THE ARTS DONALD E. ADAMS ARLENE GOLDBARD

THE NEIGHBORHOOD ART PROGRAMS NATIONAL ORGANIZING COMMITTEE

Introduction

The Neighborhood Art Programs National Organizing Committee (NAPNOC) is a national alliance of community-based cultural programs, urban and rural. NAPNOC's role is to provide information and services which can aid the work of neighborhood arts programs in their own communities, and to advance the goals of the neighborhood arts movement as a whole.

The neighborhood arts movement comprises a broad range of organizations and activities: ethnic community galleries and theater programs; inner-city multimedia workshops; rural crafts and performing co-ops; the community-based programs of public arts agencies; private nonprofit community cultural centers; and individuals from many professions and communities, concerned with the social issues at the heart of NAPNOC's program.

Through its program of information and services, NAPNOC aids the neighborhood arts movement in its important tasks: building community through participation in cooperative, locally-based cultural programs; promoting freedom of expression and equality among cultures, as is essential in a vital, democratic society; and helping community members to find cultural voices, and use them to communicate and cooperate with others.

To accomplish these tasks, the neighborhood arts movement needs a network of support and communications. Community cultural groups need to cooperate and exchange information with each other and with the larger society and its authorities; and they need access to the expertise and assistance necessary to develop effective programs. NAPNOC is dedicated to advancing community cultural development goals by providing these support services.

Neighborhood Arts Programs

NAP is short for "neighborhood arts program," a rubric which encompasses thousands of programs around the United States and the world. NAPs are designed and run with community participation to meet the needs of a specific "neighborhood" — a few city blocks, an ethnic community dispersed over a wider area, or a whole region of cities and settlements with common cultural needs. NAPs include art galleries, theaters and multimedia workshops; public and private agencies; co-ops, schools and service organizations. Each is structured and administered in the way that the local people who run it see fit.

Why Do NAPs exist?

NAPs were created to help people find their own cultural voices and participate actively in democratic community institutions. The basic organizing principle for NAPs has been recognition of the importance of culture — of working together, of sharing visions of the world, of finding ways to articulate and communicate the vision of a whole community — to the development of a vital, active, meaningful community life.

NAPs have a long string of antecedents which include generations of voluntary organizations from country granges to urban settlement houses, Y's, the social improvement programs of the New Deal, and the community centers which have come to be fixtures of urban and suburban life. But the American neighborhood arts movement as a phenomenon is about fifteen years old, its growth spurred by the mid-sixties' proliferation of social programs in neighborhoods.

Donald E. Adams has been active in arts organizing for the past ten years and has worked for organizations such as the California Arts Council and the National Endowment for the Arts. Arlene Goldbard is a graphic artist, writer and arts organizer. They are co-directors of NAPNOC.
The same complex and interrelated trends which led to other social change movements in the sixties helped community leaders to recognize the need for positive, productive cultural programs which could assist people in becoming autonomous members of the society, and also promote equality and mutual respect among cultures. Significant among these trends is the increasing transience of our population which erodes the traditional community structures that formerly served to enable participation in community life. Rapid, unplanned suburban growth has created “bedroom communities” which lack social institutions altogether; the residents of these communities have been forced to settle for being TV-watchers and consumers instead of active participants in community cultural life.

As concern about these quality-of-life issues has increased, the language of community development has become currency. Public arts agencies, here and abroad, have begun to press for a “democratization” of high arts institutions: museums and symphony orchestras, for example, are encouraged to justify public subsidy by implementing outreach programs — busing school children to see an art exhibit, or taking a chamber ensemble to an old people’s residence. These programs are intended to improve the distribution of high culture, and as such ought to be clearly differentiated from NAPs, whose premise is just the opposite. Busing children to art exhibits may provide them with interesting experiences; despite the findings of current audience studies, it might even increase audiences for arts institutions. But it won’t fill the children’s need for contact and sharing with members of their own communities, nor their need to take active roles in creating and possessing their own cultures.

What Do NAPs Do?

Simply stated, NAPs carry out community-based cultural programs that draw the participation of their neighbors. NAPs help their neighbors build on the richness and diversity which is inherent in community cultural life, but which may be ignored or overshadowed by dominant values.

For some NAPs, the promotion of cultural diversity is the central value which informs programming; the Milwaukee Inner City Arts Council and Boston’s Office of Cultural Affairs are examples of groups which strive to foster communication and sharing within their diverse communities. All NAPs emphasize cultural pluralism, even those in ethnically homogeneous communities: Northcoast Arts and the Ukiah Cultural Arts Commission in rural northern California, a predominantly white area, work to facilitate cooperation between old residents and newcomers, between generations, and between the coast-dwellers and those who live inland. NAPs work to enable people to identify and develop their own cultures, regardless of those cultures’ standing in the marketplace or in the world of high arts institutions.

Some NAPs see their primary role as fostering participation among people who’ve been trapped in a kind of dead-end social isolation. The Talespinners in San Francisco and COMPAS in St. Paul have worked with older people who live on fixed incomes, with limited mobility, reduced to the most circumscribed lives imaginable. Programs of oral history, performance work by and for older people, and participation in workshop programs will all help bring to an end our shameful tendency to dismiss people from consideration when they no longer hold jobs.

Some NAPs, especially in rural areas, see their role as providing access to cultural opportunities and cultural identity where it has been undermined by deprivation and insensitive policies. The Dakota Theatre Caravan’s members travel throughout rural South Dakota, researching and performing work based on the lives and histories of the people they meet and stay with. Alternate R.O.O.T.S. is a cooperative network of performing companies based in the South and Southeast; by building a touring circuit, they maintain programs for their own communities which would otherwise be unable to support such activity. Without these programs, people in many rural areas would be denied the opportunity for cultural experience directly relevant to their own lives.

For all NAPs, the employment of artists is an important consideration. Just as the community benefits from the work and skills of the neighborhood artists who facilitate community programs, the artists also benefit by the rare opportunity for meaningful long-term work. NAPs have a special relationship with artists in their communities: local artists may provide most of an NAP’s staff, or design and implement most of its programming; most NAPs function as the principal resource and communications center for artists in their communities.

NAPs value public participation in cultural planning and decision-making. “Town Meetings for the Arts” and public planning meetings to discuss new programs and evaluate old ones are characteristic of NAPs from San Diego to Spring-
groups or local communities; others program their own facilities and act as producers for local companies or resident groups. Performances range from elaborate, full-scale long-run productions, to skits by neighborhood kids, dramatic readings, poetry readings and concerts of all types of music and dance.

**Exhibits** - As with performances, NAPs might present visual art exhibits by local people or traveling exhibits from other communities; some NAPs broker space for other groups to arrange shows, others curate their own exhibits. Work ranges from the most avant-garde to the most traditional - its consistency is most likely found in the fact that work shown at NAPs probably can't be seen elsewhere. Many NAPs specialize in exhibitions related to significant aspects of community life (e.g., theme shows reflecting community concerns, exhibits which coincide with and illustrate holidays or community celebrations and events, shows which offer ethnic historical material or material otherwise ignored by traditional institutions.

**Publications** - Many NAPs publish newsletters or community calendars of events, often providing publicity community groups are unable to obtain through other media. Some also publish community magazines, literary reviews, technical assistance information for artists, and information for visitors to their communities (e.g., maps for local mural tours).

**Services** - Many NAPs provide services - brokering space and equipment, offering technical assistance workshops and consultation on publicity, fundraising and organizing - for artists and other community people who want to mount their own programs and events. Many NAPs are freelance producers of community fairs and festivals, coming into neighborhoods at the request of residents who need assistance.

**Other** - NAPs also present film and video series, organize oral history projects, help out with school pageants, fashion shows and holiday parades. In other words, NAPs provide support services for the culture of a community, whatever that entails.

**What Impact Do NAPs Have On Their Communities?**

In one important respect, NAPs are unique among the new array of community-oriented social institutions. Unlike the "clients" of community mental health centers or other social services, the people who come to NAPs are acting from strength. They aren't made to feel needy or helpless by their desire for community cultural participation; rather, their participation is rightly seen as expression of the desire to make a contribution to community life, a contribution which also fulfills the need for community contact. This key difference opens a range of possibilities for constructive social and cultural impact.

People who participate in NAPs work with each other to create something. This experience of autonomy and cooperation builds a basis for greater involvement in all aspects of community life. People work together in NAPs to learn about and strengthen their own traditions; members of diverse communities, thus feeling their own legitimacy and equality with others, can exchange and communicate as peers. Old people and children, two groups generally sequestered with their "own kind," find in NAPs the resources and opportunities to become full and active participants, to articulate their own thoughts and feelings and to themselves have social impact. In new towns and suburban areas, NAPs provides the raw material from which lasting community support structures may be fashioned.

**How Are NAPs Supported?**

Taken together, NAPs embody the principle of diversified support. While many are public arts agencies, most are nonprofit organizations and receive support through both public and private sources. The following are likely to be components of most NAPs' support mix.

**Voluntary support** - Volunteer labor, donated materials, space and equipment are key to most NAPs' survival. NAPs generally start at the grassroots level; many survive their first year or two on the good graces of friends. Most NAPs, even those few with stable and sizeable budgets, will continue to rely heavily on volunteer support.

**Earned income** - Especially since tax-cutting legislators have taken a harder look at "non-essential" programs, NAPs have increased their emphasis on earned income as a source of program funds. Since NAPs function in low or middle income neighborhoods, the question of earned income involves a balancing act: ticket prices and workshop fees, if they are to be charged, mustn't be so high as to discourage participation.

**Economic development schemes** - As with earned income, economic development schemes which support community cultural work have received increasing attention. The Theatre Project in Baltimore is working to finance the revitalization of its center-city facility, part of a program of revitalization of the district as a whole. Local arts and crafts marketing schemes - in Appalachia, in rural California and the Southwest - promise to generate capital in otherwise economically depressed regions with few industrial alternatives. NAPs are developing performance and exhibition touring circuits, here and abroad.

**Government** - The Comprehensive Employment and Training Act (CETA) has provided a large share of NAP staff support funds for the last few years. In fact, several regions have seen the creation of wholly CETA-funded NAPs (e.g., Pasadena Community Arts Center), some now suffering because of cutbacks in this federal program. CETA has been so attractive to NAPs because it appears to eliminate some of the obstacles they encountered with public arts agencies: NAPs often find themselves beyond the pale of public arts support because their programs are "too community-oriented" and less likely to emphasize the public arts policy shibboleth of "professionalism." The National Endowment for the Arts, for example, responded to pressure and demand from NAPs and their constituencies by creating a special division, Expansion Arts, which funds the "expansion" of arts opportunities without applying the "professional" standards of the Endowment's other programs.

Other federal programs - in education, economic development, urban renewal - are beginning to consider support for NAPs, but don't as yet constitute a major support source. State arts agencies vary in their responsiveness; some provide substantial direct funding while others restrict their activity to support for the programs of more established institutions. Likewise, the policies of city and county arts agencies, where they exist, vary widely. Nevertheless, state and local public arts agencies account for one of the most substantial support sources for NAPs considered nationwide.

**Private sector** - Foundations and corporations, where they are active, generally provide arts-related support in the same mode as most government agencies:
funding for major institutions predominates. Funders concerned with community-based programs in general will support NAPs if they support arts programs at all; thus far, arts-related programs tend to be a low priority.

Of all arts-related programs and organizations, NAPs are least likely to receive donations from individuals. The individual patron who acts as the financial backbone of most symphony orchestras and opera companies is unlikely to have any contact with his local NAP.

What Problems Do NAPs Encounter?

Most NAPs, if asked this question, would point to the difficulty of finding reliable sources of support for their programs, to the capriciousness of public policy and the hand-to-mouth existence that seems inevitably the lot of community groups. This concern with support is not simply the survival instinct of beleaguered community groups in the late 1970's, but also a function of the disappointing reactions of various authorities to the neighborhood arts phenomenon.

On the one hand, public arts agencies, mostly created at the urging of large institutions and their publics, see NAPs as a kind of amateur activity which does nothing to broaden support for "quality" in the arts. In the view of these agencies, NAPs are more accurately called social service programs than arts programs, and more appropriately supported by social service agencies. NAPs see in this attitude a failure to perceive the value of multicultural programs which recognize many coexisting standards of quality. They feel that public arts agencies do communities a disservice by dismissing their artwork as inferior to the products of high culture and ignoring the larger impact of their programs.

On the other hand, public and private agencies concerned with community development, neighborhood organization and quality-of-life issues tend to ignore NAPs for the opposite reason — because they see arts-related programs as trivial and frivolous compared to programs in conventional social service areas. NAPs feel that these agencies must learn to understand and appreciate the social value and urgent importance of community cultural programs, and not relegate these to the category of "basket-weaving and finger-painting."

These attitudes on the part of funders reflect broad social attitudes which NAPs must overcome to work effectively in their own communities as well. For many people, art is for "somebody else," seen either as a kind of distasteful medicine - good for you but difficult to swallow - or as something terribly refined and ele-

vated to which only the chosen gain access. NAPs see these misunderstandings as products of the forbidding social organization of the high arts. NAPs help people to participate in their own cultures, to learn and use the value and power of their cultures, and to thereby overcome the social attitudes which distance community members from cultural activities.

Most NAPs are busy from the day their doors open; filling their programs is unlikely to be a problem since most people are eager to use a new and accessible resource. Because the demand on NAP time and resources is always so heavy and support so unsure, many NAPs find themselves caught up in the day-to-day exigencies of business and never find the time to plan and evaluate their programs, or to compare experiences with other NAPs and develop a broader perspective on the movement as a whole. This lack of planning can make NAPs more susceptible to disaster; it accounts for some NAPs' reputations as short-lived organizations, and for the all-too-common tale of a group unprepared for drastic changes, folding, and being reborn under a new name.

In their programs, NAPs must confront the same cultural problems which necessitated their origins: the erosion of community institutions and the social consequences of unplanned development. They must also overcome many community members' reluctance to step outside their private lives and participate. Virtually every aspect of society discourages such participation; NAPs and other community-determined institutions work to overcome this inertia, encouraging activity, strengthening the internal democracy of their communities, and helping community members to find and own their cultural voices.

NAPNOC's Role

The neighborhood arts movement is dedicated to community cultural development; its members believe that our country comprises many equal and co-existing cultures, and that the life of each person and of the community as a whole is enhanced by active cultural participation. The movement is dedicated to helping each person find and express a cultural voice, to share visions and beliefs, and to participate as an equal in cultural life.

The Universal Declaration of Human Rights, unanimously adopted by the United Nations in 1948, includes among its tenets the statement that "everyone has the right to participate freely in the cultural life of the community." This "right to culture" has been put into practice in the work of thousands of community cultural organizations struggling for the recognition and respect due their cultures, and for the right to free expression and equality among cultures. At the most local levels — in neighborhoods, in ethnic communities, in rural regions — the right to culture has been fought for by groups of people working together to make this principle a reality.

Successful neighborhood arts programs, by definition, are community institutions, sensitive and responsive to the communities which create and support them.

This local focus gives neighborhood arts groups their strength but has presented problems in terms of the strength and organization of the neighborhood arts movement as a whole. To secure recognition and support for the right to culture, in policy and in practice, neighborhood arts organizations must make the movement of which they are a part visible and effective as a coherent whole. Community arts groups must find ways to overcome their isolation, share their successes and failures, and help each other to be more effective in their community work. Together they must find a means of securing an active national commitment to the right to culture as effective as their means of working in their own communities. NAPNOC's work aims to provide community cultural groups with the help they need to accomplish these tasks.

NAPNOC's Beginnings

NAPNOC was first formed in December, 1976, at a conference held at the United Auto Workers Family Education Center in Michigan. The conference brought to-

Culture is not neutral politically, and it is as impossible for it to be so as it is impossible for any other product of human labour to be detached from its conditions of production and reception. All culture serves someone's interest.

— Meredith Tax
gather some fifty representatives from key neighborhood arts programs to explore the potential for a national neighborhood arts network. Conference participants were particularly concerned with survival issues: The question of how to find increased support for the neighborhood arts movement was understandably foremost in their minds. Conference participants decided to formalize the organization of NAPNOC, and through it to participate in a project which addressed this key question of support.

At that time, employment programs financed under the Comprehensive Employment and Training Act (CETA) were becoming the most promising development in neighborhood arts support since the economic opportunity programs of the sixties. The employment of community artists is central to the success of neighborhood arts groups; while they can make do with borrowed or contributed materials and facilities, community arts programs are unable to ensure continuity and stability without full-time staff support.

As its first project, NAPNOC undertook a national assessment of public service employment for community arts people through CETA. NAPNOC was awarded a one-year contract with the Department of Labor (DOL), commencing November 1, 1977, to assist community arts organizations in applying CETA to their needs, and to provide DOL with information on the potential of this area for generating new jobs. With the resources made available through this $260,000 contract, NAPNOC maintained regional offices in Knoxville and San Francisco, besides its Washington, D.C. base.

NAPNOC also used this period to research neighborhood arts programs and explore the potential usefulness of various kinds of pilot projects. For example, NAPNOC conducted research on the impact of new tax-cutting legislation on neighborhood arts. The resulting report, "California Community Arts Under Proposition 13," was distributed nationally and proved useful both to neighborhood cultural groups and to national-level policymakers who found the study relevant to Proposition 13's impact on other kinds of community organization.

When the DOL study ended in the Spring of 1979, NAPNOC's founding members took stock of the organization's work. They decided that the neighborhood arts movement more than ever needed a national network to provide support and a united voice for the movement's work, and that issues of support were but one aspect of that work—that other issues also needed to be addressed.

Membership's unanimous conclusion was that NAPNOC was ready to start developing a comprehensive national alliance of community-based cultural programs, and the full-scale program of information and support services needed by the growing neighborhood arts movement.

NAPNOC's Program

NAPNOC's present program is designed to provide thousands of American community arts groups with a means of exchange and a source of support for the important work carried out by each in its own community. At their May, 1979 meeting NAPNOC's members identified four major action objectives for the organization's future work:

- To facilitate exchange and reduce isolation among community cultural groups nationwide;
- To increase access to information and resources for the work of neighborhood arts programs;
- To represent the goals and needs of the neighborhood arts movement to public and private agencies and organizations concerned with community life, and to build strong alliances with such groups on behalf of the movement; and
- To identify and develop models for more effective neighborhood arts programs, emphasizing measures which lead to greater economic self-sufficiency.

NAPNOC has since adopted a three-phase development plan for a comprehensive program designed to meet these objectives: Phase One: Groundwork; Phase Two: Building and Serving a National Network; and Phase Three: Comprehensive Service Program.

Phase One: Groundwork:

Phase One of NAPNOC's new activity comprises the period following the May 1979 membership meeting and ending with the commencement of Phase Two in April 1980. During this period of time NAPNOC has:

- hired community cultural development consultants Don Adams and Arlene Goldbard to serve as Co-Directors;
- obtained a Ford Foundation travel-and-study grant to support meetings with potential funders around the country and exploration of possible support strategies for NAPNOC's new program; and
- brought Adams and Goldbard east as NAPNOC's Washington staff, reorganized internal operations, and completed planning and preparation for Phase Two activities, with support from the New World Foundation.

Phase One activities resulted in a clear developmental course for NAPNOC's new program—one which is feasible in light of available resources, which provides immediately useful service to community-based cultural groups, and which involved local groups directly in building the mutual support network they need to advance their own work.

Phase Two: Building and Serving a National Network

Phase Two of NAPNOC's development plan comprises the year-long period be-
During Phase Two, NAPNOC is introducing each of the four program elements that will form the full service program to be implemented in Phase Three: (1) Communications Support; (2) Research and Information Services; (3) Training Programs; and (4) Direct Services.

Communications Support

NAPNOC’s fundamental task during Phase Two is the development of a solid foundation for ongoing exchange and communication among neighborhood cultural groups around the U.S. Central to this task is the creation of an expanded National Organizing Committee, an effort that is supported by publication of an informal newsletter and by conferences of community arts representatives at the local, regional and national levels.

The National Organizing Committee is the principal working committee of NAPNOC’s membership, comprising representatives of community cultural groups encompassing as many different kinds of program activity and as many different program settings as possible. Committee members make up a network of people committed to advancing the goals of the neighborhood arts movement and to acting as “communications centers” within their own communities or regions. Such individuals and groups will be invited to join the National Organizing Committee throughout Phase Two. By the end of this time its several hundred members will give NAPNOC access to virtually every neighborhood arts program in the United States.

National Organizing Committee members will keep NAPNOC apprised of concerns and developments in neighborhood arts in their areas, and in turn will keep local community cultural groups informed of current issues, programs and services which might be new and useful to them. Participation in this network will help neighborhood cultural groups to see themselves as part of a national movement, to together explore the goals and methods of their work, and to undertake cooperative work on common problems. The development of this broad network is the cornerstone of NAPNOC’s new program; it represents our highest priority for Phase Two work.

To facilitate National Organizing Committee communications, NAPNOC will produce an informal monthly newsletter/memorandum. NAPNOC notes is designed to act as a multi-directional means of communication. It will carry news about community arts programs across the country, policy and program development in community-arts related agencies, help and resources available to neighborhood arts programs, current issues in community cultural development, and NAPNOC’s own activities. Members of the National Organizing Committee will be encouraged to share this information freely with other groups in their regions, and in turn to use NAPNOC notes to contact other neighborhood groups whose cooperation, information and advice might help solve problems.

What is needed is to return art to the people as a means of expression in their lives. The people have been robbed of this — the power to formulate their own view of the world, including the power to give visual form to the world. To be revolutionary in art today is to act to return the right to culture to the people.

— John Weber

Conferences contribute further to NAPNOC’s Phase Two communications program, enabling discussion among organizations and individuals concerned with cultural development issues. Though many neighborhood arts groups encourage discussion of such issues in their own communities, few opportunities exist for exchange among neighborhood arts workers from different communities. NAPNOC will work in cooperation with local, state and regional groups to convene such conferences throughout Phase Two.

Research and Information Services

Communications activities enable NAPNOC to respond to current interests and developments in the field; monitoring of the neighborhood arts constituency and of the various authorities that affect it is necessary to insure effective programs.

But beyond this need for current information — a need common to all service programs — research is of particular importance to the neighborhood arts movement. Because community cultural programs are incredibly diverse in every respect, it is difficult for outsiders to grasp that there is a neighborhood arts movement at all. Policymakers, though often sympathetic to the goals which unify this conglomeration of groups and modes of activity, are at a loss to respond effectively when faced with such a mangle of interests as are embodied in the programs of community cultural organizations. Even among those who are active in community arts, discussion is made more difficult by the absence of comprehensive information about this burgeoning, decentralized field.

A thorough and accurate picture of the neighborhood arts movement and its constituent groups is of prime importance. NAPNOC’s research and information services are designed to address this need.

During Phase Two, NAPNOC is producing four special publications which will examine various aspects of community cultural development work. These publications offer useful and accessible information to people working in the field and deal with issues of programming, support and organization that are of concern to practitioners, policymakers.
NAPNOC's training programs are tailored to meet the needs of neighborhood arts groups, recognizing the extraordinary diversity of the movement. To be effective, NAPNOC training programs must be flexible: though a central-city theater project and a rural crafts co-op might both need some help in learning to plan effectively, they certainly wouldn't benefit most from a standardized planning workshop which utilizes the same methods, materials, resource people and format. Each group has a style, direction, structure and backlog of experience all its own, and each needs training which recognizes its special needs.

Workshops and other locally-based training activities are always co-sponsored with a local program or group of programs, and always produced at the invitation of local organizations. NAPNOC staff, while working with local program staff members to produce training programs, also works to train local people as sponsors of such events. Neighborhood arts groups conversant with the skills of planning, organizing, publicity and facilitation which are involved in mounting training programs are assets to others in their communities; sharing of these skills can help to build cooperation and self-sufficiency among local cultural organizations.

**Direct Services**

Direct services are intended to provide help for neighborhood arts programs whose problems are too particular or complex to be addressed through publications or training programs. Neighborhood arts organizations are often unprepared to utilize standard technical assistance programs for nonprofit organizations, especially because neighborhood arts groups tend to be such idiosyncratic mixes of community organizing and cultural programming. Most often, community arts groups with special problems need assistance from people who can address questions of internal management and community organization, organization development and programming. The multicultural nature of the neighborhood arts movement, the importance of voluntary community participation to its programs, and the variety of program directions extant heighten the importance of employing consultants who are experienced with neighborhood arts needs and values and are able to work in a variety of community settings.

In the course of Phase Two, NAPNOC staff and National Organizing Committee members will be called upon as necessary to assist individual organizations facing problems.

**Phase Three: Comprehensive Service Program**

By April 1, 1981, NAPNOC will have completed all of the developmental work of Phase Two. A full National Organizing Committee will have been assembled. Many members of the neighborhood arts movement will have participated in NAPNOC-sponsored conferences and workshops, contributed information to NAPNOC's research efforts and seen these contributions reflected in special report publications, responded directly to other community arts groups whose requests have appeared in NAPNOC notes; and become aware of a number of new programs, concepts, and methodologies to enrich their work.

NAPNOC will then be prepared to initiate full operation of each program element introduced during Phase Two.

For more information, write NAPNOC at P.O. Box 3036, Washington, D.C. 20010. (202) 667-4200.

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**POEM**

you are a short pear shaped man
as though the legions of your time
didn't know the depression

but the mental scars are there
you worked hard
you kept that one good hand busy
while the bad left pressed those insulating blankets
to the main steam at the welded joints and the good
tied them up

you always seemed forgiving of my faults
— the frequent occasions i couldn't stand
the tranquilizers and just fell asleep
or when the paranoia would grip me
and i’d refuse to scale those girders —
but them my father was your boss
and perhaps you were just accustomed
to life being that way

I still remember your skinny legs
sticking out from your boxer shorts
the color of which we youngsters always bet upon
there was a shy streak to you
you took your bandy legs to the far end
of the power plant and changed there

yet
like all construction workers
you told so many stories
i’ll never know how many children you have
or what you really cared about except your new buick

les amison