

CULTURAL DEMOCRACY™

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MAY, MAYBE, WILL BE

Lucy R. Lippard reports on the future of the Alliance

The Board of Directors of the Alliance for Cultural Democracy (formerly the Neighborhood Arts Programs National Organizing Committee) met intensively and intensely on May 10-11 at the People's Theater Coalition in San Francisco. In attendance were Vice President Katharine Pearson, Secretary Lina Newhouser, Treasurer Bill Pratt, Board members Dudley Cocke, Ken Larsen, Ruby Lerner, Lucy Lippard, and John O'Neal, member Bob Martin, and former staff Don Adams and Arlene Goldbard.

The first item on the agenda was the official change of NAP-NOC's name to The Alliance for Cultural Democracy. (No more "napnoc, who's there?" jokes.) The change had been approved by members in a mail vote of 37 to 3.

We agreed that ACD was the only national organization committed to overcoming isolation and creating an awareness of and an audience for culture aimed at empowering people.

The meeting's major task was the decentralization of the organization, due to the much-regretted, financially-imposed resignation of staff members Arlene Goldbard and Don Adams. Responsibility for running ACD is now in the hands of the Board (in Montana, California, Minnesota, Kentucky, Louisiana, New York, Georgia, etc.) which heartily affirmed its commitment to the Alliance's principles and continued existence.

We began by asking ourselves "Why is the Alliance important to us? Why are we here?" Following is a synopsis of some of the things that came up in this and in a later discussion of our short- and long-term goals.

Hazel Henderson's "Think Globally, Act Locally," was invoked as we agreed that ACD was the only national organization committed to overcoming isolation and to creating an awareness of, and an audience for, culture aimed at empowering people.

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A MANIFESTO FOR PUBLIC POETRY

Slow Motion Poetry Collective questions the idea of private poetry

We were riding back from giving a poetry reading upstate and discussing how strange poetry is, discussing voices fallen silent, discussing disappearing editors, unattended readings, vanished publications, we were discussing all that when one of us said: "You have to remember, we're at the bottom of the art world."

That sentence reverberates because it makes a lot of things clear that are not usually visible. We do not usually think of poetry as being at the bottom. It has prestige. It is taught in every school. Major poetry books are reviewed seriously and solemnly. Uncountable people write poetry, and it has undergone in recent years tremendous growth. Tons of it is published, mostly by the small presses, yet what needs to be said over and over is that most of this writing is unread and that poetry in performance is poorly attended and never reviewed.

This situation is obscured by the prestige of the major poets, but that prestige is too often institutional, based in reviews, journals and academia. So poetry exists in remarkable isolation. While much of it is wonderful, more is inaccessible and private. And all of it exists at the bottom of the art world.

Why is this?

We think it is because of the problems that exist with poetry as performance. It is safe to say that, in New York at least, there is more of an audience for dance, for jazz, certainly for theater, even for contemporary "classical" music than there is for poetry.

Not only that but one would usually have to find a specialty publication to know when and where poetry is being presented and to read reviews of poetry events.

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The idea of saviors has been built into the entire culture, beyond politics. We have learned to look to stars, leaders, experts in every field, thus surrendering our own strength, demeaning our own ability, obliterating our own selves. But from time to time, Americans reject that idea and rebel.

— Howard Zinn

THE ALLIANCE
FOR
CULTURAL DEMOCRACY

CULTURAL DEMOCRACY means that each person and community has the right to a culture or the cultures of its choice; that cultural values and policies should be open to public debate; that government does not have the right to favor one culture above another. Culture is a part of our common wealth as a people, and the Alliance for Cultural Democracy emphasizes the integral relationship of cultural democracy to the struggle for an economic and political democracy.

THE ALLIANCE IS A MEMBERSHIP-GOVERNED ORGANIZATION. As a member you will be kept informed of the ALLIANCE's internal business – Board meetings and actions, financial and other progress reports – and will enjoy the opportunity to attend the ALLIANCE's Annual Conference and Meeting and to vote in Board elections.

Individual Membership (\$25/year)
 Subscription only:
 Individuals (\$15/year)
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 Organizational Membership:
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Mail the above information with your check or money order (payable in U. S. currency only) to: Bill Pratt, 727 S. 3rd West, Missoula, MT 59801.

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.

Thank you for joining the effort.

NEWS and RESOURCES

TEACHERS & WRITERS COLLABORATIVE is celebrating its 15th anniversary. Founded in the late 1960s by a group of socially-concerned writers (establishment and underground), its aim was to rejuvenate the teaching of English by turning students toward their own creativity. Joined by filmmakers, dancers and visual artists, T&WC has survived into the '80s and created a model for other arts education programs. They have also become an extensive publishing house, products including their own history – *Journal of a Living Experiment*, edited by Philip Lopate, and *The Whole Word Catalogue 2*, billed as “a unique collection of ideas and materials to stimulate creativity in the classroom,” edited by Bill Zavatsky and Ron Padgett. A magazine – *Teachers & Writers* – is published bi-monthly. For catalogue and further info, contact T&WC, 84 Fifth Avenue, New York, NY 10011.

A related project – the Chinese, Spanish and English *Trictionary* published by Arts Inc. (32 Market Street, New York, NY 10002), a 432-page, 5th-6th grade level translation of more than 3,000 words from each language into the other two, written by 10-15 year olds from the Chinatown/Lower East Side area of Manhattan. Price \$12.

WORKERS ARE MAKING PERFORMANCE ART TOO. Members of District 1199 hospital workers union in West Virginia publicly placed a stick of baloney on a carved and painted chair to convey to Gov. John D. Rockefeller IV that “We’ve had enough baloney.” From Rand, West Virginia, David “Blue” Lamm writes about a coalminers’ art group. They have shown in Washington, DC and elsewhere and are looking for wider exposure of their art on miners’ lives and struggles. His address is 5225 Ravin Drive, Rand, W. VA. (304) 925-6286.

NEW DAY FILMS recently released “Artists at Work: A Film on the New Deal Art Projects” (16mm, color, 35 minutes), produced and directed by Mary Lance. Among the artists recalling their experiences on the WPA and other New Deal programs are Alice Neel, Chaim Gross, Jacob Lawrence, Lee Krasner, and Joseph Delaney. Also included is rare archival footage, original color photography of the works of art (rental \$67 with handling; purchase \$495 plus shipping, from New Day Films,

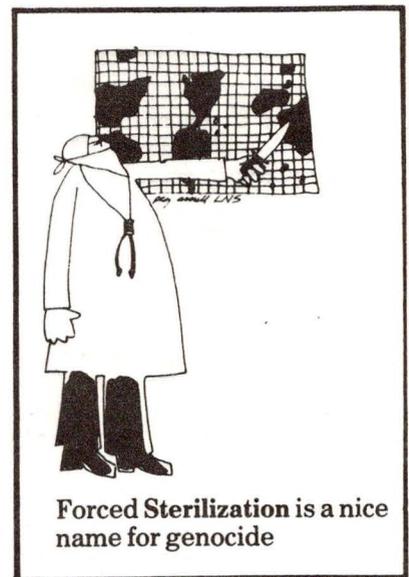
P. O. Box 315, Franklin Lakes, NJ 07417 (201) 891-8240).

FROM ABERDEEN, SOUTH DAKOTA, MARK MC GINNIS writes about his elaborate research, silkscreen and “table-painting” project, *Scenes from an American Tragedy*, a topographical map illustrating in detail the history of the cultural and physical extermination of the Native Americans by government policy, drawing parallels with current exploitation and profit through subjugation.

FEW RESPONSES have been received so far to the latest National Brainstorm – on jobs and the development of a framework for a new national public service employment program to support community cultural work (see *Cultural Democracy*, no. 27, p. 23). It's in our own interest. Send letters, papers, reports, articles, charts or graphics to CD by October 15.

THE ACTIVIST POSTCARD PHENOMENON continues to expand. Along with those shown here, there are a number of other great ones with too much text to reproduce well: Donna Grund Slepak's “A Gift that Lasts” (peace) is available from P. O. Box 1182, Portland, OR 97210; Dan Higgins' anti-gentrification image/survey from Winooski, Vermont, connects

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Forced Sterilization is a nice name for genocide

Peg Averill, postcard, 1982, from WIN magazine, 326 Livingston St., Brooklyn, 11217.

INTERNATIONAL DIALOGUE ON POPULAR THEATER

Popular theatre serves as one of a number of activities for building up the participation, self-confidence, awareness, and organizational strength of popular groups, communities, and organizations.

Theatre workers, community organizers, popular educators, and peasant organization leaders met in Bangladesh in February to share experiences and strategize together on theatre as a medium for popular education and popular organizing. The 58 participants came from 19 countries, the majority from Asia, Africa, and the Caribbean.

The workshop was the culmination of a growing network of groups engaged in popular theatre (drama, songs, dance, poetry, etc., performed by and for the people) as part of a social transformation process aimed at overcoming dependence and oppression and advancing popular interests. Popular theatre serves as one of a number of activities for building up the participation, self-confidence, awareness, and organizational strength of popular groups, communities, and organizations.

The workshop was organized on a collaborative basis by groups in Asia, Africa and the Caribbean — Proshika and Aranyak (Bangladesh), Association for the Rural Poor and the Centre for Communication and Cultural Action (India), Philippines Educational Theatre Association and Kulturang Atin (Philippines), ZANTAA (Zambia), the Community Theatre Project (Zimbabwe), the ABU Drama Group (Nigeria), the Jamaica Popular Theatre Alliance, and the Eastern Caribbean Popular Theatre Organization. Ross Kidd, an ACD member, assisted with running the event.

The workshop was not a mass event. Invitations were limited to popular theatre organizers with extensive experience in this field. Half the participants came from Bangladesh, including 10 peasant leaders of landless laborer groups who have been active in popular theatre work.

The two-week workshop included:

- * presentations by participants on their experiences and the political-economic situations of their countries;
- * a five-day practical, village-based activity in which participants met with organized groups of landless laborers, learned about the groups' concrete life situations and their organizing histories, and then, with the groups, discussed and tried out ways of using drama and songs as an educational and organizing tool;
- * discussions on issues arising from participants' presentations and the village dialogues: the links between theatre, conscientization, organization, and struggle; the role of middle-class organizers and the role of women in popular theatre work; the relationship between popular theatre, ideology, and political parties; the role of traditional cultural forms; training and funding;

- * discussions on networking among popular theatre workers.
- The "message" of the workshop was often the "medium": many of the presentations or points of discussion were made through songs, poems, dances, role-plays, or dramatic skits. They helped to break the ice, livened the discussions, made issues concrete, and helped build a strong feeling of unity among the group.

At the end of the workshop participants recommended that:

- * Popular theatre workers should strengthen their commitment to popular struggles and work more closely with popular organizations committed to social, economic, political, and cultural liberation;
- * women, especially from peasant and working class groups, should play a more active role in popular theatre work;
- * popular theatre workers should deepen their political-economic understanding so that their work is based on a clear analysis of the social forces they have to contend with and the interests their work is serving.

Participants agreed to form an international network of activists and groups in this field — the International Popular Theatre Alliance — which will be based on strong networks at the national and regional levels. Direct exchanges (through workshops, etc.) will be organized primarily on a national and regional level, and only occasionally on an international level.

The main vehicle for inter-regional exchanges will be the *Third World Popular Theatre Newsletter* (which will continue to be edited on a rotating basis, but printing and distribution will be centralized). In addition, participants felt that through an international network they could support each other especially during times of crisis when groups are faced with repression.

The Philippines Educational Theatre Association (PETA), which has developed an extensive network in Asia, was asked to take on the role of co-ordinating the international network, working with an organizing committee of representatives from each of the regions of the world. The North American representatives are David Olson (*Theaterwork*) and Darrel Wildcat (Director of the Native Theatre School in Canada). In addition, national and regional contact persons were agreed on for each of the countries and regions represented. Interim network coordinators until PETA is ready to assume this role are Ross Kidd and Rimmelt Hummelen.

by Ross Kidd

NEWS

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with the artist's work with Burlington's "socialist mayor" on various enlightened cultural projects. In New Haven, Connecticut, the One-World Artist Cooperative has published a marvelous collection of issue-oriented postcards (write: P. O. Drawer AR, Amity Station, New Haven, Conn. 06525).

* * *

ART NETWORK: A fascinating view of current Australian culture. There is simply no U. S. counterpart; it's far more left

than any slick arts magazine, and it's much better produced than any progressive culture magazine. Its emphasis is on visual arts, with full-color reproductions. Articles include exhibit reviews, analyses of arts policies, conference reports and debates within the arts community. I strongly recommend back issue no. 5, which includes two excellent articles on the Australian mural and poster movements, a history of community arts programs, a report on a conference on art and trade unions, and

several works in progress. (*Art Network*, P. O. Box 439, Broadway, Sydney 2007, Australia; quarterly, \$20/year; \$5 back issues.)

— Lincoln Cushing
Oakland, CA

* * *

DEAR FELLOW ARTIST:

We're starting down the Vietnam road again. After the '60s, we felt a sense of defeat, but in fact we helped deflect the full

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A MANIFESTO FOR PUBLIC POETRY

— Continued from page 1

The focus of the other written arts, while not ideal, is less ambiguous than that of poetry. Drama exists in the theater, fiction on the page and in the book.

Poetry alone can be equally text and performance, and in our opinion it takes its uniqueness from that doubleness, the private relating of reader and book, the direct communication of author and public. Only poetry can be, in the words of Kenneth Rexroth, "an art of direct communication, one person speaking or singing directly to others." Rexroth thought, in 1970, that a worldwide counter-culture had succeeded in restoring this quality to literature. But now that the dust has clearly settled, we can see that this has not happened, that poetry remains out of balance its popularity overwhelmed by its privateness.

Poetry did not settle the west, build the railroads or establish industrial capital. Poets and poetry have been relegated to the seminar, the salon, the after-hours hobby.

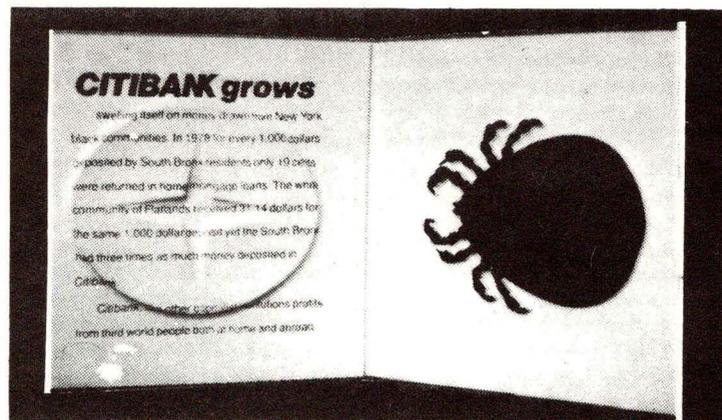
Rexroth linked the regaining of direct communication to a "constant, relentless, thoroughgoing criticism of industrial, commercial civilization" (*The Alternative Society*, p. 148). The general lack of this criticism is partly because of the place of poetry. Its place is both cause and symptom of a continuing weakness in our culture, a fundamental perception of value.

Poetry did not settle the west, build the railroads or establish industrial capital. Poets and poetry have been relegated to the seminar, the salon, the after-hours hobby. Yet, as Rimbaud said, the hand that moves the pen equals the hand that moves the plough. The power of artistic perception is unique and invaluable to an understanding of reality. The product of the Industrial Revolution cannot bear to see itself mirrored through art.

Our culture and we, the poets, conspire in this. In the U. S. a poet can become a public figure by being notorious in some way. Or a poet can become academically enshrined.

But will we ever make of a poet what Chile made of Neruda? What Nicaragua is making of Ernesto Cardenal? Even the USSR of Yevtushenko? That is, make them genuine figures, responsible, respected, known, borne into memory, the grain of daily life. But much of what is needed must come from us, the poets.

We must take responsibility for the predicament we are in. We cannot blame "a world I never made." It will not do to only curse publishers and academia. There is an element of felt victimization in our poetry, a longing for refuge, a way of seeing technique as magical, as end-in-itself. None of this helps us make ourselves true Poets in a culture like our own.



Greg Sholette, *The Citi Never Sleeps, But Your Neighborhood May be Put to Rest*, artist's book (made in vacuum-formed plastic and Xerox versions), 1980.

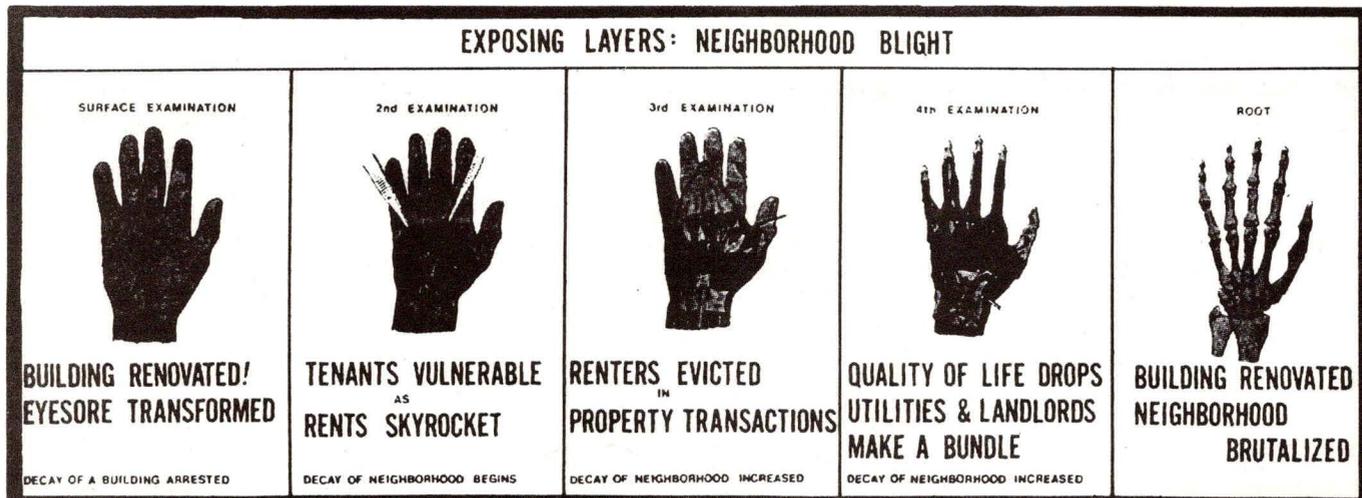
We must, somehow, create our own base.

Maybe it would help if poets *took* more space for themselves. If we seized attention by commanding respect. By engaging in communication. By thinking of ourselves as performers instead of readers, shuffling, shy, monotoned, with a repetitive style out of the 50's — that soft-voiced, dying fall at the end of every private line. This would be a scary change in self-conception for most of us, to occupy real and common space that claims an audience. Or, if we do claim space, to claim it not as a phenomenon, as outrageousness personified or self-destruction deified but as persons.

We need less poetry that is private or only occasional, more that comes from the life we live together but keep secret.

As the poet Tom McGrath says, we all live two lives, the private and the representative. We need less poetry that is private or only occasional, more that comes from the life we live together but keep secret. And, if we are really at the bottom, then there is only one way to go.

*by the Slow Motion Poetry Collective, Brooklyn, N. Y. (Zack Rogow, Mary Jane Sullivan, Kip Zegers, Mark Zuss) excerpted from an essay first printed in Stony Hills (Small Press News), Feb. 1983, and in The*Chicago*Poetry*Letter*News, March, 1983.*



Michael Anderson, *Exposing Layers*, silkscreen, Feb. 1982.

MONTANA PUBLIC ART GROUP

Community cultural expression . . . does not mean that quality is sacrificed, but suggests that the trained professional artist may play other than the traditional role of an isolated creator.

"It is the artist's responsibility to promote his own culture, one which comes from within, not from without. In art one has a tendency to want to go outside one's own environment for subject matter. This is not good. You have to stay within your own environment and time. That's where you know your subject matter. The emotions and memories so important to a work of art don't exist in an environment that's unfamiliar to you."

— Bill Stockton, Montana rancher and artist of Grass Range, author of Today I Baled Some Hay to Feed the Sheep the Coyotes Eat.

Much of the strength of the arts in Montana is community-based. Art centers, fairs and festivals, performing arts series, mural projects, community theatre productions, and myriad other activities make the arts accessible to our state's citizens.

It is most important that we recognize the validity and vitality of community cultural expression, which enables people to articulate their joys, aspirations, and grievances in a public context. This does not mean that quality is sacrificed, but suggests that the trained professional artist may play other than the traditional role of an isolated creator.

The MONTANA PUBLIC ART GROUP was formed to:

- 1) Support the creation of public art which address the joys, aspirations and concerns of communities and neighborhoods.
- 2) Promote the concept that the arts can be done by and for people who live with the art daily.

3) Identify artists, organizations, communities and neighborhoods which are interested in creating public art.

4) Stimulate the creation of the highest quality public art through the involvement of qualified artists in community and neighborhood settings.

5) Develop a communications network for those active in public art projects.

6) Serve as an information and technical resource for sponsors of public art projects.

7) Support community cultural workers and artists in their role as catalyst for the creation of public art.

Future plans of the organization include publication of a newsletter which will report on public art projects in Montana and elsewhere, identifying community artists and others interested in public art, providing information about public art publications and serving to keep those interested in public art in touch with each other. A conference on community and neighborhood arts is being discussed as well as a consultant service for communities interested in starting public art projects.

(The Montana Public Art Group is a nonprofit, tax-exempt corporation. Membership is open to individuals, organizations and businesses. For more information, contact Niki Glen, Montana Public Art Group, 117 S. 9th, Livingston, MT 59047, or call her at (406) 222-3658.)

by Niki Glen

NEWS

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might of this country from landing on the Vietnamese. Now we have to hold back the fist in Central America.

The U. S. is on the verge of intervening directly with troops in El Salvador. Artists, writers, poets, musicians, journalists and teachers are among the more than 35,000 victims of torture and murder over the last 3 years by the U. S.-backed forces in El Salvador alone. They are already fighting a "secret" war in Nicaragua.

Events are moving very quickly. Artists have to join together and affect public opinion. We are asking your support for the first salvo in a broad-based series of cultural actions.

We are planning one or more major exhibitions in homage to the people of Central America. In conjunction with IN-ALSE (The Institute of the Arts and Letters of El Salvador in Exile). The first event is tentatively scheduled to coincide with the January 22 (1984) International Day of Solidarity with El Salvador. We will exhibit jointly with the exiled and embattled artists of Central America.

Sincerely,

ARTISTS CALL Against

U. S. Intervention in Central America,
339 Lafayette St., New York, NY 10012
(212) 242-3900.

* * *

LINE is an artists' service organization which assists other visual artists with small grants for publication projects ("artists' books"). Grants range from \$1-3,000 and can be used to cover the costs of self-published books; to continue work on large-scale commercially intended projects; to develop film or video scripts; or to aid research and development of a specific artwork. It does not fund catalogues, documentation, one-of-a-kind books, signed, numbered limited editions, periodicals or audioworks. Students, organizations, anthologies and non-US residents are ineligible. Proposal deadline: Nov. 15, 1983. Send for application forms and instructions: LINE, P. O. Box 570, Canal St. Station, New York, NY 10013.

* * *

THE FIRST NATIONAL LET THEM
EAT CAKE SALE is being organized by
Ira Nerken and Peter Harnik out of D.C.

Sale will be locally planned and run as part of a vast networking and coalition-building effort among all the constituencies being hurt by current national policies. To become involved, write (and send contributions) to Let Them Eat Cake Sale, 918 F Street NW, Suite 611, Washington, DC 20004.

* * *

ACD MEMBER FRED WHITEHEAD, Midwest Distributors in Kansas City, is directing a new Labor Books Program aimed at labor libraries in local unions, regional centers and labor history societies; high school and public libraries; courses in labor history and study groups; individual study. He hopes that a Labor Book Club will grow out of this program. The first list of 11 books is called the "U. S. Heritage Series." Midwest Distributors welcomes suggestions in developing this program, contacts in labor, endorsements, ideas about articles, advertising, book conventions, direct mail, etc. Write and order from: Midwest Distributors, Box 4642, Kansas City, MO 64109.

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From Katharine Pearson, ACD Vice-President, Appalshop

The Alliance for Cultural Democracy needs your support and participation. After four years of incredibly dedicated and excellent work including the publication of *Cultural Democracy*, building our network, and increasing our membership to over 200 individuals and organizations, Don Adams and Arlene Goldbard have returned home to San Francisco. Without money to hire staff, our office in the Baltimore—D. C. area has closed.

Don and Arlene are willing to work with us on a contractual basis to make available their valuable analysis of cultural policy developments to our constituency, and to continue their own participation in our movement to build cultural democracy — if we can raise the money to pay them. This means that all of us must now be actively engaged in the continuing development of the organization.

In May, members of the Board met in San Francisco to develop a plan of operation until the full membership can meet in September in Atlanta. We have committed ourselves to decentralizing the tasks of administering the business of the Alliance, so the next few months are crucial to us. We were all moved by the strength of our potential, the diversity of our ideas, and our feelings of common goals.

But we are not without obstacles. We need money, people with time and energy to lend us, and a better system of keeping in touch with each other. Please make every effort to come to Atlanta and build on the great success of last year's Omaha conference.

Katharine Pearson can be contacted at Appalshop, Box 743, Whitesburg, KY 41858 (606) 633-0108.

From John Pitman Weber, ACD Board Member, Chicago Mural Group

Many questions vital to the future of Cultural Democracy remain to be resolved by the membership. Our annual business meeting — Atlanta, Oct. 2nd, Sunday, 11:30 AM to 5 PM is where decisions will be made.

The central question facing us is whether or not to continue the organization at all. I hope the answer for you, as for me, is affirmative.

The Alliance for Cultural Democracy is the ONLY cross-media, cross-ethnic arts network in the country. It is the link between community arts and other activist artists, between rural and urban groups. Cultural Democracy is a central concept guiding our work. Meeting my colleagues from performing arts disciplines in Omaha last October was an exhilarating and renewing experience for me. Our magazine has been a vital source of news and analysis. Those are some of my reasons.

What shape will the network take in the future? Without paid central staff, the responsibility for “animating” the network, for maintaining communication, falls on the membership itself and the board. What role is to be assigned to the regions, what to a central publication? Who will deal with records, membership?

I believe that a national publication is essential to maintaining a national network; — as a forum for debate and sharing, a tool for outreach. How is such a magazine to be edited, written, pro-

duced, shipped, paid for? Volunteer collective, paid editor? Just news, thematic issues? Who will report on Washington, DC? How frequent will it be? We must be prepared to sketch out answers to these questions in Atlanta.

My position:

- * A quarterly publication is a reasonable goal. Approximately 24 pages.
- * We should contract with Don & Arlene to ensure editing & production (ideally with support from an ad hoc collective). They would write editorials, put it together, but NOT write the whole thing.
- * Other active members should be asked for commitments to provide regular contributions of comment, reporting, analysis.
- * Relevant articles from other publications should be reprinted.
- * Our network of “correspondents” in Mexico, Canada and other countries should be strengthened.
- * If no one volunteers to cover Washington, we should contract for that service as well.
- * Issues should frequently be organized around themes, with contributions solicited from the entire network.
- * To help pay production costs, joint subscription agreements should be made with larger groups and networks (e.g., Chicago Mural Group includes a sub to *Community Murals Magazine (CMM)* with its membership and pays *CMM* to cover the cost) — and with other publications — *Theaterwork*, *CMM*, *Art & Artists*, etc.

What do you think?

As to organizational business communication, I think the record keeping will probably have to be contracted. It should be based in a strong member group, ideally one with access to computer/word processor facilities to simplify the work.

Even with that help, an active, strong and representative Board, perhaps an expanded one, becomes more important than ever. We need new energies along with a few old hands. Renewing leadership will probably be the last item on the agenda. I suggest conference calls be tried as a way to allow the Board to “meet” more often.

Our membership has grown considerably, but it still falls short of the “critical mass” needed to be financially self-supporting. Several segments of the community arts continue to be under-represented in our organization. How can we build membership? How can we secure new funding or revenue sources?

As individual arts activists and as an organization it is not enough to survive “as usual” — we are challenged to be an effective part of the cultural response to the crises and issues of the time. How do we build real links (beyond overlap) to PAND, AFS, etc., etc.??

These are a few of the questions as I see them. Again, I urge you to attend the annual meeting, to communicate with other ACD members, and to take imaginative initiatives to bring new people to Atlanta with you. See you there.

John Pitman Weber can be contacted at Chicago Mural Group, Box 25074, Chicago, IL 60625 (312) 583-9890.

From Dudley Cocke, ACD Board Member, Roadside Theater

One idea that came out of the May Board meeting in San Francisco was to publish a compendium of the Alliance's thinking and cultural analysis during the past four years. This publication will

serve to clarify the history and achievements of the organization, and, in doing so, will serve as a practical organizational recruitment tool.

The compendium will distill the Alliance's contribution to the national dialogue about cultural democracy. Material will be drawn from past issues of *CD* and from other articles published by Alliance staff and members. For example, included will be excerpts from the *New York Times* dialogue that involved NEA chairman Frank Hodsell, Arlene Goldbard, then Alliance co-director, and others.

A special cultural democracy resource section will also be included in the publication. Examples of cultural democracy and community cultural work from different geographical areas and brief biographies of the diverse board membership will help round out the compendium.

Special subjects that will be covered include: "A Brief History of Community Cultural Work in the U. S."; "Obstacles to the Recognition of the Importance of Cultural Democracy within Progressive Social Movements and the Arts"; "The Role of Criticism in Community Cultural Work"; a dialogue of the membership about cross-cultural cooperation; and a dialogue (to be held in October at the Alliance's Annual Conference and chaired by Hugh Southern, Deputy Chairman of NEA), on the History and Future of U. S. Cultural Policy.

It is intended that the compendium receive wide circulation, and it will be printed so that it could be bound as an insert for other publications.

The premise of the compendium is that the insights that the Alliance has provided into U. S. cultural policy, and the hope that the organization has held out for restoring the debate for American democracy, deserve a wider readership.

Publication money, and editorial and graphic contributions for the compendium are being sought. Also, there will be a discussion about the proposed publication at the membership meeting in Atlanta, September 29 - October 2.

Dudley Cocks can be contacted at Roadside Theatre, Box 743, Whitesburg, KY 41858 (606) 633-9813.

From Ruby Lerner, ACD Board Member, Alternate Roots

Much exciting news to report on the annual meeting front.

I have met with Yolanda King, who is the Director of the Institute on Cultural Affairs of the Martin Luther King Center for Non-violent Social Change and they will co-host the meeting with us and events will take place at the Center. Very appropriate. The Atlanta chapter of PAND will also co-host.

The York Hotel will serve as the official host hotel and have given us good rates - \$30 single/\$35 double. It's a lovely hotel in the downtown area, just a few minutes away from the King Center by car.

I have someone terrific lined up to cater. An actor and chef extraordinaire at the Little 5 Points Community Pub, a neighborhood institution and my personal home away from home. The meals planned together are: dinner on Thursday, lunch on Friday and Saturday, party food Saturday night and brunch Sunday morning. I really believe in providing this kind of time - it's

where the really good stuff usually happens, as far as networking goes.

PAND and ROOTS will arrange for local transportation and PAND will co-ordinate efforts to locate private housing.

* * *

The Conference will coincide with the Southern Arts Exchange, an annual performing arts trade show which brings many performing artists to town, as well as presenting organizations and representatives (usually Directors and members of the Boards of the Southern state arts councils.)

Michael Perri, Managing Editor of *Art Papers*, labor historian Cliff Kuhn and Arlen Tullos, Editor of the Southern Regional Council's *Southern Changes*, will co-ordinate the resource room. Send us all your suggestions, as we want to begin compiling and collecting right away.

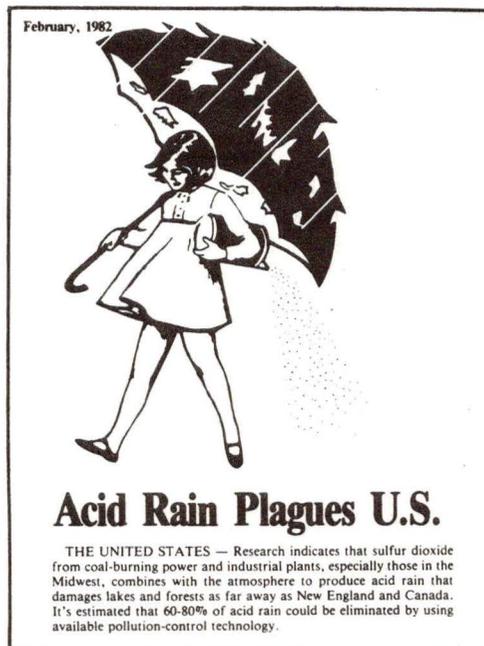
We will try to help people locate work in Atlanta or en route, when asked, by providing as many resources as we can. I won't make any wild promises on this front, but we will, of course, do our best.

Publicity. I would like to suggest that the members take some responsibility for notifying any personal media contacts you may have. I'm a little concerned that we may not have enough time or personnel to do extensive follow-up. *Art Papers* will more than likely cover it. All suggestions and assistance on this score welcomed and appreciated.

The most important thing is that everyone in Atlanta is very excited about the meeting being held here.

Hope everyone is well. Stay in touch.

Ruby Lerner can be contacted at Regional Organization of Theatres - South, Inc., 1083 Austin Avenue, Atlanta, GA 30307 (404) 577-1079.



Mariona Barkus, postcard from *Illustrated History-1982*.

— Continued from page 5

TWO IMPORTANT CONFERENCES

are taking place as this issue of *Cultural Democracy* goes to press: the National Federation of Community Broadcasters (NFCB) is meeting in Santa Cruz, CA. on July 7-10 and The Bread and Roses Theatre Festival is happening in Edmonton, Alberta, June 18-26. We hope to have reports from both in *CD* no. 29.

* * *

AN ATTEMPT AT CENSORSHIP of

Barbara Carrasco's mural "L. A. History — a Mexican Perspective" has been foiled after a two-year struggle between the artist and the city's Community Redevelopment Agency (CRA). After trying unsuccessfully to censor its content (inclusion of the persecution of the city's minorities), the CRA tried to put the mural in storage. The artist moved it to the Boyle Heights Community Center, and after a dispute as to its ownership, she reclaimed it by refusing her payment. Money is now being raised to finish the painting and install it near Olvera Street, near the site where the city in 1932 whitewashed over a mural by David Siqueiros for similar reasons.

* * *

POLITICAL ART DOCUMENTATION/DISTRIBUTION (PADD),

a member organization of ACD, has just published the biggest issue yet of its magazine *Upfront* — 32 pages covering five of its public forums, projects, and exhibitions, international news, works from the PADD Archive of Socially Relevant Art. PADD's "Not For Sale," a project against gentrification and displacement on the Lower East Side, included two exhibitions, resource centers, video and film programs, along with analyses of artists' crucial role as wedges into soon-to-be-developed neighborhoods. (\$8 non-member subscription to *Upfront*; \$25 membership; PADD, 339 Lafayette Street, New York, NY 10012.) PADD is also publishing a monthly listing of Left Cultural Events in the NYC area called *Red Letter Days*, in an attempt to build a cohesive audience for all of us, especially those who can't afford to advertise (\$5 for a 10-month subscription, to same address).

* * *

ART ATTACKS: OHIO'S ALTERNATIVE ARTS 'ZINE (New Artists' Workshop, P. O. Box 436, New Philadelphia, OH 44663) reports:

"Chrissie Hynde sings that when she returned "Back to Ohio" that she "found (her) city gone," on the new Pretenders album. Richard "Dimples" Fields asserts in his current R & B single that "Reaganomics, Reaganomics mean ghettonomics," and asks "... Whatever happened to the chicken in every pot?" In (Ohio's own) New Wave band the Waitresses' song "Bread & Butter" Patty Donahue asks in a voice suggesting derailed "upwardly mobile" expectations, "How do you like your new house?/How do you like your new job?/You say you never got them?/No kidding, me neither." The L. A.-based punk band Wall of Voodoo's song "Factory" tells of a blue-collar worker who *has* a job (as well as "a barbecue, pink Mustang, fenders chrome,") yet still feels something is wrong: "At nine o'clock I sit there in my chair/and I don't know why I lose my hair."

"Clearly the anxieties currently facing the U. S. Working Class is being reflected in the works of musicians and artists around the country today. Perhaps even more significant, however, is that many musicians are moving beyond just *singing* about these problems and are beginning to organize themselves and uniting with fellow sectors of the Working Class to *do* something about those problems.

"One such effort is currently underway in the Ohio Valley where inhabitants of the Steubenville-Weirton area and its environs continue to suffer unprecedented layoffs and closings of their steel mills and coal mines. The New Artists' Workshop of Eastern Ohio, together with area musicians, artists and youth, is working with progressive community organizations around the Ohio Valley to produce a series of benefit concerts around the area to (1) raise needed funds for local food banks and community advocacy groups and (2) *to demand an end to layoffs and closings.*"

* * *

HAVE YOU SENT YOUR ENTRY to the Cultural Correspondence Directory of Arts Activism? This listing of groups and individuals was the product of a NAPNOC/PADD brainstorming session in February, 1982. Send one page with name, contact, description/statement of purpose on your work to: Cultural Correspondence, 505 West End Avenue, New York, NY 11240 (212) 420-8196. Deadline August 1.

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HELP YOURSELF

ADAMS & GOLDBARD are once again available for free-lance speaking, writing, research and consultation projects. We are especially interested in the following types of projects:

* **consultation with community groups** — in the arts and in other fields — whose non-traditional structures or socially-conscious work make it difficult for them to get help from corporate-style consultants;

* **consultation with public agencies** in the arts and in other fields — desiring to develop new cultural policies and programs, especially those agencies interested in involving a broader public in their work;

* **planning and facilitation of meetings** both adversary proceedings, in which conflicts are to be resolved, and other types of forums and presentations;

* **lectures, workshops and classes** on subjects related to cultural policies and politics, community arts and animation work; and

* **research projects that help to shed light on cultural problems and opportunities in community development.**

If you have a problem or project (short- or long-term), we'd be glad to consider it and let you know if we think we can help (or refer you to someone else if we can't). We always provide a firm estimate of the time, effort and costs each project will entail — and we always stick to it. So far as we are concerned, there is no such thing as a stupid question, so always feel free to write or telephone and satisfy your curiosity.

Additional information and references are available upon request. For information: Adams & Goldbard, P. O. Box 210189, San Francisco, CA 94121 USA (415) 681-4305.

Without a complex knowledge of one's place, and without the faithfulness to one's place on which such knowledge depends, it is inevitable that the place will be used carelessly, and eventually destroyed. Without such knowledge and faithfulness, moreover, the culture of a country will be superficial and decorative, functional only insofar as it may be a symbol of prestige, the affectation of an elite or "in" group.

— Wendell Berry
A Continuous Harmony

— Continued from page 8

MEDIA NETWORK & REPRODUCTIVE RIGHTS NATIONAL NETWORK seek information about films/tapes on reproductive rights and related topics for inclusion in *Guide to Media on Reproductive Rights*. To be used in educational work and outreach, guide will include evaluative descriptions, lists of distributors and low-cost film libraries nationwide. Contact Abigail Norman or Aimee Frank, Media Network, 208 West 13 Street, New York, NY 10011 (212) 620-0878.

* * *

GRASSROOTS FUNDRAISING JOURNAL. Published monthly, the *Journal* is designed for non-profit community groups involved in wide-range activities from neighborhood conservation to social services. Annual subscription fee is \$15. For information, P.O. Box 14745, San Francisco, CA 94114.

* * *

WOMEN'S INSTITUTE FOR FREEDOM OF THE PRESS (WIPF) has released its ninth edition of the *Index/Directory of Women's Media*. \$8 from WIPF, 3306 Ross Place NW, Washington, D.C. 20008, or call Martha Leslie Allen, Editor, at (202) 966-7788.

* * *

NATIONAL ASIAN AMERICAN TELECOMMUNICATIONS ASSOCIATION is a national media organization involved in creating programs and other vehicles for participation by Asians in all phases of mass media. Services include production of TV series and radio shows for public broadcasting, clearinghouse for information and resources, sponsorship of projects, and networking (a quarterly newsletter is available). For information, contact NAATA, 9 First Street, Suite 202, San Francisco, CA 94105 (415) 495-5486.

* * *

ARTE PUBLICO PRESS BOOKS AND REVISTA CHICANO-RIQUENA has issued a new catalogue of books by the major figures of Indo-Hispanic literature in the United States. Titles listed are works by Chicano and Latinoamericano writers. For a catalogue: *Revista Chicano-Riquena*, University of Houston, Central Campus, Houston, TX 77004.

* * *

NATIONAL NATIVE AMERICAN CO-OP, has compiled a complete 336 page reference guide to organizations, events, medias, tribal offices and reserves, gal-

leries, Indian stores, and trading posts. Additionally, the National Native American Co-op requests Indian tribes, organizations, and medias to contact the cooperative with complete information for their insertion into the newly formed Native American information center. Once final funding is secured the computer center will be a reality before the end of 1983. For information, Fred Snyder, Director, National Native American Co-op, P.O. Box 5000, San Carlos, Arizona 95550 (602) 475-2229.

* * *

NATIONAL WOMEN'S MAILING LIST: A partial listing of the kinds of mail being sent out to members of this network: Women's literary, art, scholarly and political magazines and journals; women's publishing houses, announcing new feminist books; producers and distributors of women's music. For information: National Women's Mailing List, 1195 Valencia St., San Francisco, CA 94110 (415) 824-6800.

* * *

AMERICAN INDIAN ECONOMIC DEVELOPMENT: (A Guide For Assisting Indians in Economic Development and Self-Sufficiency.) by H.L. "Lindy" Martin for The Society for the Preservation of American Indian Culture, is free to Indian Tribes and organizations. It contains basic guidelines for economic development, resource lists, and pathways to self-sufficiency through successful economic development ventures. For information, SPAIC, P.O. Box 76073, Mountain Brook, AL 35253.

* * *

MEDIA NETWORK and the Center for Third World Organizing are collaborating to compile a guide to films, videotapes and slideshows on third world issues, designed for use in organizing and training. The groups are now seeking information on films for inclusion in the guide. Issues to be covered include: land rights, housing, welfare, education, health, energy, workplace organizing, women's issues, civil rights, immigrants' rights, and foreign policy, as they affect third world people in the US. The emphasis is on analysis, organizing strategies and tactics. Send a brief description of work (*not the work itself*), with information on length and format, credits, prices and availability to MEDIA NETWORK, 208 W. 13 St., New York, NY 10011.

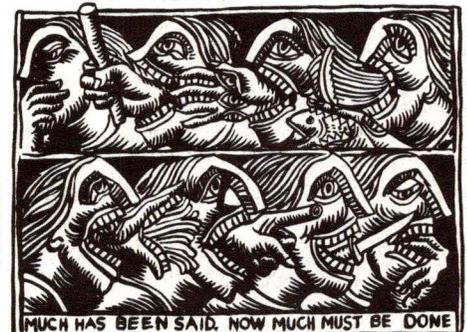
INTERNATIONAL WOMEN ARTISTS ARCHIVE, (P. O. Box 1033, Hadley, MA 10135), is primarily a visual collection of reproductions of women's artwork including clippings, notecards, postcards, & photographs, biographies and resumes, as well as unpublished essays on women in art are also included. Books, show catalogs, posters, and prints are also being collected. Research and referral services are free of charge. Plans are for a newsletter, postcard packets by talented but up and coming artists. For more information: Send in 5 or 10 dollars as a donation to keep this service going.

* * *

"WE ARE STRONG" is a guide to Popular Theatres "across the Americas" published by *Theatrework Magazine*. The book includes essays, photographs, listings of resources and a directory of theatre companies and solo performers. There is also information on personnel, recent plays produced, touring and residencies, available scripts, internships, etc., for theatres such as the Bread and Puppet Theatre of Vermont, Living Stage, A Travelling Jewish Theatre, to mention a few. The book costs \$14.95. Theatrework Magazine, 406 South Third Street, Saint Peter, MN 56082.

— Continued on page 10

THE ALLIANCE FOR CULTURAL DEMOCRACY is a nationwide, nonprofit organization of community-based arts programs and community cultural workers. The Alliance's more than 200 members are visual artists, theater workers, crafts workers, media artists, dancers, arts administrators, musicians, writers, and community organizers in 37 states in urban, suburban, and rural settings. The Alliance publishes a newsletter, *Cultural Democracy*, consults with community groups and public agencies, and carries out research on arts and cultural policy.



Peter Gourfain, postcard, 1982, from One-World Artists Cooperative.

AFRICAN THEATER UPDATE

The very fact that the indigenous people are seeing for the first time television drama dealing with their own lives and set in their own familiar environment is a major cultural revolution . . .

In an effort to fight against the dominance of American and British cultural imperialism on Zimbabwe Television (Zimbabwe Broadcasting Corporation), an experiment in the production of local television drama series was initiated at the end of 1982. A survey recently conducted to find out the views of the people on this experiment has shown the two local drama series currently showing on Zimbabwe Television have received an overwhelming response from both black and white Zimbabwean television viewers.

The two drama series are sponsored by two private detergent companies. "The Mukadota Family" (in Shona, the main indigenous language) is an improvised workshop type drama featuring Safirio Madzikatire, a well-known Shona radio dramatist, and a number of well-known Shona stage actors. "Solo and Mutsai in Harare" (in English) is written by Stephen Chifunyise, a Master of Theatre Art graduate of UCLA, and produced by Desmond Bishop, who trained and worked in Australia.

Even though the production quality is far inferior to what is imported from America and Britain, the two Zimbabwean television drama series have demonstrated that Zimbabweans can do it. The very fact that the indigenous people are seeing for the first time television drama dealing with their own lives and set in their

own familiar environment is a major cultural revolution in a country where black theatre was never given a chance by the white-dominated television and white-owned little theatres in the major urban centers.

This experiment has therefore been regarded by many cultural critics as a practical example of cultural democracy or the fight for genuine cultural democracy in independent Zimbabwe.

Many Zimbabwean people (both black and white) are beginning to ask why so much foreign exchange is spent importing from America and Britain television programs which propagate the very culture the white racists in the former colonial governments forced onto the indigenous people. Many have used these two local television drama series to illustrate the need for state sponsorship of theatre workshops dealing with radio and television writing, acting and directing and the need for the introduction of theatre courses at the University of Zimbabwe.

The main concern at the present is that nobody can tell whether the two local television drama series will continue to be sponsored after their thirteen-week runs end in April and May, 1983. Whatever the outcome, it is quite clear that a process of democratizing television culture has started in Zimbabwe.

by Stephen Chifunyise

NEWS

— Continued from page 9

"THE STRUGGLE IS THE GREATEST POEM!" Excerpts from an open letter signed by Rosario Murillo, poet and General Secretary of the ASTC (Sandinist Cultural Workers Association), Nicaragua, April, 1983:

"The U. S. has unleashed a war, a silent war, a silent war but none the less a war, against Nicaragua. Thousands of ex-Somoza Guards, trained, armed and financed by the U. S. Government and supported as well by the Honduran Government and army, have begun a period of invasion of our territory. From the Honduran side of the border, the Somoza assassins have taken it upon themselves to sow terror and death, thinking thus to wrench from us our right to build our people's luminous future, the future for which more than fifty thousand Nicaraguans gave their lives.

"In our history there are brilliant examples of the revolutionary militancy of our intellectuals, of our artists. There are brilliant examples of the commitment of our cultural workers with the masses of people from which they emerge. From the anti-imperialism in the work of our great Ruben Dario — a work that the Revolution has retrieved and made patrimony of all our people — to the heroic gesture of popular poets such as Rigoberto Lopez Perez who put an end to the notorious life of the first

Somoza; from the strength of our indigenous artists and crafts people to the efforts made by Nicaragua's best artists and artisans in the struggle to overthrow the dictatorship, and now, in the consolidation and defense of revolutionary power; from "El Gueguense," an indigenous theatrical piece that satirizes the Spanish colonizer, to today's theatrical brigades that travel the width and breadth of the country recreating the miracle of the Revolution . . .

"In this determination of ours to continue raising the levels of quality in our artistic creation while we raise as well our levels of combativity in the variety of trenches defense of our country requires, we are sure we can count on the active solidarity, the militant solidarity of honest artists and intellectuals throughout the world. Your articles, declarations, demonstrations of condemnation and of solidarity have, from this moment, the recognition and gratitude of our people."

* * *

ON JUNE 12 (fitting memorial for the Great Day), former ACD staff Arlene Goldbard and Don Adams spoke on Cultural Democracy for PADD's (Political Art Documentation and Distribution) monthly Second Sunday forum, at Franklin Furnace, in New York City, co-sponsored by ACD

member Media Network. The film "The Gathering: Thoughts of Harvest, Acts of Planting" and the videotape "Last Train from Washington" were also shown. The evening was well-attended and doubled as a membership drive for ACD. After Don and Arlene had given a general national overview, a lively discussion focused on how to apply their ideas to local city and cultural policy. As usual, there wasn't time to go as far as we'd have liked with the dialogue.) Questions were raised about whether or not the notion of cultural democracy as defined here was "political enough"; about culture as an arena in which to practice for democracy; about our authentic bases, the limitations of our constituency, efforts to create an informed audience around, say, housing issues; the model of the progressive arts movement of the '30s was both lauded and disparaged ("One million people were affected by it," someone said, "but 280 million were left stone cold."); distinctions were made (and argued) between "democratic" and "revolutionary" culture . . . and so forth. PADD and Media Network recommend that similar evenings be held when Adams and Goldbard are in your town. Their combination of expertise and progressive viewpoint is unique.

Still, we have to define ACD's purpose and function and constituency more clearly.

Membership in ACD is particularly valuable because of the analysis of general cultural policy, the reports of resources, and the news of the world-wide movement for cultural democracy, all found in this publication. Just as important is the opportunity ACD offers to meet the people involved in the movement; to argue, to exchange, and to network around our varied activities.

Policy analysis leads to a voice and a voice leads to power. As its base expands, the Alliance will change. There is more energy now for a global analysis; it's in the air. But we remain each other's main supports.

The goal is access to power, but our power comes from "ourselves" — that is, from each other, but not disassociated from the people we serve and activate. There is a real hunger for models and a sense of common goals, shared action. Somebody (us) has to keep reminding people that we need a world where a variety of ideas co-exist, but since we don't claim ownership of the whole process, we get little credit for our contribution to it.

We need dramatic, concrete examples, a record of our effect, ways to get more people like us to risk and to act. We need to bring together progressive and community arts with cultural work done in unions and other "non-arts" organizations, as well as to broaden our base to educators, to find all those cultural workers who are connecting their work to broad policy questions and social change.

A need was also expressed several times to develop a truly communicative language in which to convey the spirit as well as the letter of "cultural democracy," a language that can reach more people without talking down, a language that provides a vehicle for all the different disciplines, different geographic areas, different institutions, different cultural identifications we represent. (In fact, when later we collectively rewrote the paragraph above that is the ACD general statement, the language proved elusive; we talked about trying a workshop with role-playing to see if we could get rid of ten predictable words and time-worn concepts.

We made a list of our strengths and weaknesses. Our weaknesses included: failure to take advantage of the breadth of our constituency; lack of implementation of some programs; lack of graphics in the newsletter (amended in the last couple of issues) . . . and maybe it shouldn't be called a newsletter any more? . . . the term minimizes the importance of its contents; the over-commitment and divided loyalties of individual members and member groups; dependency (until now, alas) on staff; a vagueness in our multiple personality; the danger of too much outreach and no center; the difficulty of conveying an identity with so many faces; and . . . money.

Strengths included the organization's uniqueness and dedication, the people involved and the personal relationships developed within our work; the potential constituency we represent (an estimated 400-450 organizations nationwide should be our core); the mixture of ideology, analysis, and resources found in *Cultural Democracy*; the multiplicity of the participants and the diversity of their aesthetics, politics, backgrounds and foregrounds; our international connections, democratic process, and, above all — the power of our ideas, the truth that is at the heart of what we say.

With a little help from other oldtimers, Arlene gave a brief but fascinating history of the organization from its beginnings in 1976, whetting our appetites for more details and analysis. The gist was its growth since 1976 from a rather exclusive, bureau-

cratic, entrepreneurial framework to a really inclusive grass-roots organization — from 20 members then to 220 now.

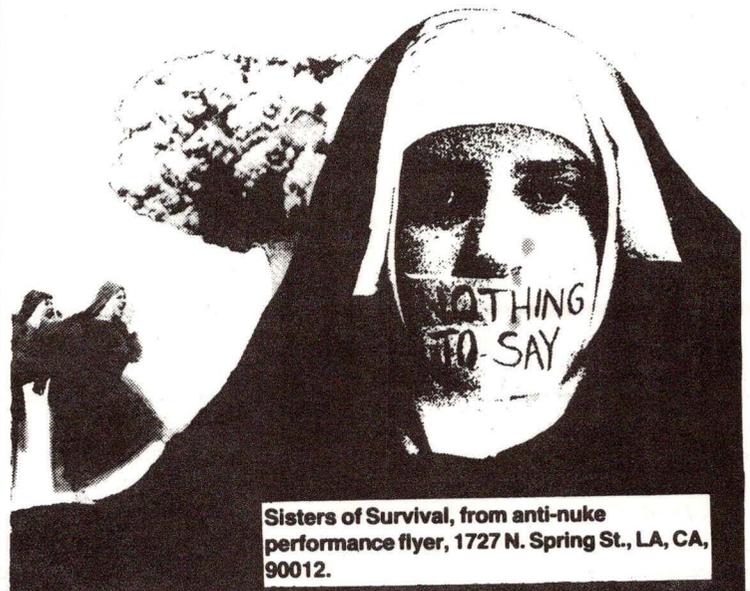
In their early years at NAPNOC, Don and Arlene had argued against a program of brokering money and services, feeling that attracted people who wanted something but weren't interested in participation and exchange. They had to lower their expectations of the group's function because of lack of funding. They eventually conceived of their mandate as consciousness-raising, information dissemination, building a constituency while mobilizing the constituency that already existed. Their consulting work within NAPNOC was never an organizational program, but a fundraising necessity. (And without them, there is some question as to whether consulting should be part of ACD; who would we trust to perform this function?)

Noting that there is no other source of the kind of information published in *Cultural Democracy*, Don recommended that we maintain aggressive promotion of the dialogue, that the Board and the membership look for chances to speak and write on the issues, perhaps train speakers and expand our resource center for scholars, researchers and local arts agencies.

Don and Arlene will be available for this work when ACD can afford them. But the Board will also have to develop its own style and approaches. Don also suggested that we include in our future program a structure for cooperative touring circuits, for neighborhood arts training programs and international exchange. ACD might serve as a booking agent for groups and artists coming to the U. S.

Arlene stressed the need for membership self-sufficiency as the basic financial support for the organization's operation and existence. At the moment it is still inadequate to this purpose. Arlene had several specific recommendations for members: 1) Start contacting resource agencies, state arts agencies, expansion arts programs for lists from which to recruit. 2) Develop ways to involve people concretely in their own communities and regions, to create discussion forms, ways of meeting face to face, look at the ways the issues arise, and why. 3) Develop a long-term strategy for ACD to influence the market for its members' work, as well as to influence national policy and local resource allocation. Consciousness raising on a local level should be a priority — such as influencing school boards to use our groups and artists in the schools; in other words, devise ways to use the clout of a national

— See next page



Sisters of Survival, from anti-nuke performance flyer, 1727 N. Spring St., LA, CA, 90012.

organization to influence local authorities. 4) Fill in the membership geographically and ethnically. Contact members who have dropped out along the way and find out why. Get insight about ACD from others outside the totally committed core. 5) Find ways to activate the membership through occasional local meetings, rotating responsibility for referrals and mailings, doing special interest projects (such as reviewing state arts agency guidelines and making recommendations); doing an annual survey of the field with regional reporting, as the National Assembly of Local Arts Agencies does.

All these ideas sound great, but the question is who will have time to follow them up, especially on a volunteer basis. Leadership is a crucial element in ACD's future. A decentralized planning process, mailings, recruitment and publication of *CD* will have to be accomplished through sheer determined cooperation.

Don suggested that the notion of the National Organizing Committee might be revived; it's the pool of people the Board is drawn from, but it hasn't been operative for some time; there was never a solid attempt to get the NOC to build the national organization in their own areas. It could be reviewed for broad representation and then established as a real working committee. The alternative would be regional organizing and broader geographical representation on the Board, which seems the best temporary solution.

Financing and fundraising were of course major focuses of energy and anxiety throughout this meeting. We wondered if with all the governmental cutbacks it was possible for groups to go "backwards," to recoup losses by becoming more compact and less dependent on grants. There was some discussion of whether the movement had already been co-opted, and the cycle of "revolution, expectation, co-option, loss, revolution . . ." was noted.

ACD tends to be caught between two funding stools. Arts people are reluctant to give to community programs; community people don't give to the arts. And it's not exactly in the interests of the rich to support a rhetoric of empowerment, to give voices to those who are now unheard.

In addition, foundations appear to be drifting at the moment, having lost their focus and overall visions. Perhaps ACD should organize a coalition to go to foundations specifically to rev them up and press for policy change. We could go in as lobbyists, build respect, then request money as a *right*. We also have to think in terms of grants for both regional and national projects.

Plans for the next six months included the publication of this "small" issue of *CD*, the national meeting in October in Atlanta, and the possibility of a major publication which could be used as a handbook, informational anthology from previous *CD*'s, plus new contributions and a tool for recruitment. Suggested contents: A statement of ACD's principles; a special resources section including a bibliography or "bookshelf"; a national perspective on 25 years of cultural policy by Don and Arlene; the history of the organization plus summaries of Don's and Arlene's annual reports,

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ACD welcomes letters, comments, suggestions and articles. Please make sure that ACD is on your organization's mailing list.

Cultural Democracy is distributed to all ACD members. Subscriptions are available to other individuals at \$15/year (6 issues); and to other organizations and institutions at \$25/year. ISSN 0730-9503

stressing our accomplishments; testimonials on successes and failures, exemplary tales of how it's done, by members from different areas and disciplines; perhaps an extended version of the *New York Times* Roundtable on cultural policy in which Arlene participated with Daniel Boorstin (Librarian of Congress) and Frank Hodson (head of NEA); outlines for ACD's future and calls for membership. After getting excited about its possibilities, we realized we couldn't get such a massive project done in time for the conference, but kept it as a centerpiece for our future plans.

The Board agreed on the following priorities for the next six months: 1) To continue to publish *Cultural Democracy*. 2) To hold the annual meeting/national conference in Atlanta, Sept. 30-Oct. 2, hoping to repeat the exuberance and success of the Omaha conference, at which time we will affirm the agenda for the more distant future. 3) To proceed with membership recruitment through regional caucuses. Three steps were proposed: to rework and reprint the brochure, send a number of them to each member of ACD asking them to recruit new members, to follow up on the pledges made to find new members in Omaha, to ask present and absent members of the current Board to divide up the entire membership and contact each one personally by phone, to explain the necessity and ask for input on the conference, in order to build solidarity and to animate increased participation in ACD. (It was noted that this was a matter not merely of recruitment but of membership *development*, offering a way of personalizing the organization, expanding our notion of "community" to a more cross-cultural base.) 4) Financial stabilization.

* * * *

In a final review of administrative procedures and responsibility the following divisions of labor were arrived at:

All checks and basic correspondence go to: Katharine Pearson, c/o Appalshop, P. O. Box 743, Whitesburg, KY 41858; (606) 633-0108.

Membership correspondence and inquiries go to: Lina Newhouser, c/o Media Network, 208 W. 13th Street, New York, NY 10012; (212) 620-0877.

Contact for all conference information: Ruby Lerner, c/o Alternate Roots, 1083 Austin Avenue, Atlanta, GA 30307; (404) 577-1079.

Treasurer Bill Pratt will handle the money; Lucy Lippard and Ken Larsen edited and produced respectively, this issue of *Cultural Democracy*; Dudley Cocke will be responsible for the new brochure and planning for the "big publication."

* * * *

This was a difficult, frustrating, but often reassuring two days for all of us. We came out of it knowing we had a purpose worth pursuing, and a future full of promise for expanded awareness and communication in regard to the issues and principles of cultural democracy.

by Lucy R. Lippard, from notes supplied by Lina Newhouser

Type: Carol Root
Printing: Black Bear Press
Editor: Lucy R. Lippard
Production and

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Maureen Hurley

Graphics: Courtesy of PADD

Mailing Address: c/o Katharine Pearson
Appalshop, Box 743, Whitesburg, KY 41858

The Alliance for Cultural Democracy

(formerly NAPNOC)

presents

INHERITING OUR PAST



Peter Gourfain

CREATING OUR FUTURE

SEVENTH ANNUAL MEETING AND CONFERENCE

M.L. King Center For Nonviolent Social Change

Atlanta, Georgia

SEPTEMBER 29 — OCTOBER 2, 1983

For information and registration, contact:

Ruby Lerner, ROOTS, 1083 Austin Avenue, Atlanta, GA 30307 (404) 577-1079

TENTATIVE AGENDA

Thursday, September 29

Arrival and registration all day

6:30 p.m.

Dinner and Introductions: Assessing Our (Human) Resources

This will give people the opportunity to identify themselves and, more specifically, to inform the group of particular skills or talents available. This should facilitate networking as the conference proceeds.

10:00 p.m.

Late Night Entertainment

Friday, September 30

8:30 a.m.—9:30 a.m.

Coffee and Resource Room Open

We are planning to have a resource room which will have books and bibliographies, film catalogs, newsletters, periodicals, etc. Michael Perri, Managing Editor of ART PAPERS, labor historian Cliff Kuhn, and Allen Tulles, editor of SOUTHERN CHANGES will co-ordinate this effort.

9:30 a.m.—11:00 a.m.

Inheriting Our Past: The History of Community Cultural Work in the U.S.

11:00 a.m.—11:30 a.m.

Break, Resource Room Open

11:30 a.m.—1:00 p.m.

Confronting the Present: Part I

Successes and Failures in Community Cultural Work

1:00 p.m.—2:30 p.m.

Lunch

2:30 p.m.—4:00 p.m.

Confronting the Present: Part II

Obstacles to the Recognition of Cultural Democracy within the agenda of Progressive Social Movements or in the Arts, or Falling Between Two Stools.

4:30 p.m.—6:30 p.m.

Workshops, Small Group Discussions, Films, Slides, Art Slide Show/Exhibition, Video, Resource Room

6:30 p.m.—8:30 p.m.

Dinner

8:30 p.m.

Benefit Concert

Saturday, October 1

8:30 a.m.—9:30 a.m.

Coffee and Resource Room Open

9:30 a.m.—11:00 a.m.

Preparing for the Future: Part I

The Role of Criticism in Community Cultural Work

11:00 a.m.—11:30 a.m.

Break, Resource Room Open

11:30 a.m.—1:00 p.m.

Preparing for the Future: Part II

Foundations for Change — A History of Cultural Policy in the U.S.

1:00 p.m.—2:30 p.m.

Lunch

2:30 p.m.—4:30 p.m.

Creating Our Future: Platforms for Change

This is designed to be a brainstorming session in which we envision a cultural policy responsive to the needs of community cultural work, and propose a plan for distribution of this platform.

4:30 p.m.—6:30 p.m.

Workshops, Smaller Group Discussions, Films, Slides, Video, Resource Room

6:30 p.m.—8:30 p.m.

Dinner

8:30 p.m.—10:00 p.m.

Performance

10:00 p.m.

Party

Sunday, October 2

10:00 a.m.—11:30 a.m.

Brunch

11:30 a.m.—2:00 p.m.

Annual Business Meeting

2:00 p.m.—2:30 p.m.

Break

2:30 p.m.—5:00 p.m.

Annual Business Meeting (continued)

6:00 p.m.—8:00 p.m.

New Board Meets

Alternative meeting spaces will be provided for those wishing to discuss topics other than those on the agenda.

REGISTRATION AND MEMBERSHIP FORM

NAME: _____

ORGANIZATION (if applicable): _____

CITY: _____ STATE: _____ ZIP: _____

PHONE: _____ DAY: _____ EVE: _____

_____ I want to register for the Conference. (After September 15, please register by phone — 404 577-1079.)

	Fee (before Sept. 15)	After Sept. 15
<input type="checkbox"/> Current Alliance Member	\$25	\$30
<input type="checkbox"/> Non-member	\$35	\$40
<input type="checkbox"/> I wish to become a member and register	\$50	\$55

1. Workshops and Discussion Groups

I propose to offer a workshop on _____

(Please attach a description of the proposed workshop which includes length of time, any equipment requirements, as well as minimum and maximum # of participants. You will be contacted about your proposal.)

I would like to participate in a workshop or discussion group on the following topic(s): _____
(not listed on the tentative agenda): _____

2. Film, Video, Slides, Performance

I would like to show _____

(Indicate whether film, slide show or video tape.) Running Time: _____

I will furnish my own equipment. I will need the following equipment: _____

I (we) would like to perform. Name of Piece: _____

Running Time: _____ Technical requirements : _____

3. Housing

The Hotel York in downtown Atlanta is serving as the host hotel for the Conference. Rates are \$30/single and \$35/double. You may contact them directly and identify yourself as a conference participant. The Hotel York, 683 Peachtree St., N.E., Atlanta, GA 30308. Phone: 404 874-9200 or 800 241-7309.

I plan to stay at the Hotel York (This will help us keep a running total.)

I would like to be put up in someone's home. Special needs? _____

4. Transportation

I will be driving to Atlanta and can share the ride with others.

I would like a ride to the Conference if there's a carpool in my area.

I will be coming to Atlanta by bus _____ train _____ plane _____

Arrival date and time: _____ Airline or Bus Co. # _____

(We are going to try to have people met when they arrive.)

5. Work En Route

I would like assistance in locating work in Atlanta or en route. (You will be contacted for further details.)

6. Resource Room

I would like to see the following items displayed in the resource room.

PLEASE MAKE CHECK PAYABLE TO A.C.D. AND MAIL WITH FORM TO:
ALTERNATE ROOTS, 1083 AUSTIN AVE., ATLANTA, GA. 30307 • (404) 577-1079

PROSPECTIVE PARTICIPANTS

Members of the Board of the Alliance for Cultural Democracy: David Olson, *Theaterwork*, Saint Peter, MN • Katharine Pearson, The Appalshop, Whitesburg, KY • Lina Newhouser, The Community Media Project, NY • Bill Pratt, Montana Arts Council, Missoula, MT • Judy Baca, Social and Public Art Resource Center (SPARC), Venice, CA • Dudley Cocke, Roadside Theater, Whitesburg, KY • Doug Kahn, Xchange; Seattle, WA • Ken Larsen, Rural Arts Services, Mendocino, CA • Liz Lerman, The Dance Exchange, Washington, D.C. • Ruby Lerner, Alternate ROOTS, Atlanta, GA • Lucy Lippard, Political Art Documentation/Distribution (PADD), NY • John O'Neal, Free Southern Theatre, New Orleans, LA • Cricket Parmalee, Provisional Theatre, Los Angeles, CA • Doug Paterson, Dakota Theatre Caravan, Omaha, NE • John Pitman Weber, Chicago Mural Group, Chicago, IL

Other prospective participants include: Don Adams and Arlene Goldbard, Recent Co-Directors of the Alliance, Bob Martin, Director, People's Theatre Festival, San Francisco, CA • Tim Drescher, *Community Murals Magazine*, San Francisco, CA • Mark Miller, Kentucky Arts Council, Frankfort, KY • Bob Feldman, United Mime Workers, Champaign, IL • Alan McGregor, Fund for Southern Communities, Atlanta, GA • Charles Frederick, Contributing Editor, *Theaterwork*, Saint Peter, MN • Sue Thrasher, Highlander Center, New Market, TN. • Jerry Kearns, PADD, N.Y., NY.

Co-hosts for the conference with ACD will be the Martin Luther King Center and P.A.N.D. (Performing Artists for Nuclear Disarmament). The conference will coincide with the Southern Arts Exchange, an annual performing arts trade show which brings many performing artists to town as well as organizations and reps from state arts agencies.



Peter Gourrain

THE ALLIANCE FOR CULTURAL DEMOCRACY is a nationwide, nonprofit organization of community-based arts programs and activist artists. **The Alliance's** members are visual artists, theater workers, musicians, writers, media artists, dancers, arts administrators, and others involved in community cultural work in urban, suburban, and rural settings.

The Alliance exists to

- provide a forum for sharing and exchange among its members
- publish a newsletter, *Cultural Democracy*
- consult with community groups and public agencies
- carry out research on community arts and cultural policy.

Through analysis, advocacy and networking, **The Alliance For Cultural Democracy** supports community participation, encourages respect for cultural diversity and emphasizes the relevance of the arts to an economic and political democracy.

ALLIANCE FOR CULTURAL DEMOCRACY

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