cultural provisions. Contact Denise Vallon, National Cable Arts Council, P.O. Box 30498, New Orleans, LA 70190, or leave a message at the Contemporary Arts Center, 504/523-1216.

Don Adams and Arlene Goldbard

HIGH-POWERED LOW POWER

While most of the attention of media pioneers has been fixed on cablecasting, a new frontier has opened up in broadcast television: Low power TV.

Low power TV is broadcast television operating at much lower transmitting power. Its broadcast range is therefore much more restricted -- usually 5-20 miles. One of low power's chief advantages is the small cost of setting up for broadcasting and maintaining operations.

Low power TV offers a variety of opportunities to community groups. The National Federation of Local Cable Programmers (NFLCP) estimates that a small-market (i.e., rural) access center could be set up for \$26,000 in equipment costs and operated for 40 hours a week (20 hours produced locally) at about \$16,000 for the first year. A large-market access center's equipment start-up cost would be something over \$200,000 and could operate 120 hours/week (30 hours originating locally) for around \$308,000 the first year. Low power stations can offer highly localized programming to small rural towns and urban neighborhoods for a fraction of the cost of full service broadcasters. Naturally, these opportunities could be just as appealing to commercial broadcasters -- resulting only in more localized advertising messages and less locally-oriented programming; but non-commercial community uses are also possible.

A number of low power stations are already operating in areas where waivers from regular rules have been granted by the Federal Communications Commission (FCC). Channel 56 in Washington, DC's Adams-Morgan neighborhood re-broadcasts programming from the Spanish International Network, carried

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HIGH-POWERED LOW POWER

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by satellite from station KWEK in San Antonio, Texas. So far, this station has no local broadcasting capability, operating merely as a "translator" (i.e., re-broadcasting a weak distant signal through a local transmitter). But it offers Spanish-language programming to Washington's sizable Hispanic population.

Channel 45 in Eagle Bend, MN, produces 70% of its own programming from three studios set up in local schools and programs the rest from film rental services. Its transmitter and studios were built at a cost of around \$125,000; about 95% of the work is done by student volunteers. Channel 45 broadcasts 63 hours a week in this town of less than 600 in west central Minnesota.

Legitimate Low Power

While these stations were set up after waivers were granted by the FCC, the new rules for low power legitimate a field of broadcasting activity that has often been carried out by unlicensed stations in remote sections of the U.S. and Canada. The Northern Access Network, begun in 1976 to serve communities of less than 500 in both countries, was serving 60 such places when the Canadian government began seizing the stations' equipment in 1979. After great public outcry, the Canadian government began licensing such stations.

The FCC announced its intention to develop low power broadcasting in the U.S. in September, 1980, and finally adopted rules for processing applications in March, 1982. Already, thousands of applications have been received -- virtually all filed before rules or even specific application procedures had been developed by the FCC -- and application processing is a major start-up obstacle.

Applications will only be processed if their low power signal will not interfere with any FCC-licensed "regular power" broadcaster (a "full service" broadcaster) operating in the same area. The FCC has set a variety of guidelines dictating the distances from existing full service broadcasters an applicant must be in order to request a low power license for an unused channel frequency (on either VHF channels 2-13 or UHF channels 14 and higher). Low power stations that receive construction permits from the FCC could have their permission to operate revoked later if the FCC rules favorably on the request of another group to start up a full service station in the same area, at the same location on the broadcast spectrum.

In areas where most channel space has already been licensed out by the FCC -- mainly urban areas -- applications are especially competitive. While some preference will be given to minority-owned stations and applications from groups which don't yet operate broadcast media, there are no restrictions on the nature or amount of programming, no preference given to non-commercial broadcasting groups. Applications will be processed in three "tiers",

with the most rural areas first -- that is, those beyond a 55-mile radius from the center of any of the top 212 TV market areas. (These rural areas are where channel spectrum space is most available.) More urban areas -- the next two tiers of applications -- will be processed later, as the FCC must acquire computers to handle the large new low power application load.

A Well-Kept Secret

The FCC has done very little to get information out to the public about low power TV -- and can hardly handle the thousands of applications that have already poured in, even without substantial public notice. The NFLCP (which is described in more detail on page 5 of this issue) has stepped into the breach to help provide information to non-commercial community groups interested in low power broadcasting and to assist them in the very complex tasks of planning their stations and securing construction permits from the FCC.

NFLCP's Low Power Hotline program provides the following assistance: educational materials on low power options and application procedures; help with your channel search -- i.e., finding an opening in the broadcast spectrum in your area that's available for low power assignment; referral to sources of legal, technical and financial help and to others interested in low power TV in your area; preliminary review and tracking of your application as it moves through the FCC; and periodic updates on low power rulemaking and the like. There is a one-time \$200 fee for this NFLCP service, which is valuable to any group which expects to actually apply to the FCC for a construction permit and follow through with low power station development.

The Hotline will hold a one-day conference on low power TV for commercial and non-commercial groups on July 11 in St. Paul, MN.

Contact the Federation's Washington office for more information about low power TV and the Hotline program: NFLCP, Low Power Hotline, 906 Pennsylvania Avenue SE, Washington, DC 20003; or call the Hotline number: 202/544-7274.

October in Omaha!

October 15-17, 1982, are the dates for NAPNOC's 6th Annual Meeting & Conference, on the University of Nebraska/Omaha campus. This year's theme-- *Practicing Cultural Democracy: Artists at Work in Communities*.

The agenda and other information will come out later this summer. But right now, we're trying to help NAPNOC members get gigs in Omaha to help defray their costs. If you can offer performances, exhibits, slideshows, workshops or lectures, send us two copies of your resume and promotional materials -- we'll pass them on to Lori Hoffman at UNO, who's helping us make arrangements. Be sure to say how much you need to earn in order to make the trip possible. See you there!

PURO TEATRO: TENAZ

by Hank Tavera

(Editors' note: Hank Tavera has been a member of El Teatro de la Esperanza in Santa Barbara, CA, since 1976, and serves on the California Theatre Council and the Board of Teatro Nacional de Aztlan (TENAZ). He co-produced the 11th International Chicano Latino Teatro Festival in San Francisco last September, and recently gave us permission to reprint the following article, which originally appeared in *El Tecolote*, a bilingual newspaper published in San Francisco's Mission District.)

Some important resolutions and actions were passed by the general membership and Board of Directors of Teatro Nacional de Aztlan, Inc. (TENAZ), at the 11th International Chicano Latino Teatro Festival held in San Francisco in September 1981 which should be of interest not only to the Raza community but to the artistic and theatre community as well. After their second festival at Santa Cruz in 1971 (the first, in 1970, was at Fresno), theatros in the U.S., including progressive Puerto Rican companies from the East Coast and Mexican companies, formed a national network of Chicano theatre known as the Teatro Nacional de Aztlan or TENAZ. The word "tenaz" means tenacity and has become a symbolic acronym for survival within the organization.

After a decade of experience and a year-long discussion on its wording, the TENAZ Board finally adopted this Manifesto:

"Chicano theatre was born out of the social struggle of La Raza and given birth by farmworkers who remain workers. This is our origin. The form known as "teatro" was conceived out of the sheer necessity to communicate. Teatro is the reflection and spirit of the Chicano social movement. It is the mirror of Tezcatlipoca (the god of darkness) who demonstrates the evil that surrounds us; it is also the spirit of Quetzalcoatl (the god of light) in which we discover the will and hope of our people. Teatro is the voice of the barrios, the community, the underdogs, the humble, the oppressed and the colonized.

"The workers of Teatro Nacional de Aztlan (TENAZ) are committed to a way of life/struggle which helps our people understand the roots of our problems, be they social, cultural, political or economic. Let our theatre be a human rainbow. Let us create theatre for all people: children, youth, the aged, women, students, farmworkers and all workers. Let it grow out of the past and present conditions of our people so that it will help build a liberating consciousness. What theatre gives to people should be nothing less than what it receives from them (in terms of their realities).

"Working with all oppressed people, the national TENAZ organization must develop a human yet revolutionary alternative to commercial theatre and the mass media. It must continue to solidify and unite with all progressive theatre companies through-

out the world, particularly those in Latin America and the Caribbean which struggle to produce an art that truly represents the expressions of their people.

"If La Raza will not come to the theatre, then the theatre must go to La Raza."

A collectively written and debated document reflecting the cultural and religious ties to Aztec past, the TENAZ manifesto defines not only the source but the purpose of teatro as springing from the people in their struggle to overcome oppression. Definitely a reminder of the 1960's, this statement suffers mainly from the lack of one writer and more universal images that today's wider audience could understand. Its approach to political theatre will undoubtedly fuel the arguments between the advocates of "the message" and those for aesthetics.

More concrete were the resolutions voted on by the TENAZ theatre members at the Festival. They provide an eloquent statement on our times and the global struggles of the decade. Let us examine each of them briefly:

1. Recognition of the importance of Latin American theatre groups and the need to communicate with them. TENAZ members took the opportunity to declare their desire to maintain closer communication with Latin American theatres, especially in these days of turmoil and revolutions. This statement demonstrates an international perspective and a Latino view of unification throughout the Americas, and was positively influenced by the large attendance of Latin American theatros at the 11th Festival.
2. Condemnation of the physical attack by reactionary individuals on the University of Veracruz theatre company because of their play "Cucara y Macara". TENAZ went on record to oppose such acts of violence as violations of freedom of expression and to defend this magnificent production presented in Mexico City in June of 1981. A strong indictment on the abuses of ecclesiastical authority and manipulation of religiosity by the church, the play was written by Oscar Leira, directed by Enrique Pineda, presented by Infanteria Teatral, and by popular demand was showcased twice during the Festival and received standing ovations from both audiences.
3. Declaration of solidarity with the struggle of liberation of El Salvador, Guatemala and other countries. This resolution recognized the Frente Farabundo Marti de Liberacion (FMLN) as the representative of the people's movement in El Salvador and applauded the Mexican-French communique which did the same. U.S. military aid and intervention in El Salvador and Guatemala was also opposed. In a clear-cut display of their political alliances, TENAZ followed suit with other Raza and progressive organizations in pinpointing a crisis situation in Latin America that deserves our immediate attention and the focus of the world.
4. Support for other artistic styles of expression in teatro. The teatro community

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has long recognized the need to develop other styles of popular expression in theatre in order to better serve and communicate the social realities of the Chicano Latino. This action is significant because for the first time, TENAZ collectively and publicly affirmed its value of other disciplines such as mime, poetry, dance and movement as partners in art with teatro. In effect, it opened the door for a wider experimentation with theatrical styles beyond the use of music, such as those witnessed in the presentation by Valentina Productions of San Jose during the Festival and the adaptation-musical of "Liz Estrada" by Teatro Latino of San Francisco.

5. Endorsement of the platforms of the Encuentro de Intellectuales in Havana, Cuba, and of The Gathering at St. Peter, Minnesota.

Both of these historic meetings developed a document which was adopted in total at the TENAZ Festival. In one clean sweep, TENAZ linked together the Latin American perspective and the alternative theatre movement in the U.S. with the development of the Chicano Latino teatro. Although they deserve closer study and a response, only a short summary will be given here of the two papers. What is surprisingly clear is that both meetings came to similar conclusions and so did TENAZ.

The assembly of many alternative theatre groups at The Gathering in St. Peter, MN, August 9-16, 1981, produced an amazing statement on the human condition and a call for cultural workers to improve their art-work in form, content and function in the light of heightened political understandings and to assume more responsibility for the meaning and message of their work. Recognizing their commitment to democratic principles and resistance to oppression as being in the best tradition of the American people, those signing The Gathering Statement opposed: the rising tide of militarism and the threat of nuclear destruction; the attacks on freedom of expression, on racial, ethnic and cultural minorities, on women and the expression of sexual identification, on working people and their unions; and the attempts to undo democratic gains of past decades and reallocation of resources to a few. As cultural workers, they called upon the arts community at-large to resist this reactionary movement and create progressive alternatives; to work for cultural democracy; to rediscover, recreate, and invent images and forms which advance freedom, equality and understanding; to build a progressive cultural movement; to save the planet and all other life forms; to create cooperative alliances with others struggling against oppression in all forms in the U.S. and the world.

Three hundred intellectuals, writers and artists of Latin America and the Caribbean, some of them in exile, participated in the 1st Encounter of Intellectuals for the Self-Determination of the Peoples of Our America in Havana, Cuba, September 4-7, 1981. An important outcome was their decision to write an open letter to the intellectuals and people of the United States in which they reaffirmed the indispensable character

of their unity and their joint responsibility to speak out in these difficult times. At a time when the U.S. arms itself for a new world war, the framers of this document speak out for truth, justice and beauty in the world and repudiate the assistance of the Reagan administration to terrorist regimes in El Salvador and Guatemala; the U.S. propaganda against Cuba, Nicaragua, Granada and Mexico; the colonization and military tyranny in Puerto Rico, Argentina, Bolivia, Chile, Paraguay, Uruguay and Haiti. The declaration supports the right of all people to discover new ways to re-write their history and stresses the oneness of their voice, despite the fact that they come from different countries and their opinions are not unanimous. They condemn the arms race as insane and call upon all people of the planet to stem the tide of militarism as those in the U.S. did when they opposed the criminal aggression against Vietnam. The decision to manufacture the neutron bomb on the anniversary of Hiroshima, they point out, is a pessimistic statement against humanity and world peace, and they conclude that we must use our intelligence and power of persuasion in words, not bombs, to prevent what will otherwise be inevitable: the destruction of the human race.

I would strongly urge readers of this article, along with community organizations, to respond to these platforms by writing to The Gathering, c/o Cherry Creek, 406 South 3rd Street, St. Peter, MN 56082; and Comite Permanente de Intellectuales por la Soberania de los Pueblos de Nuestra America, La Casas de las Americas, Habana, Cuba, with a copy to me at PO Box 40816, San Francisco, CA 94140.

6. Endorsement of Jorge Huerta for the California Arts Council.

7. Adoption of concrete measures against all forms of repression and discrimination of sexual origin. In this last resolution, the TENAZ membership took a leap forward and struck at the heart of the last two oppressions of the 1970's: sexism and homophobia. Urging its own members and all other progressive theatres to view the fight against discrimination based on sex or sexual orientation as part of a class struggle, TENAZ has openly acknowledged both forms of oppression much as The Gathering did. As only one out of seven positions taken at the Festival, the resolution is long overdue but should not imply that teatros will now deal only with gay or feminist issues, although those are themes that are finally beginning to be explored in the Chicano Latino theatre movement. Long regarded as taboo in our community, the subject of sexuality need not take our focus away from other equally important and global issues discussed in this article. On the contrary, it is part of the struggle if the teatro is to be the voice of the underdogs, the oppressed; if teatro is to build a liberating consciousness; if teatro is to be a human rainbow with all its different shades and colors.

In other actions taken by the Board of TENAZ at the September Festival, a child

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PURO TEATRO: TENAZ

care policy was adopted for the organization, the Board was expanded to include a Festival coordinator, and a concept for the recognition of achievement and awards was accepted.

Although the question of a Continental Coordinator to work with Cuba was not resolved at the Festival, the TENAZ Board, after a thorough review of the documents, later approved this position as part of its Board at their December 6 meeting in San Diego. Rodrigo Duarte-Clark of Santa Barbara was elected as Continental Coordinator and Hank Tavera of San Francisco was elected as Festival Coordinator, with Richard Talavera as alternate.

In retrospect, it is apparent that many of the key actions and positions taken flowed from the issue-oriented seminars held at the Festival. The child care policy was an outgrowth of the seminar on women's issues; the resolution against sexism and homophobia was developed in the human sexuality seminar; the seminars on third world ethnic theatre and alternative community theatre set the stage for the adoption of The Gathering Statement; and the seminar on Latin America was a catalyst for endorsing the plank from Havana and the creation of the continental coordinator position. The creation of the festival coordinator position also became apparent in order to insure the planning and continuity of future festivals.

The accomplishments of the 1981 Festival have been many and significant. The positions taken by the TENAZ membership can only serve to strengthen its internal organization and propel TENAZ into a leadership role for community theatre in this country. Teatros have set quite an agenda for themselves in the '80s and given themselves direction for the future. This should not go by unnoticed.

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has sent us a wealth of interesting material on this subject. We first came across his writing in Theaterwork, which published his articles on aspects of theater in the Third World. Ross is currently a graduate student at the University of Toronto in Canada, preparing a thesis on "Popular Theatre, Adult Education and Social Change in the Third World." Ross worked a dozen years in adult education and popular theater in Zambia, Botswana and Swaziland, and will return to Africa when his academic work is finished.

Tradition for Development is a hefty book comprising a series of reports and paper produced for an international seminar on "The Use of Indigenous Social Structures and Folk Media in Non-Formal Education and Development," jointly sponsored by the German Foundation for International Development and the International Council for Adult Education. The symposium was held in Berlin in November, 1980.

Tradition for Development contains some 20 separate articles. To some degree, they all acknowledge that the cultural assumptions on which development and education work in the Third World has been based are faulty: where conventional thinking in development agencies has assumed that "progress" essentially means adopting the values and methods of Western industrial societies -- and as a prerequisite abandoning "primitive" cultural patterns and practices -- the authors of Tradition for Development think there is more to be gained by respecting and utilizing many traditional cultural practices.

Some of the articles, especially in the first half of the book, are stuffed with social science jargon and attempt to justify the use of indigenous structures on purely practical grounds: it's easier to utilize traditional ideas about the cause of disease in promoting a program of inoculations, for example, than it is to disabuse people of them first.

But the second half of Tradition for Development, entitled "Folk Media, Popular Theatre and Non-Formal Education," should be very interesting for neighborhood arts workers. Its articles concern Brazil, China, India, Mexico, Jamaica, Sierra Leone and several other regions of Africa. In this section, some of the authors seem less concerned about culture as a tool for propagating particular development techniques -- for instance, as a tool for raising consciousness about the importance of inoculations -- and more concerned about culture as a means of raising general consciousness and encouraging action.

Several of the essays draw out Brecht's definition of "popular" culture, as in this passage from "Popular Theatre, Popular Education and Urban Community Organizing in Mexico," by Carlos and Graciela Nunez: "People's culture is that which exists and manifests itself in a spontaneous and natural way through music, customs, mores and values, etc. It is a culture dominated and absorbed by the ruling culture which has over time been able to impose its values. The dominant values are found mixed in with and superimposed upon others in an incoherent mixture, making it difficult to distinguish those elements which are genuinely popular (i.e., promoting the people's interests) and those which reinforce class domination.

"'Popular culture,' on the other hand, is that which preserves, rescues, and incorporates elements whose content is genuinely popular -- i.e., serves the interests of the popular classes."

The projects which some of these articles describe -- Action for Cultural and Political Change in India, Instituto Mexicano para el Desarrollo Comunitario, and Sistren in Jamaica, to name a few -- aim to reclaim elements of people's culture and help build a popular culture of liberation. The articles raise some interesting questions for neighborhood arts people.

One of these is the question of the role of professional art. Most of the people who

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work in these projects see themselves as community organizers or development workers, not as professional artists. And several of the authors practice a kind of reverse snobbery; they seem to believe that theater, for instance, which is polished and carries too clearly the qualities of art loses its power to function as organizing and consciousness-raising. They believe that theatrical work produced by non-artists is more authentic and more purely functional in its aim of building popular culture, and they cite numerous examples in which this appears to be true. Most vivid is Ross Kidd's description of the Action for Cultural and Political Change work in southern India, which utilizes drama as one component of an eclectic method of community education and organizing. Kidd describes one of ACPC's "Cultural Action Programmes":

"Unlike the short skits used in the adult education classes, the 'cultural action' programme takes a whole evening. The programme begins around 7 P.M. with revolutionary songs to attract the labourers returning from the fields. The whole village gathers around the stage area, which is lit with lights extended out into the audience and equipped with a loud speaker. The actors are some of the villagers and a few amateurs. The play is unscripted - the actors have agreed on a scenario beforehand and each improvises his/her lines. Although untrained, the actors have no difficulty dramatizing incidents and characters drawn from their own lives. They caricature their oppressors with real insight into their idiosyncracies...."

"The 'play' is a number of skits on various problems linked through the principal characters - a clown character (who acts as a narrator/commentator), landlord, landlord's servant, youth leader - who appear throughout the play. Songs are performed between each skit...In the final scene of the drama actors and audience discuss real plans, to be carried out the following day, to pressure government to deepen their well...."

"Each drama not only shows the problems but gets the audience talking about them. It is a brilliant example of audience participation and dialogue (and not in the rather contrived fashion of conventional post-performance discussion). The Harijans (untouchables) are just sitting there, resting, tired from the day's work, enjoying the songs and jokes and slowly becoming absorbed by the drama. Suddenly they are being challenged and drawn into it. One of the characters - for example the loyal bonded labourer - walks into the open space in the middle of the audience and taunts them about their lack of loyalty to the landlord. An amateur in the audience is the first to argue back but soon everyone joins in, ridiculing him for being so submissive and accepting such bad treatment. This actor-audience dialogue continues for 5 to 10 minutes before shifting back to the stage....Sometimes this discussion shifts to the audience itself where a fierce argument goes on..."

Neighborhood artists could learn a lot

about cultural democracy and encounter a lot of thought-provoking material by reading Tradition for Development. And the development researchers who are the authors of this book's chapters could benefit from a dialogue with arts workers who are able, in the quite different situation the United States presents, to bring artistic skills and training to bear on building popular culture.

Tradition for Development, edited by Ross Kidd and Nat Colletta, may be ordered from Dr. Josef Müller, German Foundation for International Development, Education and Science Division, Simrockstrasse 1, 5300 Bonn 1, Federal Republic of Germany.

The Performing Arts, Non-Formal Education and Social Change in The Third World: A Bibliography and Introductory Essay was prepared by Ross Kidd. It lists 1,800 items. According to Ross, "the aim is to bring together in one volume a range of relatively fugitive material (mainly from Third World sources) on this newly emerging field." Order from Dr. Kees Epskamp, Centre for Study of Education in Developing Countries, Postbus 90734, 2509 LS The Hague, The Netherlands.

Laedza Batanani is a very elementary, concrete, workbook-style account of a popular theater campaign in Botswana in 1974-1977. It offers the down-to-earth details that might help flesh out some of the theoretical writing other sources provide. It was prepared by Ross Kidd, Martin Byram, and Petra Rohr-Rouendaal. To obtain a copy, write to the Popular Theatre Committee, c/o Institute of Adult Education, University College of Botswana, Private Bag 0022, Gaborone, Botswana.

If you want to write to Ross Kidd, you'll find him at the Popular Education Research Group, 29 Prince Arthur Ave., Toronto, Ontario, Canada M5R 1B2.

The Third World Popular Theatre Newsletter is a new semi-annual publication edited in turn by members of an informal network of popular theater workers which was formed at the Third World - Canada Popular Theatre Exchange held in Thunder Bay, Ontario last May. (Ross Kidd's article about the meeting appeared in the March/April 1982 issue of Theaterwork.) The first issue contains articles on Nicaragua, Nigeria, The Philippines and Zambia, among others. From the first issue's editorial: "While the newsletter aims to promote increased communication among popular theatre workers from different regions of the Third World, we feel the network must have a strong base at the national and regional level. Popular theatre workers within a country and within a region must come together and work out ways of supporting and encouraging each other's work. The development of national and regional popular theatre networks (involving workshops, festivals, exchanges of publications, etc.) should take priority over expensive inter-regional gatherings in which, due to the cost factor, only a few can participate..."

"There are two other 'networks' that cover roughly the same area - the Third

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World grouping within the International Theatre Institute and the newly formed Indigenous Peoples' Theatre Association. However, the former confines itself exclusively to 'theatre' and caters primarily for professionals or quasi-professionals; the latter has an ethnically restrictive membership and is similarly focused on the cultural aspect.

"We see the newsletter serving a different audience and dealing with a more committed form of theatre. The readership will include a) those who define themselves as popular theatre workers and b) people engaged in popular education and the organization of popular movements who use theatre as an educational and organizing tool. For us popular theatre is 'committed' theatre, a theatre of oppressed groups and classes which works in support of the interests and struggles of those groups and classes...it is part of a conscious process of social transformation...It is a means of deepening critical consciousness, provoking discussion of issues, examining alternative courses of action, and mobilizing people for struggle. At best it is more than theatre for the people; it is theatre by the people enabling them, through the process of making theatre, to express their concerns, define their situation and strategize for action."

The newsletter is published in a limited edition -- they are counting on groups in each country to reprint articles. But you can write about issue number one to Dickson Mwansa, DEMS/UNZA, P.O. Box 20350, Kitwe, Zambia. Issue number two will be out in July and is being edited by the Drama Collective, c/o English Department, Ahmadu Bello University, Zaria, Nigeria, West Africa. And the third issue, due out in January, will be produced by the Community Drama Group, c/o National School of Drama, Cultural Training Centre, 1 Arthur Wint Drive, Kingston 5, Jamaica; if you want to contribute an article or information to that issue, submit it before November 1, 1982.

Theaterwork, published by Cherry Creek (the folks who sponsored The Gathering last August, covered in NAPNOC notes #15), is the U.S. contact point for the popular theater network, reprinting some of its articles along with the most interesting available writing on theater from other sources. Theaterwork has just switched from a tabloid to an equally attractive magazine format. No one involved in performing arts work in this country can afford to be without a subscription. Write to Theaterwork, 406 South Third St., St. Peter, MN 56082; one year's subscription is \$9; or you can order two years for \$15.

Elsewhere in this issue you will find Hank Tavera's article on the resolutions passed at last fall's TENAZ meeting; for more news on popular theater closer to home, you might be interested in TENAZ TALKS TEATRO, an occasional newsletter edited by Jorge A. Huerta, Director of the Chicano Studies Program and Associate Professor of Drama at the University of California at San Diego. The summer and fall 1982 issue

features a number of brief reports on meetings and festivals as well as updates on the activities of individual teatros, resource listings and short reviews. Subscriptions are \$4.00 per year for individuals and \$6.00 per year for institutions, and are available from the Chicano Studies Program, D-009, University of California, La Jolla, CA 92093.

You will find that many popular education writings are peppered with references to the Brazilian educator Paulo Freire, whose work and ideas have inspired the most interesting and fruitful popular education experiments of the last decade. Three of Freire's books are generally available in English. Pedagogy of the Oppressed is the first and most influential; it is slow going, but rewarding. Education for Critical Consciousness amplifies some of the ideas in Pedagogy, and offers some concrete examples from Freire's work to balance the heady theoretical tone of the first volume. And Pedagogy in Process is a collection of letters between Freire and Mario Cabral, Commissioner of State for Education and Culture of the Republic of Guinea-Bissau; the letters detail the development of the popular education program Freire helped found in Guinea-Bissau. All three books are published by Seabury Press, 815 Second Avenue, New York, NY 10017.

We have been in touch with two popular education projects in the U.S. On is Partners in Learning (PIL), part of the Center for Rural Education at Florida International University. Jim Yates of PIL is a new NAPNOC member too; this description is from PIL's brochure: "Partners in Learning works with rural adults in developing alternatives to the oppressive poverty that accompanies migrant and seasonal farm labor.

"On the one hand, we work directly with rural adults in their communities creating learning opportunities that are relevant to the unique needs and abilities of farmworkers.

"On the other hand, we assist traditional educational agencies in adapting their values, curricula and procedures in order to recruit and retain rural adult students."

Jim is particularly interested in "grassroots media" -- in the use of communications media to promote community and dialogue as opposed to their mass media use which promotes the centralization of information and power. He wants to make contact with groups and individuals who make use of communications and arts media in "liberating education" projects (shorthand for popular education work informed by Freire's theory and practice). To find out more about PIL or to hook up with others using grassroots media, contact Jim Yates at Partners in Learning, Center for Rural Education, School of Education, Trailer M-3, Tamiami Campus, Miami, FL 33199 or call 305/554-2715.

Educacion Liberadora (Liberating Education) is the monthly newsletter of the Information and Resources Center for Educacion Liberadora (IRCEL) at the Latino Institute's Research Division. The Division collects,

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monitors and disseminates research on issues that affect Latinos and other minority people; IRCEL is a national network of Hispanic adult education projects. Each issue of the newsletter contains short reports on resources, on the progress of exemplary projects, on problems and issues in liberating education, as well as a special section on "Media and The Arts," edited by Jim Yates. Write to Educacion Liberadora at the Latino Institute, Research Division, 1760 Reston Avenue, Suite 101, Reston, VA 22090; 703/471-4527.

Arlene Goldbard and Don Adams

DISARMING ART AN UPDATE

Cultural Democracy #20 featured a round-up of some of the arts activities planned to address the issue of nuclear disarmament -- especially those which will coincide with the United Nations' Second Special Session on Disarmament on June 12.

It has been predicted that the demonstrations to be held in New York on that day will be the biggest this country has every seen. Demonstrators will gather outside the UN at Dag Hammarskjold Plaza (1st Avenue and 47th St.) at 10 A.M. and march to the Great Lawn in Central Park. In New York, two groups are doing most of the coordinating for June 12 activities: they are the Mobilization for Survival, 212/533-0008 and the June 12 Committee, 212/460-8980. Consult Cultural Democracy #20 for other contact information.

At The Foot of The Mountain in Minneapolis is presenting its "ritual drama about nuclear madness and the denial of death," Ashes, Ashes, We All Fall Down. The company distributes "Nuclear Madness: The What You Can Do List" after each performance; it contains a thorough listing of pro-disarmament groups in the Twin Cities and offers a list of suggestions for action. At The Foot of The Mountain is looking to tour the show in the midwest. Write to Terri Ziegler at At The Foot of The Mountain, 2000 S. 5th St., Minneapolis, MN 55454 or call her at 612/375-9487.

Media Network in New York has just published an eight-page Guide to Disarmament Media which lists films, videotapes and slideshows useful for organizing and educational work on nuclear disarmament. The Guide can be ordered by sending \$1.00 to Media Network, 208 W. 13th St., New York, NY 10011; for bulk orders call 212/620-0878 for more information.

The May 1 issue of The Nation magazine focuses on nuclear weapons and disarmament and includes a "Directory of Antinuclear Groups." It's Volume 234, Number 17: check it out at your local library or send \$3 to The Nation, Subscription Services, P.O.Box 1953, Marion OH 43305.

A new group called Bay Area Artists for Nuclear Disarmament (BAAND) has been meeting in the San Francisco Bay Area. Member Steve Most writes that the founding meeting last month "was successful beyond the expectations of its organizers." For more information either write to Oscar Eustace at 259 Central St., San Francisco, CA 94117 or call Matthew Cohen at 415/495-0561. Steven has also written us that he is involved with a group preparing radio skits, newsbriefs and songs to be packaged and broadcast in a format called "Nuclear Notes"; and that Mara Sabinson, a member of the "Nuclear Notes" group, is planning an event to take place in downtown San Francisco designed to dramatize the nuclear peril and the bitter joke of civil defense preparations -- it will be called "High Noon." Contact Steve at 124 Linda St., San Francisco, CA 94110; 415/282-5502 -- or contact BAAND.

Also in the Bay Area, this year's People's Theater Festival will highlight nuclear disarmament; NAPNOC members Roadside, United Mime Workers and John O'Neal will be among the performers scheduled to take part in the Festival June 21-27. For information write to coordinator Bob Martin at 50 Water St., San Francisco, CA 94133 or call 415/776-8118.

Be sure to consult "Disarming Art" in Cultural Democracy #20 for additional information.

YES! I want to help build cultural democracy...YES! I want to keep up with the neighborhood arts movement...YES! I want to follow developments in public cultural policy.

Enroll me as a NAPNOC member, and start my free subscription to Cultural Democracy. My check to NAPNOC for \$25 for one year's individual membership is enclosed.

I want to subscribe to Cultural Democracy. My \$25 check for 10 issues is enclosed.

I'm not sure whether to join or subscribe; send me more information.

Name (and organization name, if any)

Contact Phone

Mailing address

City

State

Zip Code

Detach and mail to NAPNOC, P.O. Box 11440, Baltimore, MD 21239. Telephone: 301/323-5006.
Remember to make check payable to NAPNOC.

BRAINSTORM REVISITED

Cultural Democracy readers know that we are in the midst of a national brainstorm -- progressive artists across the country are putting their heads together as part of a round-robin discussion on pressing issues that affect our work. The first part of the round-robin ends June 30: Between now and then, write letters and articles, hold meetings, stage hearings, use any method you can to consider the following questions -- and be sure to send the results to NAPNOC by June 30:

a) *Why is there no financial support for progressive political arts work in the United States?*

b) *What strategies to address this problem have been attempted so far, and how have they succeeded or failed?*

c) *What proposals can be offered for new strategies?*

This national brainstorm is one of the most important opportunities our movement has ever had. We can use it to test out and demonstrate our capacity to cooperate, and to bring careful thought to tough problems; we can use it to help bring coherence and shape to the movement; and most important, we can use our combined brainpower to come up with truly fresh ideas that help build cultural democracy.

Send your thoughts to NAPNOC, P.O. Box 11440, Baltimore, MD 21239. We'll synthesize the information we receive and publish it in the August issue of Cultural Democracy.

People's Theatre

Doug Paterson has recently announced that beginning in the fall, the University of Nebraska - Omaha Department of Dramatic Arts will offer a Master of Arts (M.A.) degree in People's Theatre -- the first of its kind. Doug is looking for students, and wants prospective Masters candidates to know that concentration can be on either academic study, practical application, or both.

The degree is, in Doug's words, "intensely interdisciplinary, with one-third of the coursework required to be taken in a non-theatre, co-operative field" such as sociology, history, English, political science, philosophy, Black studies, communications or education. "Another third of the classes will be in traditional theatre fields such as history, literature and acting, while another third will be in specially designed people's theatre courses." Doug says that assistantship money is available.

In addition to students, Doug is looking for informational resources. He asks people to send him bibliographies, of any length, which you think would be appropriate for a theory, history, or practicum class. He is also looking for histories, methods, scripts, and other documentation that deals with the work of people's theaters, and can reimburse you for the cost of sending information if necessary. Finally, he is open to ideas and suggestions about what should be covered in the coursework.

Write to Dr. Douglas L. Paterson, Department of Dramatic Arts, University of Nebraska - Omaha, Omaha, NE 68162 or call 402/554-2406. But remember -- Doug is on the road a lot during the summer, so he's hard to reach by phone.

NAPNOC

neighborhood arts programs
national organizing committee

P.O. Box 11440, Baltimore, MD 21239