

# NAPNOC

## notes

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### Some Notes on Community Arts in Europe

*To Our Readers:* Some time ago John Pitman-Weber sent us the report from which these notes are excerpted; we asked him for permission to print an abridged version, which follows.

John Pitman-Weber is director of the Community Mural Project-Chicago Mural Group, a multi-racial program founded in 1970. He teaches at Elmhurst College and is co-author (with Eva and James Cockcroft) of *Toward A People's Art*, E.P. Dutton, 1977, softbound \$7.95, an account of the community mural movement. He is also a member of NAPNOC's National Organizing Committee.

I recently returned from an 11-week trip to France, Britain and Belgium (March-May 1980). The trip was a result and an extension of exchanges with French and British community artists dating back to 1974.

The context, structure and development of community arts varies greatly between the three countries, as did the specific circumstances of my visits.

In France, I was speaking and doing workshops at art schools. My 5 weeks in France were arranged by the Public Art Workshop of Paris, a small co-op group formed a few years ago. I saw a great deal of recent public art in "new towns," but encountered what we would call community arts programs only tangentially. In fact, there aren't many. Publicly-funded art centers do exist in many towns, including industrial suburbs. They attempt to provide access to culture but rarely contest establishment definitions I met exciting individuals here and there in the provinces. Often they were unaware of each other's efforts. Networking is one of the most important contributions of the traveler. I was a bearer of news and contact addresses between regions and countries.

In England I taught for two weeks at Dartington College of Art in the "Art in Social Context" program -- a two-year curriculum which aims to orient, if not fully train, young visual artists as community artists. I met with groups of active muralists in London, Glasgow and Edinburgh and visited community centers and workshops in old neighborhoods, housing "estates" and new towns. I encountered an active and self-aware community arts network. I found a strong sense of common struggle in the face of massive cutbacks by the Thatcher government, but also a basic good-humored optimism and confidence in the future.

In Belgium my brief visit was hosted by a small but enthusiastic group of wall painters enjoying their participation in a dynamic "first wave" of community visual art.

I am unable to make an analytic comparison, since I was not looking at the same things in each country. Nonetheless, the following notes are a sort of fragmentary summation. They are in part adapted from a report written for City of Chicago planners. My intent in writing that report was clearly polemic and these notes still bear the mark of their original purpose.

#### SMALL-SCALE PLANNING:

##### IMPROVEMENTS AND AMENITIES

New Towns: Recently-planned satellite towns are the scene of the most active town-art programs in connection with new construction. High-rise housing has been largely rejected as a failure. Each housing group is provided with a landmark sculpture, with distinctive color, a small school, and often one or more small play areas, seating areas, varied paving, etc. New shopping centers include cafes, seating, nursery and public art. (Space for local government services is often built-in as part of a package deal for the land.) Pedestrians are separated from traffic. Pedestrian underpasses are decorated with color or sculptural relief in some towns.

Older Post-War Housing: Equivalent to our older public housing projects, such areas invariably lacked both the basic services (transportation, shopping, pubs, etc.) and the art. Most have aged rapidly. Some less than 30 years old are considered to be slums. Many attempts are being made (by both government and tenant groups) to remedy the lack of amenities and the lack of public life. Art and community arts activities are usually part of the remedial program.

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City Centers: Planning concern has shifted from expressways to preserving urban "fabric" and to the problem of building without destroying "historic" centers. The large-scale demolitions of the 1960's-1970's remain very controversial with the population and are widely criticized by architects and planners (as in the case of the "hole" left by removal of Les Halles, the market in the center of Paris). Recent work emphasizes reconstruction and renovation in harmony with the existing vernacular. In Paris such renovation is part of a massive "gentrification" program. However in Glasgow, scarred by massive demolitions and population loss, renovation is now being done by resident controlled housing societies with attention to avoiding displacement of the population.

Painting is often used to transform walls exposed by demolition.

Pedestrian streets are being established in historic town centers or older shopping areas, with planters, sculpture, fountains, etc. Street musicians and performers are tolerated or encouraged in such streets, selected squares, and metro stations. Metro stations are endowed with permanent art work as they are built or renovated.

#### FRANCE:

Percentage for Art Programs:  
A Quantitative Success,  
A Qualitative Failure

Little new public art is found in older areas here, due in part to severe zoning restrictions. In contrast, large quantities of work in permanent media (porcelain enamel, tile, mosaic, ceramic murals, molded metal, plastic, cement sculptures, etc.) are found in recently-constructed areas -- all of it funded by "per cent for art." (*Note: these are programs in which a percentage of the cost of public construction is set aside to pay for art work to embellish the structures.*) This high level of production reflects the dominant role of central government in funding new construction. It also reflects the desire of the traditional left-wing parties to support mainstream culture, since it is in left-controlled municipalities that one finds by far the densest collections of public art. These towns add their own per cent for art program on to that provided by the central government. The work is substantially similar everywhere -- Villeneuve at Grenoble being an important exception.

Most of the work is notable for its bland mediocrity, its indifferent, run-of-the-mill decorative aesthetic and its curious lack of relation to either architecture or place (that is, spatial and social setting). Per cent for art work, as a whole, is regarded by French artists as second-rate. Residents object if art is omitted, but are indifferent or hostile to much of the existing work. Defacement, however, is rare. The structural resemblance of current U.S. per cent for art programs to the French ones make an analysis of the problematic results imperative:

#### Negative Lessons About Per Cent for Art

1) There is no collaboration between architect and artist. The artist is faced with filling an arbitrarily abandoned hole in the ground or space on the wall. The art serves as an alibi for a bad building.

2) A wrong-headed philosophy: Art will supposedly "improve" the local audience through mere "exposure." The work is, therefore, chosen to reflect current art gallery modes. The audience is considered to be passive and culture-free ("deprived"). The work is parachuted onto the audience. Again no dialogue. Few arts administrators have even considered the problems of place, audience, or architectural character:

3) Selection is by "expert" committee and made one site at a time, inevitably leading to compromise and bland, indifferent art. Committee selection is bad enough; selection by "expert" committee even worse.

4) A special problem in France is that execution of public art is usually by specialized artisans working from an approved "maquette." (*Note: A maquette is a scale model used as a guide for finished work.*) The result is a pale copy rather than an original work. The artist may produce pleasing and slick maquettes, but fails to develop insight into the materials, the architectural setting, or public reactions.

5) When the artist is selected on the basis of the maquette, then the worst possible situation exists. The selection of the artist must be based only on previous work.

#### Alternatives:

Seen in Belgium and Villeneuve, Grenoble is the selection of artists for several sites simultaneously, which encourages horse-trading rather than compromise.

Another alternative is the "town artist" pattern in Britain discussed below.

Selection by a single individual (serving for one year or for one project only) has been suggested. Even random selection (as during the WPA) would seem to produce as good results as do "expert" committees.

#### Artist-Architect Teams:

Far better results are found in the built environments produced by three architectural workshops which include sculptor/painters in their basic team. These are the Taller Bofill (based in Barcelona, working in Spain and Southern France), Atelier Kroll in Bruxelles, and Bernard Lassus' group, based in Paris. One of the characteristics these groups have in common is the aim to produce a built environment open to modification by the users. All of them use color, sculptural relief, and varied materials to shape the outside as well as inside space.

#### BRITAIN

There is a lively and diverse community art movement here. No per cent for art system, but widespread municipal support for locally-initiated programs. A muralist might be working in any of the following situations:

The Festival Society: A resident-initiated not-for-profit which organizes pageants, summer festivals, block parties, etc. Often the Festival Society is the basic community organization and plays a planning role (and administrative role as well), initiating and running community workshops, playgroups, adventure playgrounds (see below), tenant advocacy programs, local newspapers, etc. Performing arts remain the core of its activity.

The Community Workshop: A base for local activities. Professional staff works with community residents on projects initiated by residents. Often includes writers' workshop with self-publishing of oral histories, poetry, etc.; silk screen printshop; photo darkroom; mural planning shop; rehearsal space for drama and mime; co-op bookstore and cafe, and so on.

Adventure Playground: Built by local volunteer youth, adults, and children under supervision of a professional playground specialist. Open only after school and on weekends. In a constant state of transformation; the building and rebuilding of the playground are the adventure.

Other Artist Residencies: Artist teams are resident in certain school districts, e.g., Islington in the London area. Other examples of residency sites include a large hospital complex in Manchester and "mobile" art teams assigned to non-urban areas, e.g. the Fife Community Arts Team. Although the Islington project was originally funded by private foundation money, it has now been incorporated into the regular public budget. Though still subject to budget cuts, these programs are achieving a greater expectation of continuity than is usually true in the U.S. (Note: For example, see Bob Feldman's article in this issue.)

#### Town Artists and Town Art:

More than a long-term residency, the town artist is an integral part of a new town's planning/building team. The town artist is most often a trained sculptor. He has his own workshop and team, including apprentices (a post-graduate position). The town artist team provides permanent media art work including landmark sculptures for housing and shopping areas, social seating sculptures and play sculptures and cast architectural ornament for housing, underpasses, painted murals, and special paving designs. The town artist often facilitates participatory projects by residents, e.g., a recent mosaic underpass in Glenrothes, Fife, by children, led by a member of the arts team.

Community Artists Seek Professional Status: Community art is beginning to be a valid full-time option for the professional artist. Although community artists have specialties, most see themselves as generalists. Some are amazingly versatile -- ready to produce plans (working with local residents) for a skateboard park, a play-sculpture, a poster, props for a pageant or a mural, as local needs dictate. The Dartington College program "Art in Social Context" is indicative of growing institutional recognition. Some community artists fear this regularization of status

and training will ultimately be cooptative and homogenizing. A few of the community artists, especially those attached to school districts or town councils, recently have gained civil service status. Even if the artist moves on after 3 to 5 years, the post will remain. Nonetheless, critics and the art establishment and its representatives in the Arts Council remain hostile and cuts by the London Thatcher government are a real worry. The Scottish situation seems more favorable.

#### BELGIUM

##### An Explosion of Painted Walls: Neighborhood Context and Local Initiative

Within the last five years, several dozen outdoor walls have been painted. The paintings are explicitly part of revitalization.

Local businesses have played a key role in initiating and sponsoring the walls through neighborhood committees. The entire range of styles and subjects is represented from political statements to pure abstraction. Trompe l'oeil illusionism is a strong current, sometimes including social comment.

High quality art in the new metro: In contrast to the relatively decorative and innocuous work found in French transport, Belgium, like Sweden, has given free rein to its best artists of all persuasions in the new metro stations. Each has been given a station. Young muralists (DeGobert) as well as older generation artists (Somville) have been given space, along with internationally-known gallery stars (e.g., Paul Delvaux).

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#### The Rise and Fall of the CCCCA

by Bob Feldman

*A NOTE TO OUR READERS: Bob Feldman is a composer and performer with the United Mime Workers, a 9-year old professional mime collective which has toured throughout the U.S. and Europe, and in Latin America, performing at schools, theatres, community centers, union halls, prisons, parks and festivals. He is also a poet and an organizer, the Chairperson of the Champaign County Consortium for Cultural Arts (CCCCA) and a member of NAPNOC's National Organizing Committee.*

*Any questions or comments about information contained in this article can be addressed to Bob Feldman, c/o United Mime Workers, P.O. Box 2088, Station A, Champaign, IL 61820.*

#### I. Brief History

In 1976 a group of artists and community workers formed the Champaign County Consortium for Cultural Arts (CCCCA) to bring cultural activities to people who have the least opportunity to directly experience performances and workshops.

Champaign-Urbana (C-U), 150 miles south of Chicago, is the home of the University of Illinois, which is the largest state university in Illinois with 33,000 students

and the largest employer in town. It is also the home of more than 100,000 people who are not students, the largest Kraft, Inc. factory in the U.S., and numerous smaller factories, stores, and social service agencies. It is a town rich in cultural offerings centered around the University -- concerts of dance, music and theatre, and popular and experimental films at places ranging from churches to bars to the Krannert Center for Performing Arts, a huge cultural complex of 4 modern theatres -- and poor in outreach beyond its peripheries to people in the black community, to residential areas farther away, to an unincorporated area of Appalachian whites, to school children, and to the rural farm areas of Champaign County.

The need existed to provide cultural services and programs at youth homes, senior citizen centers, neighborhood meeting places, community centers and schools. The need was not for another arts awareness or appreciation group, but for a group committed to active participation in the arts. The CCCCA was established to fill this void and open new possibilities. The strength of the CCCCA was in the people who initiated, created and carried out its programs -- people who were active individually or with their own organizations in the C-U community, willing to work collectively toward socially relevant cultural work. It was a rare group to form in C-U, consisting of an equal number of black and white artists and community workers: a day care center director, a Girl Scout leader, a recreational director, a mime troupe, a muralist, a teacher of retarded children, high school teachers, and a videographer. Each individual in the group was dedicated to community service with groups not traditionally involved in arts activities, and it became a primary goal of the CCCCA to provide employment, both for artists and unemployed people who were willing to participate in arts-related training. In 4 years we had 4 major projects and sponsored numerous events, supported primarily with funds for the Champaign Consortium CETA Administration.

In the summer of 1976 we employed 27 local artists to provide arts training for 40 unemployed youth, who were paid minimum wage for the 6-8 weeks of workshops, and in 1977 we employed 10 artists to work with 50 youth on skills of creative writing, mime, dance, vocal and instrumental music, drama, crafts, and video production. The writings were published in a book called Young Voices, the training was documented by videotape and additional writings, and the performances were presented throughout Champaign County and surrounding counties at community centers and youth homes, culminating in a performance at the Illinois State Fair each year in the state capital, Springfield.

Our third project employed 7 artists to provide free cultural services (performances, workshops, discussions, training) for people and agencies whose need for cultural arts was the greatest and whose funds were the most limited. Two poets and writers, 3 mimes, a dancer, and a musician offered their services for 7 months and presented programs in schools, community centers, and institutions for youth, the aged, and the handicapped. During this program we noticed that a number

of community agencies were working extremely hard in areas such as health care, recycling, community radio, programming for young and old, with a minimum of paid staff people. There was also little or no contact among these groups, though they had much in common and a potential for making some exciting joint efforts for the cultural and social improvement of the town. This gave rise to the idea for our fourth project.

## II. The Arts Advocates Network

The potential of a network of community agencies seemed staggering, opening possibilities for new collaborations on services, activities and funding. We devised a program in which we hired 18 artists: 2 to coordinate the project, 1 to write grants to keep the project going, and 15 Community Arts Advocates. These Advocates were placed with 15 different community agencies to provide services and serve a function which would not otherwise happen. All the jobs were new, meeting functions not previously met. From the beginning of the CCCCA, we have always had a broad definition of the word "artist":

*A person who attempts to establish connections not seen before; design thought patterns needed for the solution of problems, answers to questions, and fulfillments of desires: and who creates a context which demonstrates the need for the newly established connections.*

We offered the services of such artists, or cultural workers, to a wide variety of organizations. We sent word of our project to 30 organizations, received proposals for the use they would have for an Arts Advocate, and chose those proposals which best satisfied our requirements. Some of the groups chosen were well established, many relatively new, and some at their very beginnings. The following 4 organizations give some idea of the scope of the program:

Prairie Air Radio: We provided the only paid staff person for this open-access, non-commercial community radio station at a time when it was anxiously awaiting approval of its broadcasting license, which has now been received. Besides writing and designing monthly newsletters, building membership, fundraising, and developing community interest in creating shows for radio, she also created, taped, and edited a 4-part series of radio programs on Native American issues (survival schools, influence of corporate technology, women, the Longest Walk and the Black Hills Alliance) and made tapes about the controversy around the proposed local power rate hikes, about organic farming, and interviews with community residents. Now, through efforts of their own, Prairie Air has a larger staff, an active Board of Directors, and studio which they have built themselves. This fall will be their first broadcast under the call letters WEFT. A weft is a term in weaving that refers to the cross threads that bind all the other different threads together, and in a similar manner, they hope the radio station will cut across the community and bind some of the different parts together.

Community Access Center: We provided the first paid staff person for this new organization, which was designed to encourage and provide technical assistance for people in the community to develop video programs to be aired on the public access channel of the newly-installed local cable television network. The staff person taped all the City Council meetings, trained people in the use of video equipment, and taped, edited and aired programs on issues of health care, nuclear power, abortion, special education, and cultural programs of mime and theatre. He also developed the idea of "Soap Box Video," a weekly program on topics of concern at different locations where people gather, such as shopping centers, malls, and busy intersections. Passersby were asked to air their views in answer to the weekly questions, ranging from "What programs would you like to see on television which are not on now?" and "What do you think of Christmas?" to "Should Illinois Power Co. be granted its rate increase request?" The Access Center 1½ years later is now called Community Video 24, has use of a full production studio and is encouraging residents to make use of this facility through continuous training classes in production techniques.

Champaign County Health Care Consumers: The CCHCC focusses on consumer participation, education, and action related to issues of health care and health planning. Besides fundraising and newsletter designing, this Arts Advocate organized a "low-income task force" which became actively involved with educating low-income people on special programs available to them, such as free care through the Hill-Burton Act, and was instrumental in drawing attention to a local hospital which was illegally billing Medicaid patients. This resulted in a press conference, a march to the hospital and a public hearing which packed the community center in the black neighborhood where the hospital was located. At the hearing, hospital administrators blamed a computer for the mistaken billings and said the situation will be immediately changed (which it was). Also, a strong case and plea for minority representation on the hospital Board of Directors was made -- to this date, there has been no change along these lines.

Carroll Addition Community Center: Carroll Addition, an unincorporated area just outside the Urbana city limits, is largely ignored by the rest of the town, particularly in regards to culture. The community center for the youth is a run-down small building with a ghostly appearance. The Arts Advocate here brought in numerous cultural activities, designed and taught classes in arts, crafts, and film, took the kids on field trips, and generated excitement for the otherwise bored and unmotivated youth. The Center came to life and offered much more than ping pong and scratchy records. On one of the trips to the Urbana Public Library, she discovered that the kids were denied library cards because they did not live in Urbana proper. She was able to change this situation. In addition, she designed and printed a brochure for a local environmental group, and she organized a community festival in the park.

Other activities by the Arts Advocates included: Compiling and editing 2 issues of "Ground Level," a magazine of articles, poetry, and graphics from local black artists; opening a previously unused pottery shop and providing free demonstrations, workshops and exhibits; originating musical programs in nursing homes; providing cultural activities for 4 day care centers; painting signs, bins, trucks, and pick-up locations for the Community Recycling Center; leading mural projects and art classes at the Boys' and Girls' Clubs; designing educational graphic displays and information about the dangers of nuclear power; beginning an oral history project of the older black residents in town; developing outreach programs for the rural areas of Champaign County; and developing an experimental film series and concert series for a coffeehouse.

Besides working for the individual organizations, the Advocates met for a few hours each week to discuss, evaluate, and criticize their activities. At these meetings, plans for "networking" activities were developed involving collaborations among a number of groups. The most easily combined activities involved the 2 media groups working with a number of individuals and agencies developing video and radio programs, both educational and promotional. The Soap-box Video idea sprang from these discussions. Other ideas were proposed and researched: a Speaker's List to be compiled on topics such as health care, environmental problems, and the recycling process which could be made available to schools and community organizations; clean-up of the Boneyard Creek, involving removal of debris and ground-cover planting; a kiosk/community information center to be located at gathering places like bus stops, libraries and shopping centers.

The CCCCA, along with the local chapter of Amnesty International, brought the Brigado Orlando Letelier, a Chilean mural group, to C-U. The 4 Chileans designed and painted a mural on the wall of a local auto-repair shop, involving and training many of the Arts Advocates in the 3-day process. The last evening was a gathering of everyone involved plus invited guests to a performance by the United Mime Workers, a local mime theatre group, and a slide show by the Brigado about their mural work and the present situation in Chile. A discussion about culture and politics followed.

Our grant-writer worked with 3 or 4 organizations, helping them design grant proposals. He and members of the Community Recycling Center researched the idea of using 2 oxen to pull a huge cart around town for recycling pick-up, and found no legal restrictions against this idea. This would be both economical in terms of fuel resources and serve as a promotion for the idea of recycling. The Center is currently gathering resources to carry out this idea.

We employed a graphic artist and made her services available for groups who were in need of a designer. She developed and designed logos, flyers, posters and graphic displays for numerous social service agencies. She also helped pave the way for community agencies to have their posters displayed in all the buses.

The Advocates planned and coordinated 3 community arts festivals in the parks and on the downtown mall. In addition, the CCCCA helped other organizations gather artists to perform at benefit concerts, and provided artists for the Very Special Arts Festival for the handicapped.

The CCCCA also sponsored an interaction between local artists and community organizations called the "Song of Art." This was an attempt to bridge the gap between artists studying at the University and artists living in the community, and to find a new way for socially concerned artists to work with organizations that do not see cultural work as relevant to their goals. Members of 20 organizations were asked to write a statement of the "desired consequences of their organization's activities," and these were printed and displayed at a weekend concert of music, song, theatre and poetry. Afterwards, they were each asked to write a statement of the "desired consequences of a composition they would like to see." These statements were then given to local composers, and a concert of short pieces based on this material was presented at various community locations about 3 months later, stimulating dialog and new thoughts about art and change.

Our last big venture was arranging, co-sponsored with the Afro-American Cultural Program, a concert by Gil Scott-Heron and Friends, and a poetry reading by Gil Scott-Heron and 3 local poets. Both were superb events.

### III. Problems

Up to this point I have focused on the positive aspects of the Arts Advocate Network. The project was also beset with numerous problems and complications, some of which might serve as a warning for things to look for and think about when attempting your own neighborhood programs, particularly if dealing with CETA.

To begin with, there was a huge shake-up and complete transformation of the local CETA office administration. The Department of Labor (DOL) placed certain restrictions on the office as the new administrators were hired, and by the time project proposals were reviewed, 4 months of the fiscal year had already passed. So projects were accepted for only 8 months, with the possibility of extension for 10 additional months at the end of the fiscal year. We hired our 3 staff people during the first 2 months, and the Arts Advocates for the last 6. Each advocate, then, was guaranteed a job for only six months, with the possibility of extension. Two months before the designated end of the project, we were reviewed and criticized, and then told that the project would be extended for 3 more months. Later, the project was extended for an additional 2 months, then 1 month, and was finally discontinued -- 14 months total. You can imagine how neurotic one can become when a job can end anytime. This uncertainty affected long-range planning as well as everyone's psyche.

Three months after the onset of the project, DOL, and thus CETA, changed all their monthly payroll forms and time sheet inform-

ation forms. Most of the Advocates detested filling out forms anyway, so this added to the burden and created some confusion. Shortly after this, one of the advocates was found preparing for his music classes in a studio in his home where all his equipment was. We felt this was justified. Working at home, however, for whatever reason, is strictly prohibited by CETA, with no exceptions. For us, the concept of "office" was useless in many cases, since the job of many advocates involved traveling to various places and meeting with people. CETA is used to 9-5 jobs, and any deviation from this causes them to panic. To monitor us, they decided that each advocate should now fill out a sign-in/sign-out sheet, or a "time-accountability" sheet, to account for time away from the designated worksite. Each advocate from the beginning was also asked by us to write a short monthly report of his or her activities, for evaluation purposes and proof to CETA that something was actually happening. So the paperwork began to mount as did resentment and tension.

Increased paperwork caused our coordinators to become full-time administrators of the program, rather than having half their time to initiate, create, and coordinate arts programs for the CCCCA in the community. We only had enough money (through the administrative allotment provided in the CETA contract) to hire a half-time non-CETA administrator/bookkeeper to help the coordinators. A full-time person might have solved some of these problems, if we could have afforded to hire someone at that time.

We had imagined that the Advocates would work together in a collective, non-hierarchical, active, participatory manner as our Board of Directors does and in accord with our vision of a desirable society. This did not happen. In retrospect, this can never happen if a group largely depends on CETA funding. Each individual in each department in each cubicle in the CETA administration is a wonderful, cooperative person. But each individual is also supervised by another individual who is supervised by another individual who is supervised by the Director who is supervised by the DOL. One person in one department will tell you one thing which will be contradicted by a person in another department. Get every statement, promise, decision and action in writing, so you have documents which you can point to when questioned. The important lesson I learned is that CETA, whether directly or indirectly, imposes a hierarchy on your program whether you want it or not. CETA is a bureaucracy. This means you will be a bureaucracy. This you should be aware of before submitting a proposal to them, and you should be prepared to deal with this. Your proposal should be written with this in mind. If you want/need money from them, there will be paperwork, there will be hierarchy and alienation, and there is no getting around it. If you work creatively and aggressively within this system, there are ways of being successful, as Phil Arnoult has shown in Baltimore. We thought we were doing well (and we were for our first 3 projects), but in this fourth project we stepped beyond the bounds, tried too large of a project, bit off more than

we could chew and found ourselves with a choice of spitting it out, swallowing it, or having it stuck in our throats.

We had imagined and hoped that a strong network of community artists and organizations would emerge during and continue after our project. However, people in the organizations had so much work within their own scope of interest and had their own problems struggling to survive, that time spent trying to collaborate on group projects was simply too much. A clear purpose needed to be articulated beforehand to make this network work -- a definite tangible activity. This the CCCCA could not provide. Networking did occur, but an enduring, continuing, cohesive group did not develop. This is something that cannot be forced. People are already members of too many organizations to create another one. I think now that short-term coalitions organized around a specific issue can work as a strong network.

We had imagined the artists we would hire to be largely self-motivated, once provided with some designated duties within each organization. This was often not the case. Our expectations were too high. Many took advantage of the job's flexibility to waste both their time and the time of the organization. Many needed much more structure than was provided for them at the beginning.

We were told by the Advocates that they were confused as to whom they were responsible and whom they should see if problems arose. We thought this was clearly stated at the beginning: First, their supervisor at their worksite; second, the CCCCA coordinators; last, and only if absolutely necessary, CETA's job coach. The process of "out-stationing," in which worksites are different than the site of the sub-contracting organization, is now prohibited by CETA, partly to eliminate supervisory middlemen. At the end of our project, we helped some of the participating organizations write their own CETA grant proposals to continue 1 or 2 positions, and at least were successful in this respect.

Our initial grant-writing for general funds was very successful due to the excellent work of our grant-writer. Funds were received from the Illinois Arts Council and from the City of Urbana's Revenue Sharing account. As the year went on, we needed to raise additional funds, so the Advocates organized a benefit concert which was a very fine event, had good publicity and decent attendance, but raised little money.

We had done festivals and concerts with local people, and decided to try bringing in a well-known performer for a fundraiser to attract a wide variety of community members and to hopefully generate a larger amount of money. We brought, as mentioned earlier, Gil Scott-Heron to town. We held the music concert on campus in order to use a large hall. Due to many unexpected complications with the University and some poor judgement in planning on our part, we lost quite a bit of money on the concert, though we did print a beautiful ad book which was distributed free, at the concerts (ad books are excellent for raising funds). Large events

should be very carefully planned. Since the concert, I have heard of other groups which have lost large sums of money when trying to bring in groups from out-of-town to draw larger audiences.

The details surrounding this performance, coupled with the dying network idea and CETA hassles, caused the famous "burn-out" syndrome mentioned by Phil Arnoult in NAPNOC notes (p.2, issue #3, August 1980) and left us by June, 1980, with no money in our bank account -- funds depleted and discontinued by CETA, the Illinois Arts Council, and Urbana Revenue Sharing.

#### IV. What Next?

The lack of money is not necessarily a problem. The problem now is finding people willing to commit their time to new projects. In our four years of existence, the desire to develop a community cultural center has always been a long-term goal. We attempted to work with this idea and soon discovered that although interested, very few people were willing to make it a priority of their time and energy. Burn-out took its toll heavily on everyone who was part of the CCCCA. Most of the Advocates after the project wanted to work on their own, disconnected from any organization, or just wanted to live their lives as normal people rather than as community organizers. Over the past year, most of the active CCCCA Board members began to gravitate out of town to places like Philadelphia, Chicago, San Francisco, Cheboygan (Michigan) and have taken jobs with recreation and youth programs in San Bernadino, CA, with housing and urban development in Seattle, with a neighborhood arts group in Dallas, and with a public television station in Washington, DC. Those of us left here in C-U would have to begin from scratch in developing a new Board.

There are groups in town providing some cultural services -- the Park Districts offer pottery and dance classes and sponsor concerts in the parks; Parkland College Community Arts Outreach Program has published an artists' directory, and continues to bring cultural programs to the rural areas of Champaign County; and the Champaign County Arts and Humanities Council has a phone calendar of cultural events called Televent, offers grant-writing help and other services to arts organizations -- but no organization is actively involved with or committed to the goals and ideas which we have been working with.

The full impact of the Arts Advocates Network project is only beginning to be felt by those involved. Recently, a former Advocate told me now that she is looking for another job she realizes the uniqueness of her job opportunity with us, and wonders if she will ever be in a position like that again, a position in which she'll be able to make decisions, initiate projects, and be encouraged to use her creative abilities. I hope such opportunities continue to be developed. For now, the CCCCA is lying dormant. Its survival is unlikely. Four intense and dramatic years have come to an end.

## CETA Again

The Department of Labor is studying CETA and the arts again, and we think it's important that they get as complete a picture of the potentials and problems as the one drawn in "The Rise and Fall of the UCCA," above.

DOL has contracted with Morgan Management Systems, Inc. of Columbia, Maryland for a nationwide survey project called "CETA AHEAD" (Arts & Humanities Employment Analysis and Documentation). Morgan Management is about to send out survey forms with two main objectives in mind:

"To establish a national inventory of CETA arts and humanities programs/projects through a survey of prime sponsors and their subgrantees/contractors"; and

"To document and analyze selected prime sponsor use of arts and humanities programs/projects, with the aim of preparing a handbook of case studies, to serve as examples for other prime sponsors."

Project Coordinator Donna Startzel has been making contact with as many arts and humanities agencies as possible over the last several months. Preliminary contact has been made with all the groups she's been able to find -- does this include you?

If you haven't heard from CETA AHEAD yet, send a postcard with your organization's name and address, along with a contact person and telephone, right away, to:

Donna Startzel  
Morgan Management Systems  
5565 Sterret Place  
Columbia, Maryland 21044

or call 301/997-4060 or 596-5655.

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## "EXPANSION ARTS" SURVEY IN THE WORKS

In July, the National Endowment for the Arts (NEA) put out a "request for proposals" (RFP) for a project to survey neighborhood arts groups, which it refers to as "expansion arts" in keeping with the name of its grants program. NEA wanted to find out how many of these organizations exist (its Research Division gave some bidders a ballpark estimate of 3,000 or 4,000 "expansion arts: groups nationwide -- way too low by our reading) what they do, how they're managed, where they get their money and so on.

# **NAPNOC**

neighborhood arts programs  
national organizing committee

P.O. Box 3036, Washington, DC 20010

We studied the RFP with an eye to bidding on it ourselves, but were discouraged by problems in its design and conception. For one thing, NEA's definition of "expansion arts organizations" was limited to "professionally-directed" groups; we thought the survey would be inadequate if it left out the many low-budget and volunteer groups unable or uninterested in employing professional management staff. For another, the survey was based on "augmenting" a list of 3,000 "expansion arts" groups the NEA has commissioned earlier, a list so flawed that it included research firms, art supply shops, and many other businesses that couldn't fit even the most generous definition of "expansion arts." Most discouraging to us were the facts that the winning bidder would be expected to develop a work plan for the project after the contract was awarded by meeting with both the Research Division and Expansion Arts staff at NEA, and only then would "the specific data elements to be collected" be determined; and that the NEA has yet to state a clear purpose for the survey -- what impact will the survey findings have on policy and to what uses will the data be put?

NAPNOC's office was called by several prospective contractors, big survey research firms who, as is usual in the survey business, were looking for information that would help them prepare knowledgeable-seeming proposals -- and for "expert" consultants to act as sub-contractors and lend credibility to their claims. For about two weeks we were wooed in turn by university researchers and people from commercial survey organizations; finally, we did agree to consult with one of the (ultimately rejected) bidders.

Just before the end of its fiscal year on September 30, NEA awarded the contract-- in the amount of \$99,039 -- to Market Facts, a Chicago-based research firm with a 21-person office in Washington, DC. As usual, the Endowment didn't stray far from home: The expert consultant to Market Facts' project is Arts Media Service's Vantile Whitfield, former Director of NEA's Expansion Arts Program.

We talked with Carol Rice at Market Facts' Public Sector Research Group here in Washington: Market Facts is a general survey research firm and hasn't had any experience in the neighborhood arts field, but Ms. Rice seems genuinely interested in doing a thorough job and expressed her hope that they would be able to do so. She promised to keep in touch with us, and we will monitor the project and keep you posted.