

Letter from the Editor

Dear Section Members,

This issue will be our first online Bulletin. By the time you get this in the mail or soon thereafter, this issue and back issues beginning with 16:2, Fall 1998 (the first issue produced at WKU) will be available online. They can be accessed at <http://afsnet.org/sections/public/newsletter/>. Upon accessing the webpage, users can read it online or click on the first tab to read or print the typeset version.

Response to our recent Public Programs Section mailing has indicated that many section members prefer to receive a hard copy. This is not so much an issue of online accessibility - the great majority of section members do have internet access - but rather of convenience and keeping a permanent record. Printing and mailing a hard copy to everyone in the section is a substantial expense, so the practicality of mailing hard copies will continue to be an issue. Even if we only mailed hard copies to those who requested them, this would not necessarily reduce expenses since we would have to send them first class rather than bulk rate. In any case, we will continue to send hard copies to those without internet access and to institutions such as libraries that keep them in permanent collections.

We have not included a hard copy of the Public Programs Directory with this issue because it is available online at <http://www.tapnet.org>. When you reach the tapnet web page, click on "American Folklore Society Public Programs Section 2000 Directory." Our section mailing indicated, however, that many section members would like to receive a hardcopy of the directory even if they access the Bulletin online. We will, therefore, plan to produce a hardcopy Directory, perhaps biannually, beginning with Fall 2001.

Once again, we would like to thank all contributors for taking time out of busy schedules to send material to the Bulletin. We are especially pleased to include Bess Hawes' tribute to the late Barbara Rahm.

I would like to thank Amber Ridington, Andrea Graham, Greg Hansen, Holly Oglesbee, Terry Liu, Bess Hawes, Erika Brady, and all contributors for help with the Bulletin. Suggestions for changes or improvements are always welcome. The deadline for the Fall 2001 Bulletin is September 1, 2001. Contributions can be e-mailed, mailed on a disk, or mailed as typed hard copies. If you e-mail a contribution, we prefer an attached file (not in the text of the e-mail), with the name of your program in the file title. We also love photos; please submit captions and let us know if you want them back.

*Submit contributions to: Tim Evans, Program in Folk Studies, Dept. Of Modern Languages and Intercultural Studies, Western Kentucky University, 1 Big Red Way, Bowling Green, KY 42101.
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Tim Evans, Western Kentucky University

Cover: Barbara Rahm at the Fife Folklore Conference, 1981. Photo courtesy of Utah Arts Council.

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CONVENER'S REPORT

Section Co-Convener's Report

Hello from your new Public Programs Section Co-Conveners for the next three years. We appreciate your vote of support that got us elected/appointed to this shared position, and want to thank especially our predecessors, Betty Belanus and Terry Liu, for leaving the section in such good shape financially and programmatically.

The bulk of this report will be a summary of business conducted during the AFS annual meeting last October in Columbus. At that time, the treasury stood at \$9,622.89. Since then we have had income of about \$4,700, mostly from memberships and auction proceeds, and expenses of just over \$2,000, the majority of which were for printing and mailing the Bulletin for this year; therefore, the current balance (as of January 31) is \$12,287.30—a tidy sum.

One of the major discussion topics for the meeting was what to do with our money. A request from Betsy Peterson of the Fund for Folk Culture for \$1,000 in matching funds for an FFC grant to be used to support participation of community scholars in AFS meetings was approved. Several suggestions were received from the floor, including providing funding for graduate students with an interest in public folklore to attend the annual meeting, continued or renewed advocacy efforts (pending outcome of the presidential election), and funding for independent public folklorists with no institutional support to attend the meeting. The recommendation was to have anyone with a serious proposal write it up for a formal vote of the section. Only one such proposal has been forthcoming, from Amy Skillman for support of grad students to attend the meeting in

Anchorage; the proposal was sent to the section membership in March for a vote.

New committees were appointed, or actually self-appointed since they are made up of volunteers, for several section tasks. The 2001 Program Committee is Christina Barr, Betty Belanus and Barbara Lau. The Botkin Prize Committee consists of Sue Eleuterio, Betsy Peterson and Pat Wells. And the Auction Committee is Teresa Hollingsworth and Sally Van de Water. Each of these teams has at least one carryover member from the previous year, to make use of our heritage and collective knowledge more efficiently.

The auction for 2000 was once again a rousing success, both for its entertainment value and its financial benefits. Proceeds of \$1,681 were deposited in the section coffers. Thanks once again to Sue Eleuterio and Pat Wells for coordinating and cajoling our participation. At the meeting, Pat Wells suggested that section funds could be used to buy several pieces of folk art from Alaska next year to be offered in a society-wide raffle, in addition to the usual silent auction of books, CDS, foodstuffs, etc. This would mean less toting of large artifacts to and from Anchorage as well as supporting local artists in the area of our meeting. This suggestion will be passed on to the new Auction Committee for consideration in their planning.

Once again, we are very pleased to represent you, our colleagues, as co-conveners of this section, and stand ready and willing to carry out your wishes to the best of our ability. Our contact information is listed below if you need our help with anything. Hope to see many of you in Anchorage!

Andrea Graham and Gregory Hansen

Andrea Graham

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Tricks of the Trade: Photo by Jane Levine. (See Mid Atlantic Arts Foundation - Appalachian Views - Page 16).

ISSUES AND QUERIES

A TRIBUTE TO BARBARA RAHM

Barbara Alyce LaPan Rahm was born February 15, 1946 in Los Angeles, California and died of a sudden brain aneurysm on November 2, 2000 in Sacramento, California. Her life was in full bloom. She was enjoying the prospect of retiring from the California State Department of Health Services in 2001. She was happily planning a move back to the Los Angeles area so as to be closer to family and older friends and to resume field work and perhaps a bit of public folklore teaching. Then, in a way she would have come full circle, with much to report from her complex journeys, and she was full of dreams and schemes about what might come along to do next.

She had earned both a Bachelor and a Master of Arts in Anthropology at the old Valley State College, now called California State University at Northridge. While completing her M.A. she had begun to supervise the field work necessary for a week long summer presentation of California traditional arts at the 1975 Smithsonian Festival of American Folklife. The following year she completed the planning, coordination, and direction of folklife specialists across the nation for the Regional America presentation at the summer-long Bicentennial Festival on the National Mall.

In 1978, she returned to California and for the next few years free-lanced, initiating and performing the extraordinary variety of community cultural projects nowadays commonly seen as the opening pattern of folk life program development. She directed folk arts presentations in various local festivals, acted as consultant on film, recording, and radio programs, designed and supervised field

research projects in Utah, Nevada, California and Idaho. The Idaho Commission on the Arts employed her for several years as Director of their Folk Arts program. While there, believing that a basic knowledge of law would make her a more effective public servant, she returned to school and studied law, earning a Juris Doctor in 1984 from Southwestern University School of Law in Los Angeles.

In 1988 the California Council employed her to plan and begin the first grants program for traditional and folk artists in that state. Her title was Director of the California Traditional Arts Program. It was the job of her life, and she stayed there for seven years, working on folk arts touring programs, documenting traditional artists and crafts artisans, co-editing the "California Artists: At the Crossroads" booklet that circulated the entire state, collaborating with other California folklorist to increase and strengthen traditional arts programming in every corner. At last, state budget decreases cut her funds and eliminated her position.

She had been married to Danny Rahm; their divorce had recognized their separation but kept them friends. She lived now with her remarkable partner Virginia (Ginny) Maulfair. They shared a pleasant home in Sacramento, many friends, and busy lives. When she was forced to leave the California Arts Council, she applied for other state positions and wound up at the Eligibility Department of Medi-Cal Policy Division where she supervised a lively staff issuing regulations, bill analyses, revised forms, and procedure manuals on the determination of Medi-Cal eligibility for all California counties.

She also "represented the Department in meetings, including legal aid and welfare rights groups." I'll bet those were lively affairs. As just a passing example of how she dug right into

the depths of whatever she laid hands to, she conceived of and rammed through the very first regulation ever to provide health benefits for the children of Medi-Cal patients, an idea since adopted by most states.

I first met Barbara as a student in one of my CSUN folklore

classes. She developed a thrombosis (premonitory?) in her leg and was hospitalized; we arranged a substitute exam and special seating when she could return to class. After that she was somehow always around, taking every course I taught, helping me carry loads of

recordings and films to class, telling me jokes and explaining to me the subtle differences between my generation and hers. I was delighted by her gaiety, her sociability, her practicality, her generous spirit, her crackling intelligence. We worked together the rest of her life, sometimes officially, sometimes just as the good friends we always were. She was sunny but never saccharin, hard working but never overwhelmed. She was grievously ill many times in her life; she never let me see discouragement.

I believe that Barbara Rahm was a key player in the development of what is now known as public folklore, a specialization that has had a difficult birthing, distorted by multiple unscholarly and racist formulations. As a

pioneer she had to feel her way slowly, always right out there in the open, vulnerable, and dealing with real problems, real people, real political/cultural complexities, holding always to her standards of authenticity and quality.

Since her death many people have said to me,

"You know I just realized that I had been counting on Barbara for that part of this project; now what can I do?" I never know just quite what to say, for I don't either. Like so many others, I had just always counted on Barbara's being there. I suppose we'll just have to learn how to be Barbara's for each other, for I do not know just when another

such practical, valiant, joyful, hardy, sophisticated and loving spirit will come to us ever again.

Bess Lomax Hawes
Northridge, CA.



Fife Folklore Conference, 1982. Left to right: Barre Toelken, Jim Griffith, Barbara Rahm. Photo courtesy of Utah Folk Arts Program.

ANNOUNCEMENTS

EVENTS / OPENINGS

Northern Tier Cultural Alliance Regional Folk & Traditional Arts Gallery Show Opens

Press Release, March 19, 2001

The Lycoming County Historical Society, 858 West Fourth Street in Williamsport, is hosting the Northern Tier Cultural Alliance's 3rd annual regional gallery show, March 2nd through April 20th. *From Heart to Hand: Folk & Traditional Arts of the Northern Tier* showcases the work of eleven artists and crafts persons from eight counties across Pennsylvania's northern tier. The show offers a colorful mix of traditional works ranging from furniture, engraved glass and fabric dolls to weather vanes and quilts.

Alliance coordinator, Douglas Manger, promises new surprises for this year's exhibit:

"Pennsylvania's northern tier is so rich in talent, it makes the final selections very difficult. We travel the back roads in the months prior to the show trying to find new and different work each year...

...I recently caught a replay of a speech by William Cohen given at the opening of the D-day Museum in New Orleans. Mr. Cohen commented that museums capture our 'ideals and values' offering a place where we 'feel united in memory.' There is certainly a parallel here with our annual show. We offer, not a historical treatment, but a contemporary show with artisans exhibiting their own renderings of work that has been part of the creative fabric in this area for decades; expressions that very much reflect the character of this region. The show then serves as a vehicle to underscore the

value of traditional art and craft as a critical anchor in our lives in today's ever changing world"

Featured artisans in the show include Diana Black, fabric dolls, Bradford County; Skip Eckert, longbows, Cameron County; Elmer Huels, glass engravings, Tioga County; Marion Marnatti, quilts, Elk County; Joan Moore, wildlife artist, Sullivan County; Deb Parsons, lamp working, Lycoming County; Bill Roberts, weather vanes, Potter County; and Tom Svec, furniture maker, Clinton County.

An added feature of this year's show is work by master Mohawk bead worker Rose Harley of Bradford County and her two apprentices. Kateri Locey and Nanci Turker of Tioga County were among the eleven individuals in the state awarded a 2000 Pennsylvania Council on the Arts apprenticeship stipend.

Further information about the show can be obtained by calling the Alliance office at 570.662.4663 in Mansfield, or, by contacting the Lycoming County Historical Society in Williamsport at 570.326.3326. Gallery hours are Tuesday through Friday, 9:30 to 4:00, and Saturday, 11:00 to 4:00.

PROGRAM/AGENCY REPORTS

NATIONAL

American Folklife Center Library of Congress

James Hardin

Twenty-fifth Anniversary Year

On January 2, 1976, President Gerald Ford signed the "American Folklife Preservation Act," which created the American Folklife Center. The legislation grew out of an enthusiastic and bi-partisan response to the Smithsonian Folklife Festival, first mounted in 1967, and lobbying by a number of dedicated individuals, such as the intrepid folklorist and labor historian Archie Green, who believed that the time had come for national recognition of the importance of folk culture. "We must begin to reach out to very ordinary people doing ordinary things at a quiet level the Tarheel banjo picker, the rodeo rider . . . Without their strength, our country will not live," said Green, in his testimony before Congress.

New Online Presentations from the National Digital Library Program

The American Folklife Center's latest online presentation from the National Digital Library Program is called *Tending the Commons: Folklife and Landscape in Southern West Virginia*. The new presentation is based on the Center's Coal River Folklife Project (1992-99), which was coordinated by Mary Hufford. It includes historical maps, interpretive essays, and multiple options for navigating the core collection of field photographs and sound recordings. The site features excerpts from interviews on the region's history and ecology, as well as documentation of community events



American Folklife Center staff, in the Great Hall of the Library's Thomas Jefferson Building, pose for a twenty-fifth anniversary portrait, January 2, 2001. In front of column, Peggy Bulger; first vertical row, top to bottom, Niki Herbert, Ann Hoog, Peter Bartis, Jennifer Cutting; second row, Christa Maher, Rachel Howard, Doris Craig; third row, Tom Bramel, Robin Fanslow, Judith Gray, Stephanie Hall, Tandra Johnson; fourth row, James Hardin, David Taylor, Catherine Kerst. Absent when the photograph was taken: Thea Austen, Mary Hufford, and Nora Yeh. Photo by Carl Fleischhauer

such as storytelling, quilting, protest rallies, and "ramp" suppers featuring the local wild leeks. To visit this online collection, go to the Center's home page at <http://www.loc.gov/folklife/>, select "collections available online," and then



Randy Sprouse, of Sundial, West Virginia, gathers ginseng in Tom's Hollow. Photo by Lyntha Eiler

“Tending the Commons.”

“Save Our Sounds”: America’s Recorded Sound Heritage Project

The Smithsonian Institution’s Center for Folklife and Cultural Heritage and the Library of Congress’s American Folklife Center are engaged in a major effort to preserve and provide access to the historic sound recordings housed at the two institutions. With an initial grant from the National Park Service, the two institutions are working to raise matching funds. A number of organizations, corporations, and foundations have already contributed, and the American Folklife Center has several pilot projects underway to test preservation technologies.

On December 1 and 2, the Center and the American Folklore Society sponsored a symposium at the Library of Congress called “Folk Heritage Collections in Crisis” to address issues of preservation, access, and intellectual property rights. Participants were asked to develop guidelines and recommendations for managing and preserving our recorded sound heritage, and the Council on Libraries and Information Resources (CLIR) will publish a “white paper” with summaries of the

discussions, along with recommendations for the future. For a report on the symposium, see *American Folklore Society News* (February 2001, vol. 30, no. 1) and *Folklife Center News* (winter 2001, vol. XXIII, no. 1). Web pages for the symposium and the “Save Our Sounds” preservation project have been developed and are available through the Center’s home page.

Veterans’ Oral History Project

The U.S. Congress has directed the American Folklife Center to collect and preserve audio- and video-taped oral histories of America’s war veterans. The congressional legislation allows for selective acquisition of related documentary materials such as diaries, photographs, and letters. More than 19 million war veterans are living in the United States today (including thirty-five hundred from World War I and six million from World War II), but almost fifteen hundred die each day. The law calls upon the Center and the Library of Congress’s National Digital Library Program to develop online presentations of the collections as an accessible resource for the American people. Further, it directs the Center to partner with a wide range of institutions, organizations, schools, and individuals to accomplish the objective.

To accomplish this new assignment, the Center will identify and work cooperatively with a wide variety of organizations and individuals, who are expected to volunteer to help create oral histories for the collection. Among those who have already expressed interest are veterans’ service organizations such as the American Legion (with 15,000 posts and a membership of 3.8 million) and the Veterans of Foreign Wars (with 9,500 posts and a membership of 2.75 million). These organizations will disseminate information about the project to their members. The general public, families of veterans, high school students, and community organizations will also be encouraged to participate as field collectors and interviewers. Guidelines for public participation and other useful materials

for documentarians are available on the Center's Web site: www.loc.gov/folklife/vets/

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Folk & Traditional Arts National Endowment for the Arts

Barry Bergey, Director
Rose Morgan, Folk Arts Specialist

The **National Council on the Arts Meeting** held on March 9, 2001, had as its focus "The Arts and Cultural Heritage." Working groups of the council that met on March 8th also addressed this theme, including the Chairman's "An American Cultural Bill of Rights" speech at the National Press Club. At the meeting itself, Barre Toelken, of Utah State University, gave a thoughtful keynote address and Mary Louise Defender Wilson, Dakotah-Hidatsa storyteller and National Heritage Fellow from North Dakota, and James Bau Graves, Co-director of the Center for Cultural Exchange in Portland, Maine, made presentations. March 9th was a great day to be a folklorist, but then again, isn't every day? Don't answer that.

Guidelines for the coming round of **Grants to Organizations** have been distributed and soon our 2002 guidelines for **Folk & Traditional Arts Infrastructure** and **National Heritage Fellowships** will be mailed. There are a couple of new wrinkles in guidelines.

In **Grants to Organizations** there is a new category (separate deadline of May 14th) called **Arts Learning** that supports arts learning opportunities for young people both in school

and outside the regular school day and year. This granting category is using an outcome based-approach and has its own special criteria related to that, so I would suggest that you look at this carefully and speak with staff before you apply. Non-youth arts education projects or education projects that are multi-generational would still be considered in our other categories of funding, such as Access or Heritage/Preservation.

The **Folk & Traditional Arts Infrastructure** guidelines will include a "Local Cultures Infrastructure Pilot Initiative." This will support up to 12 **start-up** folk arts positions at local arts agencies or community-based cultural organizations. Priority will be given to professional folk arts positions that address the needs of previously underserved geographic or cultural communities, with the expectation that the positions could become self-sustaining within three years. These grants will be made in addition to the one-grant limit for each state under **Infrastructure** and will be supported by a modest amount of additional money allocated for that purpose.

Announcements about the **National Heritage Fellowship** recipients will be made in late-May. Please try to join us for that celebration, tentatively scheduled for the week of September 21st. We are always looking for more National Heritage Fellowship nominations - deadline October 1st this year.

Traditional Arts Growth (TAG) Funds are still available for technical assistance, individual participation in strategically important conferences, and focused "brainstorming" meetings. Please contact Mark Puryear at (202)682-5522 or puryear@erols.com for more details.

Terry Liu is now working in the Partnership Division on special Chairman's initiatives for artists residencies with youth in underserved

communities. He continues to maintain the **Traditional Arts Program Net** web site (www.TAPNet.org) with Mark Puryear. He can be reached at 202-682-5690 or liut@arts.endow.gov.

Please visit the NEA website <www.arts.gov> for the latest news, guidelines, and lists of grants. We are always happy to hear from or to visit with you if you happen to be in Washington. We can be reached at: Barry Bergey - 202/682-5726 or bergeyb@arts.endow.gov or Rose Morgan – 202/682-5678 or morganr@arts.endow.gov.

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National Network for Folk Arts In Education

Paddy Bowman, Coordinator

After almost eight years of work and growth, the organizational name “task force” has outlived its sense of immediacy, hence a more inclusive name, the National Network for Folk Arts in Education. A network has room for everyone who would like to be involved, and this network serves public sector and academic folklorists and other scholars, folk artists, K-12 educators, students, and families. City Lore will continue as 501(c)3, and our work will dovetail more with City Lore’s folk arts in education program, which Amanda Dargan heads. Amanda and I edit the CARTS newsletter, which is published

each spring. This spring’s issue focuses on poetry, in tune with City Lore’s second People’s Poetry Gathering. Email Elena Martinez at City Lore to get on the mailing list, emartinez@citylore.org.

The new CARTS Web site, www.carts.org, is “up,” but it requires much more revamping and editing. I need your help in updating information and links. Check under Regional Resources and email corrections and additions for your state or region to pbowman@ix.netcom.com. If you know of resources from recordings to field trip destinations that you think would be helpful to K-12 educators, students, and parents, please annotate your notes with a brief description, ordering information, price, appropriate grade level, maybe even ideas for classroom use. A Web board section of the site will allow for several kinds of online interaction.

Find the Summer 2001 roster of teacher institutes online at www.tapnet.org. Almost 30 workshops and institutes in K-12 educators in folk arts, folklife, and oral history are listed this year. Significant regional and state networks are developing, and the caliber of training continues to deepen. The Mississippi Whole Schools Institute will include a week-long folk arts track. New institutes include a New England regional institute, a folklore and writing initiative in south Georgia, an institute in Idaho.

Indiana University and the American Folklife Center are collaborating with the Indiana Institute on Disability and Community for a Field School on Disability and Community. I’ll be on the faculty for the American Memory Fellows Institute at the Library of Congress. The Montana Heritage Project welcomes teachers from around the country. The NEH-funded Local Learning initiative of the Network and City Lore will include collaborations with the 2001 Fife Folklore Conference in Utah and the Iowa Folklife Prairie Voices Institute.

Bonnie Sunstein and Elizabeth Chiseri-Strater, authors of *FieldWorking: Reading and Writing Research*, received funding from the Woodrow Wilson National Fellowship Foundation at Princeton University for FieldWorking Online through an Imagining America scholarship grant. The Network on Folk Arts in Education was a grant partner. When it's launched, the site will provide not only resources but a place where teachers and others engaged in ethnographic explorations can meet, learn, and publish. Let teachers in your region know about this.

With AFS Education Section conveners Anne Pryor and Robin Cogburn, the Network is planning the annual Saturday education workshop for Anchorage. We hope to tap excellent Alaska education resources, educators, and artists at the meeting and to host an online preconference exploring Alaska education Web sites. Education Section membership is only \$7 and entitles you to receive a newsletter that provides good updates of Section members' activities and FAIE issues.

Send me your education-related news and queries. There is some great work going on out there.

National Task Force on Folk Arts in Education

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REGIONAL

Mid Atlantic Arts Foundation

Amy E. Skillman

Peer Assistance and Mentoring Program

In June 1998, Mid Atlantic Arts Foundation received a grant from NEA to support the development and implementation of a Peer Assistance and Mentoring Program for the mid-Atlantic region. The program, developed by the Institute for Cultural Partnerships during a two year period ending June 2000, sought to strengthen the infrastructure for folk arts in the region through a program of consultations that connected resources across state lines. The program built on the success and strengths of the Mentoring and Professional Development Program for Folklife and the Traditional Arts, administered by the New York Folklore Society, and took that model to a regional level.

As anticipated, the development of the program has greatly enhanced MAAF's understanding of the needs affecting individuals and organizations involved in the folk and traditional arts in the mid Atlantic region, as well as the substantial resources that exist in the region to address those needs and the potential impact that small grants can have in supporting the development of a regional infrastructure for traditional arts. Below is a brief summary of our findings. For a copy of our final report, please contact Mid Atlantic Arts Foundation, 22 Light Street, Suite 300, Baltimore, MD 21202, or call (410) 539-6656. The document will inform future folk arts programming at MAAF and we hope that it will be of assistance to other organizations as they seek to provide similar kinds of support to their respective constituents.

Impact of the Program

The program resulted in 21 effective

consultations. Individuals and organizations enhanced their capacity to preserve, practice and present traditional arts through consultations ranging from technical and artistic training to program development and long-range planning. A total of 27 mentor or consultants--including 12 artists and 8 folklorists--worked with a 120 people through participation in one-on-one consultations, group workshops, and other types of exchanges. 103 traditional artists had the opportunity to share experience and expertise with each other through our program.

Grants directly benefitted a broad spectrum of constituencies in the region. All but one of the consultations took place across state lines. Eleven of the consultations involved travel of either applicant or consultant within mid Atlantic states, while five of the consultations involved the applicant's travel outside the mid Atlantic region or the consultant's travel to the mid Atlantic region from elsewhere in the United States.

Key Lessons Learned

Although our analysis is based on a small group of organizations and individuals, we believe the lessons learned can be applicable to the broader field.

Needs

Not surprisingly, we found that individual artists have a need for training or consultations in specific folk art forms, including storytelling, dance and music performance, woodcarving, pottery making, and fiber arts. Some of the artists sought consultations to further their capacity to develop K-12 curriculum and in-school activities.

On the other hand, applications from folk arts organizations suggested a need for consultations that address the needs of individual staff, of ongoing and new programs and projects, or the organization as a whole. We found that community-based organizations need funding to

consult with individuals and organizations involved in folk arts programming to learn how to develop cultural programming for their respective communities.

Resources

Traditional artists have attained a high level of mastery and are able to provide guidance and support to others in areas that range from technique, building a repertoire, and aesthetics to self-management, concert planning, and touring. Folklorists and folk arts organizations in the region are able to provide expertise in areas such as research methods and techniques, curriculum development, cultural programming, and organizational development and they are ready to serve as resources to other folklorists, folk arts organizations and community-based organizations. A number of community-based organizations are capable and ready to serve as mentors to other organizations in folk arts and cultural heritage programming for specific populations. Complementary programs exist at the state level that can that can work together to support peer-to-peer consultations and mentorships across the region.

Impact of Small Grants Programs

Individual artists and ensembles report that the consultations -- in spite of their limited scope and duration -- provided opportunities for substantial professional development. Folk arts and community-based organizations were energized by the consultations and the ability to share ideas, models, and best practices before they had to commit to a particular project. Consultants who participated in the program found that serving as mentors to individuals and organizations provided them a great opportunity for personal development and networking.

Recommendations

We recommend that future initiatives of this nature provide a minimum of three years for

Who	What	Where
Bay School of the Arts	Evaluation of current educational approaches and formats, analysis of financial policies and workshop fee structure, and marketing strategies and public relations.	North, VA
Centro Civico of Amsterdam	Study of traditional arts programming models for the Hispanic/Latino population	Connecticut Cultural Heritage Arts program Hartford, CT 06106
Tracey Dorsey	Storytelling concert development, marketing and touring - African American Storytelling Arts Institute	Arlington, VA
Norma Fay Hamilton	K-12 curriculum development	Washington, D.C.
Hispanic Festival Organizers	Inter-consultation to share resources and network	Mid Atlantic Arts Foundation Baltimore, MD
Hoh Daiko	Strategies for recruitment and training, artistic performance, and stage presentation	Seabrook Buddhist Temple Seabrook, NJ
International Institute of New Jersey	Best-practices study for the IINJ's Program for Immigrant Traditional Artists	Jersey City, NJ
Lenni Lenape Historical Society and Museum	Staff development in the area of traditional arts - Woodland Native American Arts and Crafts Workshop	West Lafayette, IN
Frank Leo and the Roma community of Union City NJ	Attendance at Gypsy Caravan concert to model their performances on this stellar presentation example	New York, NY
Lotus Music and Dance Studios	Inter-consultations between choreographers to create a cross-cultural production of the Ramayana	New York, NY
New York Folklore Society	Production of a radio series	Schenectady, NY
Russian-American cultural Center of Homestead, PA	Development of a traditional arts program for senior citizens	Ivy Hill Jewish-Russian Senior Center Newark, NJ
Segunda Quimbamba Folkloric Center	Workshop series on Puerto Rican <i>bomba</i> and <i>plena</i> music and dance	Jersey City, NJ 07302
Seneca Nation of Indians Education Department	Technical assistance for the production of CD-ROM on Seneca language and cultural traditions	Irving, NY 14081
Sviraj Ensemble	Tamburitza repertoire and performance practice	Slavic Music Festival Phoenix, AZ
Antonio Vicioso and AsaDife ensemble	Booking and promotional development	Southern Arts Exchange Convention Center Tampa, FL
Visions for Development	Development of health service programs that use traditional music and dance	Los Pleneros de la 21 New York City, NY

these kinds of programs to get off the ground. Continued program support is needed to ensure that peer assistance and mentoring programs successfully reach their intended constituencies and realize their proposed goals. Funding deadlines should be set about 2 or 3 months apart to have flexibility and responsiveness. Funding levels and matching requirements should remain flexible to allow for the specifics of each consultation. Monitoring and review strategies need to be implemented that periodically assess the granting process as a whole, particularly the effectiveness of outreach, technical assistance, and the application review process. Assessment instruments need to be developed to monitor the impact of the consultations nine months to a year after the consultation has been completed. Program officers should collaborate with local and state agencies providing similar kinds of grants to coordinate their efforts in serving constituencies across the region. Better understanding of funding opportunities that exist in each state will allow applicants to make more efficient use of existing resources. Likewise, results of the consultations should be made public to ensure that important resources are shared and emerging initiatives continue to be supported.

Delmarva Folklife Project

Audio Driving Tour of Traditional Culture on the Delmarva Peninsula

The Delmarva Folklife Project (DFP), an initiative of Mid Atlantic Arts Foundation, is producing a series of audio tours and guidebooks featuring the folklife and traditional expressive culture of the Delmarva Peninsula. The proposed guide will be modeled on a successful series of guidebook/cassette tours produced in Washington and Utah. Our objective is to produce a series of six tapes that encourage the traveler to cross political boundaries to explore the local culture of the three states represented on the Delmarva Peninsula.

These guides will highlight the traditions, people, places, and sense of place that make the region unique and distinctive and is aimed at valuing these resources and enhancing the educational experience of the many visitors to the region about these cultural assets.

The tours are based on the ethnographic fieldwork and research the Delmarva Folklife Project has conducted over the past three years. During the course of our fieldwork, we identified and documented a comprehensive range of traditions existing on the Delmarva Peninsula. The individuals in our documentation include watermen, hunters, trappers, taxidermists, decoy carvers and makers, boatbuilders, model makers, seafood workers, quilters, musicians, and gospel choirs, among others.

Among the artists and tradition bearers, are excellent “talkers” and poets. Their voices - telling stories, explaining techniques, describing experiences, and making music - represent traditions embedded in personal experience and everyday culture on the Peninsula. More than mere technique, skill, or information, these forms of traditional culture are precisely about the ways people and communities organize their daily lives, shape meaning in their worlds, and contribute to a distinctive sense of place. These tours will thus offer an important opportunity to interpret the cultural and historical traditions in context, illuminating the meanings and significance they hold for the tradition bearers as well as the communities and the region in which they live. As an educational tool, the tours will address serious cultural issues through the arts and the culture of place.

While the product is primarily aimed at the cultural and heritage tourists who are interested in educational experiences it will also appeal to; 1) travelers to the region who are returning to visit with family members, such as for the popular family reunions during the summers; 2)

permanent new residents to the shore desiring to better understand and appreciate the heritage of the region they have adopted; and 3) the long-established residents who will have an authentic self representation of their history and traditions.

These audio driving tours are funded in part by the Maryland Historical Trust, the Maryland State Council on the Arts, the National Endowment for the Arts, and others. We anticipate availability in late fall or early winter of 2001.

Appalachian Views

Mid Atlantic Arts Foundation (MAAF), in collaboration with the Institute for Cultural Partnerships, is pleased to introduce Appalachian Views, a new traveling exhibits program featuring the folk arts and cultures of people living in the Appalachian mountains. This program seeks to create national visibility for traditional arts and artists from the region through the combination of high quality exhibits and artist residencies that foster community interaction and dialogue.

Our roster of six traveling exhibits is offered to museums, educational institutions, and community organizations in the mountain region for a nominal fee. A special feature of the program is to provide grants to each exhibit host to support 3 to 5 day residencies with traditional artists. We will work with each host site to select the artist and residency that best fits their audience needs and interests.

Features of the program include:

- Easy to install, juried exhibits
- Grants for 3-5 day residencies with traditional artists
- Gallery guides and

promotional materials package

- Rental fee of \$800 per month includes shipping
- Available July 2000 June 2002

Appalachian Views is made possible through the generous support of the National Endowment for the Arts, the Lila Wallace-Reader's Digest Funds' Community Folklife Program, administered by the Fund for Folk Culture, and other corporations, foundations and individuals. For a detailed catalogue of available exhibits, contact the Institute for Cultural Partnerships, 3211 North Front Street, Suite 104, Harrisburg, PA 17110. 717-238-1770 or skillman@culturalpartnerships.org. Exhibits currently available include

Extraordinary People in Ordinary Places

Since 1976, the Vandalia Gathering has been held on Memorial Day weekend in Charleston, West Virginia. A celebration of West Virginia's extraordinary contribution to old-time music and dance across the country, the festival provides participants an opportunity to discover and enjoy the cultural richness of the Mountain State.



Extraordinary People in Ordinary Places: Photo by Richard Walker.

Created by the West Virginia State Museum, *Extraordinary People in Ordinary Places* introduces viewers to traditional arts in West Virginia through the photographic portraits, audio and video recordings, and musical instruments of its most celebrated practitioners, the winners of the Vandalia Gathering Award.

The exhibit features 19 photographs, text labels, and video/audio components, all mounted on free-standing panels and pedestals.

Over & Under, Around and Through

Through the quiet delicacy of a Shaker basket, the directness of an Appalachian white oak basket, the unifying symbolism of a Cherokee river cane basket and the strong winding spiral of an African American sea grass basket, this exhibit examines the relationships of basket shape to function and the influence of culture on design.

Over & Under, Around & Through was created by the John C. Campbell Folk School in Brasstown, North Carolina. The exhibit provides an opportunity to explore the connections, crossovers, exchanges, and cultural paths of southern baskets and basket makers with attention given to the ways that natural materials and resources have been used to express human creativity.

The exhibit features 13 baskets with display tables and 6 laminated panels with photographs and interpretative text. Complementary materials include a Teacher's Guide to Basket Weaving.

Tricks of the Trade

This exhibit is a thought-

provoking and imaginative approach to educating people about traditional arts of the northern Appalachian mountains of Pennsylvania and about the role of informal apprenticeship in transmitting and conserving folk arts skills and knowledge within cultural communities.

Developed by the Rivers of Steel Heritage Corporation, *Tricks of the Trade* offers interactive activities designed to engage audiences in a process of exploration about the relationship between master and apprentice and the artistic traditions that thrive in diverse cultural communities throughout the Appalachian mountains. It provides viewers an opportunity to explore and value diversity by recognizing the many cultural traditions that exist in the region.

The exhibit features four sets of free-standing laminated photo-text panels with activity centers and an accompanying Treasure Hunt guide.

Working the Woods

This exhibit gives voice to the often unrecognized and unacknowledged wisdom of people who walk among the oak and ash, the



Working the Woods: Photo by Melville McLean.

spruce and fir each day. Their perspectives can be heard in their talk about the forest and in their creative expressions - their stories, poems, and handwork - and in the artful ways they accomplish their everyday labors.

Working the Woods was developed by curators Margaret Yocom (Rangeley Lakes Region Logging Museum and George Mason University, Fairfax, VA) and Kathleen Mundell (Maine Arts Commission) and funded by the Maine Arts Commission, the National Endowment for the Arts, and the United States Forest Service Initiative.

The exhibit features 20 full-color laminated panels with photographs

A Rural Life Drawn and Carved
Over the course of sixty years, traditional artist Lavern Kelley (1928-1998) meticulously rendered into artistic form the tractors and trucks, work horses and rigs, and scenes of seasonal farm life in Otsego County, New York. Through his drawings, wood carvings, photographs and excerpts of his diary, this exhibit presents Mr. Kelley's personal vision of his rural world.

Developed by independent curator Sydney Waller, *A Rural Life Drawn and Carved* explores how a community memorializes its everyday life through the creativity of the individual artist and offers viewers an opportunity to value local oral history, traditional practices, memory drawing and arts.

The exhibit features 10 wood-carved trucks, 16 framed hand drawings, and 8 photographs with interpretative text.

Good Fences, Good Neighbors

Featuring artistically compelling historic photographs from glass plates made by T. R. Phelps (1872-1952) in Washington County, Virginia during the early 1900s, this exhibit focuses on the rural setting and vernacular architecture of the Appalachian Mountains of Virginia with fences as the connecting theme.

Created by Emory and Henry College in Emory, Virginia, *Good Fences, Good Neighbors* examines the changing uses, materials, and construction of fences through time. It offers an



Good Fences, Good Neighbors: Photo by T.R. Phelps.

opportunity to go beyond the notion of fences as boundaries to explore the ways in which people define and shape their space, the impulse for creativity in everyday objects, and the aesthetic of the handmade.

The exhibit features 30 wall hanging, framed quality prints with interpretative text labels.

Mid Atlantic Arts Foundation

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Southern Arts Federation

Teresa Hollingsworth,
Director, Traditional Arts & ADA Programs

Joint Mid Atlantic and Southern Folklorists Retreat

The Southern Arts Federation (SAF) and the Mid Atlantic Arts Foundation (MAAF) hosted the first joint retreat for Mid Atlantic and Southern folklorists, March 2-4, 2001. Sixty-two folklorists (and several of their family



Folklorists from the Mid Atlantic and Southern regions gathered March 2-4, 2001 on Tilghman Island, Maryland. Photo credit, Southern Arts Federation.

members) gathered at Harrison's Chesapeake House on Tilghman Island on Maryland's Eastern Shore. The retreat theme, *Collaborative Ethnography and the Folklorist's Tool Kit*, provided participants with the opportunity to evaluate and improve their photography, creative writing, and broadcast quality recording skills.

Many participated in the pre-retreat "Photography as Ethnography" workshop led by Harold Dorwin, staff photographer for the Smithsonian Institution. Glenn Hinson and Peggy Yocom led this year's reading and discussion session which addressed

"Collaborative Ethnography." Barry Bergey and Robert Baron shared updates from the National Endowment for the Arts and the National Endowment for the Humanities.

On Saturday afternoon, award-winning fiction writer, Faith Spellman Holseart, led the "Creative Writing" professional development workshop. Bob Stone (Florida Folklife Program), Barry Dornfeld (Center for Applied Research), and Van Williamson (National Public Radio) served as panelists for a discussion about "Broadcast Quality Recording." Fieldtrips included a visit to the Chesapeake Bay Maritime Museum, a tour of a local oyster shucking house, a walking tour of Tilghman Island, and a visit with Captain Wade Murphy.

In addition to attending planned sessions and workshops, participants found time to explore Tilghman Island, enjoy wonderful meals featuring regional delicacies, and "network" with their colleagues. To view photographs from the Retreat, please visit SAF's website, www.southarts.org.

American Traditions

SAF recently received notification from NEA regarding funding to complete the American Traditions Professional Development Training Program. Thirty Series I graduates from the Classes of 1999 and 2000 will be invited to participate in American Traditions Series II training, October 1-2, 2001 in Louisville, Kentucky. American Traditions training will be provided as a pre-conference program of the annual Southern Arts Exchange.

Later this spring, SAF will collaborate with the Distance Learning Lab at the Software

Engineering Institute at Carnegie-Mellon University in Pittsburgh, Pennsylvania to produce three, four-hour CD ROM presentations of selected *American Traditions* workshops. Workshop topics will address “Marketing Traditional Arts & Audience Development” (for traditional arts presenters), “Traditional Arts Residencies” (for traditional artists), and “Working with Managers & Agents/Marketing Yourself as an Artist” (for traditional artists).

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Western Folklife Center

Meg Glaser

Voices of Youth

We recently completed a second round of the *Voices of Youth* program which provided a ten-month photography and sound recording internship to eight local teens. Aural historian Jack Loeffler, and photographer Bruce Hucko, acted as instructors on the project helping the interns create a photographic exhibit and cd of radio vignettes dealing with life in the rural West. The interns' work focused on ranchers, miners, teenagers, Native Americans, insiders, and outsiders, and how living in the rural west makes a difference in locals' perception of the world. The *Voices of Youth* photographic exhibit is currently traveling and the cd has been distributed to radio stations throughout the West. To see photographs and hear sound recordings created by the *Voices of Youth* interns, visit www.westernfolklife.org/voy. This program was made possible through the



Voices of Youth Participants, Western Folklife Center, Summer 2000. Photo by Bruce Hucko.

support of The Nathan Cummings Foundation and The Bretzlaff Foundation.

Ranch Communications

Developing out of the *Digital Technologies Workshop* at the 2000 Cowboy Poetry Gathering, six women from Elko County's ranching community were selected to take digital audio and photographic equipment, along with I-Macs, back home to use on their family ranches. Over the past six months these women have been guided by instructors Rodger Newbold, Mike Adams, Richard Burton, Hal Cannon, Taki Telonidis, and Teresa Jordan, as they create audio slide shows on various aspects of contemporary ranching. Offered through the generosity of the R. Harold Burton Foundation and Richard Burton, the results of the participants' work were shown at the 2001 Gathering and will soon be edited on video and



Digital Communications Workshop at the Western Folklife Center, Fall 2000. Photo by Meg Glaser

available on the Internet.

Western Folklife Center Archives

Reflecting the larger mission of the Western Folklife Center, the Archives collects materials in all formats that document traditional lifeways and expressive arts in the Great Basin region and the American West. The Archives is also responsible for documenting the administrative history of the Western Folklife Center including its exhibits and programs. During the past year, combined grant funds from the National Endowment for the Humanities and the Dick Burton Foundation enabled us to begin an audio preservation program for our aging recordings on magnetic tape. Additional support from the Burton Foundation has permitted much needed renovations, expanding both work and storage space for the Archives. Development of the Archives' organizational framework continues,

and refinement of in-house databases is making it increasingly easier to locate materials. We greatly appreciate the support that is allowing us to establish a valuable regional repository for users in the West as well as for an international audience via the World Wide Web. For more information please contact the archivist, Steve Green, at 775-738-7508 or email sgreen@westernfolklife.org

Western Folklife Center

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STATES

ALABAMA

Alabama Folklife Program, Alabama State Council on the Arts

Joey Brackner

Spirit of Steel Workshop

On October 3rd, 2000, Sloss Furnaces Museum presented a public program for teachers and the general public featuring the ASCA-sponsored book and recording, *Spirit of Steel*. The program featured presentations by the book's essayists Ray Funk, Gayle Dean Wardlow, Maggie Holtzberg, and Joyce Cauthen. There were musical performances by the Four Eagles gospel quartet, fiddler Jim Cauthen and bluesman Bo McGee. These lectures were recorded and put on our website by Steve Grauberger and can be heard at: www.arts.state.al.us/actc/spirit_program/introduction.htm

The Alabama Folk Heritage Award

Bo McGee will be given this year's Folk Heritage Award on May 5th at the Governor's Arts Awards in Montgomery. Bo is a talented and well-known blues harmonica player and vocalist from Greene County. He was a partner with Whit Wells in the duo, Big Bo and Little Whit until Mr. Well's retirement. Bo has been very active in the Alabama Blues Project, a blues-in-the-school effort based in Tuscaloosa.

The Alabama Studies Symposium

The Alabama Studies Symposium will be held in Montgomery, Alabama on July 20-21, 2001. This biennial effort is a production of the Alabama Department of Archives and History, ASCA and the Alabama Historical Commission

and offers school teachers and the general public presentations of current research about Alabama in Art History, History, Folklore, and Archaeology. This year's keynote speakers will be Dr. David Mathews, former president of the University of Alabama and past head of the U. S. Department of Education, and Dr. Charles Wolfe, a leading authority on Southern music. Steve Grauberger and I will host about 15 of the teachers for a pre-symposium workshop on integrating traditional southern music into their curriculum. We will use ASCA-produced and ASCA-funded products as texts. The workshop will be held Friday morning in the boardroom of the ASCA offices.

The Rotunda Shape Note Singing

The State's community of Sacred Harp singers led by Jim Carnes, the Alabama Folklife Program, and the State Capitol curators hosted the fourth annual Sacred Harp singing in the Rotunda of the Capitol on February 3, 2001. It is held annually on the Saturday before the first Sunday in February and can accommodate 200-250 singers. The singing celebrates the four shape-note hymnals currently in use in Alabama and complements a similar Montgomery singing held in the summer at Old Alabama Town

New Products

Sweet is the Day, an hour-long documentary about the Wootten family of Sacred Harp singers is now available on VHS and DVD from the Alabama Folklife Association. Jim Carnes and Erin Kellen made the film with support from the NEA, and the Alabama State Council on the Arts. The film also has an extensive study guide booklet written by John Bealle. *Sweet is the Day* was supported by both NEA and ASCA grants money. For more information, call Joey Brackner, 334-242-4076, x-225.

"Spirit of Steel": Music of the Mines, Railroads and Mills of the Birmingham District includes essays and a 21 song CD exploring gandy-dancer tunes, fiddle music, blues, labor songs

and gospel quartet singing in the context of industrial Birmingham in the early twentieth century. This book and CD is not for sale but will be given to those who join the Sloss Furnace Association. The Alabama Folklife Program, the Alabama Humanities Foundation and the Birmingham Regional Arts Commission supported the project. For more information, contact Sloss Furnaces 205/324-1911 or Joey Brackner 334-242-4076, x-225.

The 2001 issue of *Tributaries* is available. The Alabama Folklife Association and ASCA jointly publish this annual journal of Alabama folklife research. This issue features two reviews and these three articles: "I' m Not Handy, I Had Mine Made: Christmas Curb Lights as Expression of Individual and Community Aesthetics" by Ann K. Ferrell, "As Long as Time Lasts: Ritual, Alliance, and Cultural Survival in Creek Indian Origin/Migration Narratives" by Larry Ellis, and "Hearts of Steel: The Story of John Catchings, Joe Gelders, and a Ballad by Joyce Cauthen". *Tributaries* is available from the Alabama Folklife Association for \$8. Order from Jackie Ely, Alabama Center for Traditional Culture, 410 North Hull St., Montgomery, AL 36104, 334/242-3601.

Grants

First grant period in FY2001: Folklife Project grants were awarded to: The Alabama Folklife Association (\$4500) for support of a documentary book and CD about Judge Jackson and *the Colored Sacred Harp*, Artemis Media Project (\$4000), for a radio production about vernacular music traditions, the Batting Brigade of Florence for a quilt show and accompanying educational materials, and the Poarch Creek Indians (\$4000) for support of the annual Pow-Wow celebration, the Southeast Alabama Regional Arts Alliance for support of an African-American shape note television program, and the Sloss Furnace Association in support of an education program related to the

Spirit of Steel book and CD.

Second grant period in FY2001: Grants were awarded to: The Alabama Folklife Association (\$4500) for support of the *Tributaries* journal, and Artemis Media Project (\$4000), for television production, "Voices from Slavery".

Third grant period in FY2001: Grants were awarded to: the Helen Keller Festival (\$3000) of Florence in support of a blues and gospel stage at their festival, Rural Members Association (\$5000) in Aliceville for traditional arts workshops for children, the Society of Folk Arts and Culture (\$3000) of Eutaw in support of their Folk Roots Festival, and the University of West Alabama (\$2500) for an exhibition about Alabama graveyards and associated lore.

Apprenticeship grants for FY2001 include: William Bailey of Poarch for Creek Indian stomp dancing, Calvin Bodiford of Luverne for old time music, Jerry Brown of Hamilton for traditional pottery, Daniel Carwile of Athens for fiddle music, George Connor of Aliceville for blues music, Allen Ham of Marion for traditional pottery, William Ivey of Ider for fiddle music, Floyd Jackson of Demopolis for traditional basket-making, Bo McGhee of Eutaw for blues harmonica, Robert Muse of Florence for banjo music, Lureca Outland of Boligee for quilting, Sudha Raghuram of Montgomery for "Bharatanatyam" Indian dance, Robert Jerry Rogers of Eastaboga for fiddle music, Enoch Sullivan of Saint Stephens for bluegrass gospel music, and Gary Waldrep of Albertville for bluegrass music.

Alabama Folklife Association Web Page:

www.alabamafolklife.org will be launched in late spring and will have information about the Alabama Folklife Association (AFA) and its offerings. The AFA produces and distributes documentary products about Alabama folklife. Information about the Alabama Folklife Program and the Alabama Center for Traditional

Culture will continue to be available at:

www.arts.state.al.us/folklife/

Alabama Folklife Program

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CALIFORNIA

Alliance for California Traditional Arts (ACTA) / Fresno Arts Council

Amy Kitchener

The Alliance for California Traditional Arts (ACTA) was formed in 1997 by a consortia of traditional artists, administrators and curators at California Arts Council's Asilomar Conference in response to the state's lack of coordinated activities resulting from the seven-year vacuum created when the Traditional Folk Arts Program at the California Arts Council (CAC) was downsized in 1990.

With funding support from NEA, CAC, and FFC, ACTA has engaged in several statewide projects including reinstatement of an apprenticeship program, launching of a website, and conducting surveys and needs assessments with an eye on developing a sustainable infrastructure for a state folk arts program.

Apprenticeship Program

The California Folk and Traditional Arts Apprenticeship Program is funded by the NEA and the CAC. The Fresno Arts Council administers this program. Currently, ACTA is in the middle of the second round of the program and has another proposal before the NEA to extend the program another two years.

The grant of \$2500 to pay master artist honoraria, supplies and travel supports a period of intensive learning for individuals who have shown a commitment to, and a talent for, a specific artistic tradition. In the first year of funding, 20 pairs of artists engaged in intensive one-on-one learning. Fifteen pairs are participating in this, the second year of implementation. The masters, selected by panel, reflect a microcosm of California's unique artistic heritage and represent the geographical and ethnic diversity of the state.

The Website (www.actaonline.com)

The website (www.actaonline.org) serves as the primary informational vehicle for ACTA. In keeping with ACTA's mission, the website is designed to support and foster folk and traditional arts activity in California with information about networking possibilities, programming, and funding for folk and traditional artists, arts administrators and researchers. In addition, it attempts to enrich the experience of the visitor to the site with information about the many forms that folk and traditional arts take and about the artists themselves. Articles featuring traditional artists with descriptions of the techniques and intricacies of their art form, announcements of events and presentations, and reports of folk and traditional arts activities around the state all have sections on the website. The website also profiles the grantees of the California Traditional Arts Apprenticeship Program and NEA National Heritage Fellows of the NEA. It is designed to build, educate and serve a broad traditional arts constituency in the state.

Future plans for the website include the addition of "real audio" and "real video" features. Future recipients of the TAAP program will continue to be listed and profiled on the site, and several artists per year will appear in the "Features" pages. Folk culture specialists working throughout California can submit announcements, articles and reviews of

workshops, exhibits, performances, and other related events, as ACTA attempts to network with and engage more members of the folk and traditional arts community in its activities. For the foreseeable future, the website will serve largely as an informational vehicle for ACTA and for publicizing the presentation and performance of traditional and folk arts in California.

Infrastructure Project

In progress is a project to strengthen statewide infrastructure for folk & traditional arts through the 1) compilation and analysis of existing data on the state's folk artists; 2) formulation of a new fieldwork survey plan of action; 3) implementation of new discovery research; and 4) creation of a centralized database of traditional artists; and 5) submission of a detailed report with recommendations that will facilitate the development of future programs and activities in California. Phase II of the infrastructure project includes strategic planning, technical assistance to traditional artists, and further development of internal and external communications.

Funds from FFC also support gatherings of experts and strategic planning to help develop an infrastructure appropriate to the unique situation of California. In the past two years ACTA has coordinated and convened a series of meetings to inform the development of ACTA and a five-year plan for the field in the state. Both artists and administrators have participated in these meetings.

Collaboration with Los Angeles County Arts Commission

To help with the implementation of the infrastructure project, ACTA has contracted with the Los Angeles County Arts Commission to complete work on the Los Angeles and Southern California portions of the project. In February, 2001, a search committee selected Lisa Richardson to fill the position of Folk and

Traditional Arts Manager at the Los Angeles County Arts Commission. Her duties for ACTA include new discovery research in Los Angeles, compilation of database, and development of a technical assistance plan for folk and traditional arts that can be applied statewide.

Alliance for California Traditional Arts (ACTA) / Fresno Arts Council

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Los Angeles County Arts Commission

Lisa Richardson
Folk & Traditional Arts Program Manager

The Los Angeles County Arts Commission is pleased to announce the addition of a new program focusing on Folk and Traditional Arts. The program is being funded in part by the National Endowment for the Arts, the Fund for Folk Culture's California Traditional Arts Advancement Program with support from The James Irvine Foundation, and the Alliance for the California Traditional Arts with support from the NEA and the California Arts Council. Our new Folk & Traditional Arts Program Manager is Lisa Richardson. Lisa recently moved back to L.A. after spending 10 years in Louisiana where she did extensive fieldwork in the Cajun and Creole communities, was associate producer of Nick Spitzer's radio program "American Routes," music director for public radio station KRVS, V.P. of programming for Festival International, and grant writer for the Performing Arts Society. She received a BM in piano performance from Oberlin Conservatory, and an MA in ethnomusicology from UCLA. Her master's thesis was on the rare tradition of female French

ballad singers in South Louisiana. She produced a compilation recording featuring these singers that will be released this year. With Terry Liu, she produced the radio series "Sound Traditions," profiles of traditional musicians in Los Angeles. She will be working with the most diverse community in the nation here in L.A., coordinating and developing activities throughout the county, and acting as a resource for artists and organizations. You can reach Lisa at lrichardson@bos.co.la.ca.us.

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CONNECTICUT

Connecticut Institute for Community Research (ICR), Hartford Connecticut Cultural Heritage Arts Program

Lynne Williamson

Since the Fall 2000 report our work here has concentrated on three projects, with another one quietly continuing behind the scenes.

Southern New England Traditional Arts Apprenticeship Program

The Rhode Island/Connecticut joint apprenticeship initiative has expanded to include Massachusetts this year (and next). Eight master artist/apprentice pairs are currently working together, with a number of new groups represented. Here's the list, with the master artist name in bold:

Somaly Hay (CT)/Linda and Tath Heng (RI) -
Cambodian court dance

Ksenia Pokrovsky (MA)/Marek Czarnecki -
Byzantine iconography

Joao Monteiro (RI)/Raquel Figueiredo (CT) -
Cape Verdean dance

Seija Floderus (RI)/Anita Smiley (CT) -
Finnish weaving

William Streeter (MA)/Kathy Parulski (CT) -
Traditional bookbinding

William Cumpiano (MA)/Graciela Quinones
(CT) - Puerto Rican instrument making

Raouf Mama (CT)/Abigail Jefferson (RI) -
West African storytelling

Raimundo Neves (RI)/Joao dos Santos (CT) -
Portuguese accordion playing.

The Finnish American Historical Society in eastern Connecticut has already found two more looms to add to its equipment, and the weaving classes have inspired some older weavers to come forward. A success story from one of last year's apprenticeships: Peter Xiong of Connecticut's Hmong community was able to participate in his cousin's wedding, after learning some of the wedding ceremony songs from Rhode Island master Pa Koua Vang.

Polonia w Connecticut: Polish American Traditional Arts

We partnered with the Polish Studies Department of Central Connecticut State University to explore the cultural heritage and artistic expressions of Polish Americans in Connecticut. After several months spent interviewing members of Polish communities to learn more about their practice of traditions, the project team collected art works and objects either made or used by Polish Americans in Connecticut. Our exhibit opened to the public on December 7, 2000 with a celebration featuring food from Hartford's Polish National Home as well as music presentations by Gorale singer Wladyslaw Furtak from Ansonia, the Gwiazdeczki Dancers from Ss. Cyril and Methodius School, and the Greater Hartford Polish Girl Scouts and Boy Scouts. The Institute for Community Research is situated in the area

of Hartford's original Polish settlement; from my office window I can see the spire of Ss. Cyril and Methodius Church and Groton Street, where the church school is located. The Church, along with the Polish National Home across the street, are important centers of community activity and draw visitors from all over the state and region. These institutions, their members, and Polish Americans living nearby are our neighbors, and we wanted to open our gallery to their cultural expressions. We've had more visitors - from New York, Massachusetts, New Jersey as well as local - than for any other exhibit here.

The results of our project show that Polish customs and traditions survive to a surprising extent in Connecticut's *Polonia*. Sometimes in the course of research into historical and anthropological texts we would read that this tradition has died out in America, that custom is no longer part of Polish American life, or that second and third generations have abandoned most practices beyond having children perform folk dances at occasional festivals. These statements certainly underestimate the degree to which people retain traditions in many instances and settings in Connecticut.

Hidden Treasures: Works by Connecticut Folk and Traditional Artists

The Connecticut Commission on the Arts invited me to curate an exhibit on folk art in their glass-walled gallery on the ground floor of the United Technologies Building on Main Street in Hartford. This highly visible location provided a terrific opportunity to showcase traditional artists whose work is rarely seen. I included twenty-seven artists from a wide variety of ethnicities, media, and occupations, and could have added many more. This was our answer to George Will, as the beauty and excellence of these pieces was stunningly obvious. Office workers and people passing on the street were enticed into the gallery by the color, the warmth, and the unusual nature of the

art. While we were setting up two people came in excited by Laura Hudson's vibrant quilt, telling me how their grandmothers made quilts like that, and wondering how they could learn to do it. Apprenticeship candidates, I thought, and gave them Laura's number. Visitors were also intrigued by two mannequins, one in Hmong ceremonial clothes and the other in a Cambodian court dance costume. But beyond exoticism, the exhibit brought forth the presence of many groups and traditions here, and showed how artists can be involved both in the making of art and the life of their communities. I will abandon all modesty and relate that many people - including Commission staff - considered this the best exhibit ever in their gallery. It has really helped to raise the profile of our program.

After school Programs in Traditional Arts in the Lao, Hmong, and Cambodian Communities

Since October this NEA Creative Links-funded initiative has provided both new and continuation programs to these groups. Classes meet almost weekly in the three highly-dedicated communities. One good result is a new coordination among the groups: the teaching artists will all perform at Lao New Year in New Britain, to be held on April 15. Later in the spring we will host a roundtable discussion to assess the results of the classes and find ways to continue them. The Greater Hartford Arts Council also awarded a small grant for this project.

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GEORGIA

South Georgia Folklife Project, Valdosta State University

Laurie Sommers, Director

The South Georgia Folklife Project is in the middle of its third year with NEA Infrastructure Funding, with funding secured at least through August of 2002. I am attempting to secure more permanent funding through proposing an expansion of the Folklife Project into a Wiregrass Heritage Center based at Valdosta State University. This is one of the special initiative funding requests that has been sent to the Board of Regents by the VSU administration.

Since the last posting, the major SGFP activities have included the following:

- Creation of a South Georgia Folklife Project web site. Check it out at <http://www.valdosta.edu.music/SGFP>
- Collaboration with the Florida Folk Festival on Okefenokee tradition bearers as part of the 2000 festival's folklife area with its theme of traditions of wetlands
- Collaboration with the English Department on the Georgia Humanities Council-funded mini-conference "Understanding Place," held at VSU in October 2000.
- Collaboration with African American Studies on their 2001 Lecture Series at VSU, which featured a performance by the Freedom Singers of the historic Mt. Zion Civil Rights Museum in Albany, Georgia. The group is led by Bertha Harris, one of the original Freedom Singers, who still lives and works in Albany.
- The Folklife of the Georgia Wiregrass exhibition has just opened in Waycross, Georgia, with three additional stops scheduled in South Georgia. Major funding has come from the Georgia Humanities Council and the National Endowment for the Arts. The exhibit consists of 30 panels of photos and text which interpret the traditional agricultural, religious, and community life of the Wiregrass region of South Georgia (1960s-present), highlighting local customs such as cane grinding, tobacco auctions, country stores, quilting, gospel music and singing conventions, fish camps, and quail hunting. "Folklife of the Georgia Wiregrass" is based on two surveys of South Georgia folklife: the first in 1977 by a team from the American Folklife Center at the Library of Congress in collaboration with the Arts Experiment Station in Tifton, and the second since 1996 by the South Georgia Folklife Project at Valdosta State University. In the late 1980s, the Georgia Folklife Program and the Arts Experiment Station of Abraham Baldwin Agricultural College created an exhibit of 24 black and white photo-text panels with images from the 1977 survey, curated by Tom Rankin. The current exhibit uses selected panels from this earlier exhibition, in combination with new panels of more recent black and white photos and color images, to share a visual perspective on continuity and change in Georgia Wiregrass traditions.
- The Okefenokee Heritage Center, in collaboration with the Hoboken sacred harp singing community and the South Georgia Folklife Project received \$5885 from the Georgia Folklife Program to develop an interpretive exhibition on the unique sacred harp traditions of Southeast Georgia. The exhibition, titled "Let Us Sing," will feature six photo text panels, accompanying video, and a gallery guide/activity sheet for educators. Exhibit co-curators will be

folklorist Dr. Laurie Sommers and sacred harp singer and community scholar Mr. David I. Lee. The exhibit will feature a description of sacred harp; its historical development with emphasis on southeast Georgia; the role and importance of singing schools; singing as a way of life, focusing on the religious, family and community aspects of the tradition; and continuity and change in the "Hoboken" style. The exhibit will be designed for travel and will have its permanent home at the Okefenokee Heritage Center. The formal opening will take place at the OHC on June 15 and will feature local sacred harp singing.

- **Connecting Homes, Schools, and Communities: A Collaborative Teacher Enrichment Project Using Folklife and Writing** (nicknamed Folkwriting by the project team) grew out of a folklore unit at the South Georgia Writing Project invitational summer institute in July, 2000. Funded by the Georgia Humanities Council, this is a collaboration between the South Georgia Writing Project, the South Georgia Folklife Project (both housed at Valdosta State University), and the Cook County Public School System to enhance writing skills across levels using folklife as the subject matter. The project will create a teacher-tested, self-contained teaching unit, in workbook format with web-based technology links, which will be piloted in Cook County during Fall term 2001. The workbook will be developed for elementary, middle school, and high school levels and will serve as a model for a multi-genre folklife writing curriculum, especially designed for Georgia educators, which links the school with community folklife and a sense of place. Student work will be published on the web and in spiral-bound format, and hard copies will be housed at the respective school libraries, the Cook County Public Library, and the South

Georgia Folklife Project/VSU Odum Library resource center (currently under development). At the end of the grant period, participating students in Cook County will plan and present a special event for the community that showcases their work.

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KENTUCKY

Kentucky Folklife Program

Bob Gates, Brent Bjorkman, Joyce Miller

Being hard-pressed for time last fall during the festival, our submission to the PP Newsletter became postponed. Quite a bit has happened over the past year. The following is a brief overview of the most pertinent and exciting folklife programs recently produced and currently underway in Kentucky.

The Kentucky Folklife Festival 2000

The 4th annual Kentucky Folklife Festival took place September 28th, 29th, and 30th on the grounds of the Old State Capitol in Frankfort. This educational outreach program drew nearly 28,000 visitors (including nearly 10,000 students and teachers). In addition to daily folklife demonstrations and performances, three special evening concerts served to highlight the final year of our festival themes, urban folklife of Louisville and folklife of Highway 23. The concerts included a night of Kentucky string performers on Thursday, a night of rhythm and

blues from Louisville on Friday evening and a glimpse of performers from the mountain region along Highway 23 or the “Country Music Highway” on Saturday. Highlighting this final night were bluegrass musician Don Rigsby and singer/songwriter Tom T. Hall.

Friday’s concert also began with the presentation of the Kentucky Folklife Program’s annual Sarah Gertrude Knott Award to James Holloman, founder and leader of the gospel group the Mighty Gospel Harmonizers from Lexington. This award is presented annually to an individual folk artist or musician whose life’s work celebrates the living cultural traditions of the commonwealth.

Community / Educational Outreach

The Kentucky Folklife Program is working continually to involve more communities in documenting and presenting their own local traditional cultures. Below are a number of programs designed to foster and encourage the conservation of Kentucky’s traditions.

Grant Distribution 2000-2001

With the support of the Kentucky Arts Council, the Kentucky Folklife Program is in the process of awarding more than \$47,000 in Folk Art Grants in fiscal year 2001. Included are 16 Folk Arts Project Grants, 5 Tour of Kentucky Folk Music Grants, and 2 Apprenticeship Awards.

Community Scholars Program

The newly developed Community Scholars Program trains individuals to conduct a cultural resource inventory or survey of their community. In October 2000, the KFP helped to organize the first of a series of Community Scholars workshops for individuals living in the Appalachian Heritage Highways region. Individual sessions led by KFP staff members focused on topics such as conducting oral interviews, photographing artists and their work, organizing information in computer databases, and developing community arts

programming. The most recent workshop session in Leslie County paired Community Scholar participants with teachers to use family folklore as a vehicle to present folklife to their students. By identifying and documenting their community’s unique blend of traditional art forms, these program participants have begun to lay the groundwork for enhanced cultural planning and economic development throughout their region.

The Highway 23 Driving Tour

Since 1998, the KFP has had a hand in documenting the folklife of eastern Kentucky’s Highway 23, officially designated “Country Music Highway.” A two-year cultural survey of the region identified distinctive traditions and art forms ranging from woodcarving to square dancing to fiddle playing. Now much of these surveys are being used to create a driving tour of the region.

In conjunction with the KAC’s Community Arts Program and the Kentucky Department of Travel’s Cultural Heritage Tourism Program, the KFP applied for and received a T-21 Transportation Enhancement Grant. These funds will be used to develop a series of audio programs and detailed map enabling tourists to listen to information about the region’s traditional and historical sites as they explore three distinct driving loops connected to the Highway 23 area. Folklorists from the KFP, along with Kentucky Arts Council regional reps known as Circuit Riders and local historians, have been collaborating over the last few months to identify local resources to be highlighted for this project. Folklorist Jens Lund of Washington has also been consulting with us on this project.

The Market 2000 March 1-4, 2000

This major annual sales event of the Kentucky Craft Marketing Program, our sister agency within the Kentucky Arts Council, featured arts, crafts, media, and food products created in the

commonwealth. Aside from showcasing several traditional artists on the Market 2000's cultural stage The Kentucky Folklife Program took part in a special sales component that benefitted several individual traditional artists. Within the booth entitled *The Marketplace*, space was arranged to act as a showplace for Kentucky writers, film makers, musicians, and storytellers to sell their publications and recordings. Included here was the works of several traditional artists who made available sampling of CDs and cassettes to both a wholesale and retail crowd.

Governor's Awards in the Arts Folk Heritage Award

Since 1987, the Governor's Awards in the Arts have paid tribute to outstanding individuals and organizations within the state's artistic community. This year a new Folk Heritage Award was created to honor a particular individual who has made an outstanding effort to perpetuate and promote Kentucky's unique artistic traditions. This year's first Folk Heritage Award went to Western Kentucky Thumbpicker Eddie Pennington. Not only is Pennington a renowned musician (winning the national thumbpicking championship in 1986 and 1987) he remains one of the most vocal proponents of the genre and teaches a host of young players. He has also been an instrumental force in the creation of the Thumbpicker's Hall of Fame in Drakesboro, Kentucky.



Western Kentucky Thumbpicker Eddie Pennington performing at the Governor's Awards in the Arts ceremony in Frankfort, KY February 20th, 2001.

The Kentucky Folklife Festival 2001- The Year Ahead

Plans for this September's Kentucky Folklife Festival are already well underway. As in previous years, the festival will feature one of the state's unique cultural regions; this year that region is Highway 31. Also known as Dixie Highway, Highway 31 extends from Louisville through Elizabethtown and Bowling Green and down into Tennessee. We are currently working

with graduate students in the Western Kentucky University's Folk Studies Program who are taking a major role in assisting with the development of this theme and its components. Areas being focused on as part of class assignments include documentation of the basket making tradition from the Mammoth Cave area and African-American folklife and music from Bowling Green/Warren County.

Kentucky Folklife Program

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MASSACHUSETTS

Folk Arts & Heritage Program Massachusetts Cultural Council

Maggie Holtzberg

Artist Grants:

A new traditional arts category has been added to the Artists Grant Fellowship Program at the MCC, which provides direct support to artists in recognition of exceptional work. We received 26 applications during the first round. They will be reviewed at an April 10 panel meeting. Two fellowships will be awarded at \$12,500 and two finalists will be awarded at \$1,000. We

will introduce a traditional arts apprenticeship program in the summer of 2001.

Tri-State Apprenticeship Program:

This folk and traditional arts apprenticeship program, funded by the NEA, provides small grants to enable masters and apprentices to travel and teach across state lines in Connecticut, Massachusetts and Rhode Island. The grant is currently funding two Massachusetts master artists (a Russian Orthodox iconographer and a Puerto Rican cuatro maker) to work with out of state apprentices.

Visibility:

Our partnership with WBUR radio continues. Maggie is now a monthly guest on WBUR's noontime show Here & Now. The program provides a forum to share examples of traditional arts and heritage we are documenting throughout the state. Not only does the show bring in new leads and contacts, it also puts us on the radar of increasingly diverse audiences.



Studio of Russian iconographer, Ksenia Pokrovski in Sharon, Massachusetts. Photograph by Maggie Holtzberg.

WBUR also posts photographs from our fieldwork on their website and provides links to each of the New England state folk arts programs.

Fieldwork:

Recent fieldwork has included documentation of a Russian iconographer, the 400 year old traditional of English change ringing, the Lunar Chinese New Year's Celebration, a Chinese guzheng player, a Yoruba weaver, Lebanese traditional musicians, goose hunting and decoy carving, a steel pan maker, Tibetan Thanga painters, Native quill work, and Madeiran folk music. Helping staff this year are a number of contract fieldworkers: Tom Carroll, Kathy Neustadt, Eleanor Wachs, Jessie Payne, Kathy Condon, Laura Orleans, Kate Kruckemeyer and Patty Thomas. In the two years time since a folk program was re-established at the MCC, we have accumulated:

- A list of 344 individuals, groups and community/ethnic organizations have been identified and 163 of these contacts have been documented.
- Traditional Arts Archive holdings include 2,260 slides, 595 negatives, and 93 tapes.
- Information on individual artists has been entered into a searchable folk database.

Next Steps:

Our goals for the future include:

- launching a Traditional Arts Apprenticeship Program;
- increasing accessibility to folk arts resources via web content development and other mechanisms;
- continuing to implement ongoing fieldwork efforts with a stable of fieldworkers and photographers;
- developing traveling exhibit of work in the traditional arts featuring some of the grant recipients;
- expanding our presence on public radio programs to include features.

Massachusetts Cultural Council

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MICHIGAN

Michigan Traditional Arts Program MSU Museum

LuAnne Kozma, Assistant Curator of Folk Arts/4-H Extension Specialist

Here's an update on some of our current projects:

National Folk Festival

Come join us on August 10, 11, and 12, 2001 at the 63rd National Folk Festival in downtown East Lansing. This is our third and final year co-sponsoring the event with NCTA and City of East Lansing (where has the time gone?). We're looking forward to another amazing weekend celebrating and presenting these awesome artists with an appreciative audience! At this time of year we are busy putting together the program, fundraising, and marketing the festival. Musical artists booked to date are Doc Watson, Barachois, Cherish the Ladies, Shemekia Copeland, Geno Delafosse, and Joaquin Diaz. We again will have a food court with vendors serving traditional foods and a foodways demonstration stage with traditional cooks. Also planned are a traditional games tent, a traditional arts demonstration stage, a children's area and stage, a Great Lakes Great Quilts tent, and the Folk Arts Marketplace. Check out the festival website at www.nff.net for more details.

The Folk Arts Marketplace will feature approximately 40 traditional artists in media

such as wood, fibers, metals, paper, and other crafts linked to community and family traditions. In addition to selling their work, artists will have opportunities to teach their skills in crafts workshops scheduled before the festival. If you know any artists who might be interested in participating in this event, please contact Sarah Stollak at (517) 432-5123, or stollaks@msu.edu. We hope to see many of you there! For more information contact us at (517) 355-0368.

Michigan Heritage Awards and Apprenticeship Program 2001

Each January the Michigan Traditional Arts Program makes awards to exceptional folk artists through two programs, the Michigan Heritage Awards, and the Michigan Traditional Arts Apprenticeship Program. Heritage awards are given in several categories: material culture, performance, and community scholars.

The 2001 Michigan Heritage Award winners are: Oren & Toni Tikkanen, Alpha, promoters and supporters of traditional Finnish American culture; Restore Douglass, Big Rapids, fiddle player; Glen VanAntwerp, Tustin, cedar fan carver; and a posthumous award to dance ethnologist Gertrude Kurath, formerly of Ann Arbor, for her contributions to our knowledge of and the preservation of Woodland Indian dance & culture. These individuals will be honored at a ceremony at the National Folk Festival in August 2001 in East Lansing. Applicants to the apprenticeship program apply as master/apprentice teams. The following master artists and their chosen apprentices were selected for the 2001 Michigan Traditional Arts

Apprenticeship Program:

- Frank Ettawageshik, East Lansing, Joseph Ettawageshik, Traverse City, woodland Indian pottery
- Ralph Mannisto, Northville, Roger Hewlett, Livonia, Finnish accordion folk music
- Katherine E. Mullins-Engelhardt, Mikado, Donna Whiton, Adrian, With of Duchesse

Bobbin lace

- Lorri Oikarinen, Cynthia Miller, Calumet, braided rag rugs
- John B. Perona, Calumet, Randy Seppala, Watton, rhythm bones
- Adell Raisanen, Hartland, Jeanne Reeves-Lau, Canton, rag rug weaving
- Patricia Shackleton, Haslett, Jim Anderson, Gladwin, birch bark cutouts
- Julie Sullivan, Eaton Rapids, Jennifer Lantrip, Lansing, braided rugs
- Jacquie Vaughan, Rhoshanda Donald, Lansing, Afro-centric textiles
- Lula Williams, Bertha L. Roberts, Detroit, Louella Thornton, Highland Park, quilting

This program is supported through our partnership grant with Michigan Council for Arts and Cultural Affairs. For more information about either program contact Yvonne Lockwood at 517-353-9678.

Carriers of Culture Exhibition

The planning for "Carriers of Culture: Contemporary Native Basket Traditions," a national exhibition of contemporary North American Indian and Native Hawaiian basketry continues to gather momentum. Michigan State University Museum, working in collaboration with the California Indian Basketweavers' Association, recently held two planning meetings. The meetings, convened at the Heard Museum during the December, 2000 Tohono O'odham Basketmakers Association meeting and in conjunction with the mid-January 2001 opening of the "To Honor and Comfort: Native Quilting Traditions" exhibition, brought together selected weavers, representatives of regional and tribal basketweavers across the country, folklorists and other cultural specialists who have worked with weavers, and curators from both the Heard Museum and the MSU Museum to determine the scope of the exhibit, design ideas, and principles to guide the selection of weavers and their work. Both meetings were highly productive and provided

solid outlines for the next stages of exhibition planning and production.

Heritage of Baskets Project

MTAP has joined with the over 2000-member Association of Michigan Basketmakers (AMB) in a "Heritage of Baskets Project." Begun by the AMB in 1995, the project seeks to document, preserve, and present the basketry heritage of the state. MTAP staff led an oral history workshop for AMB members who have begun interviewing key members of their 20-year old organization. In addition, AMB has been collecting historical documents related to the founding of their organization as well as documents associated with each of their yearly conferences. Lastly, to form a basket study collection, AMB has commissioned baskets and solicited donations of baskets from individuals who have been key teachers within their organization. The first set of 40 baskets, representing very traditional to very progressive forms, was recently donated to the MSU Museum along with funds to acquire state-of-the-art storage units in which to house them. The project is financially supported by AMB members and a grant from Michigan Council for Arts and Cultural Affairs. The MSU Museum provides in-kind support.

Michigan Barn and Farmstead Survey Begins

Volunteers have begun surveying the vernacular architecture of Michigan's barns through the Michigan Barn and Farmstead Survey. The Michigan 4-H Foundation received a \$8,250 grant from the Michigan Humanities Council to train surveyors and computerize the survey results. An additional \$4,000 from Foundation donors will fund start-up kits to 4-H youth groups who register to survey an entire county. Survey teams are registered in eight of Michigan's 83 counties this year. MSU Museum and the Michigan Barn Preservation Network are collaborating partners in the multi-year survey project. LuAnne Kozma coordinates the

program; for more information, contact 517-353-5526 or kozma@msu.edu.

Michigan 4-H History Project

MTAP and Michigan 4-H Youth Development are collaborating with Michigan 4-H Foundation to begin a Michigan 4-H History Project to coincide with the national centennial of the 4-H Youth Program in 2002. Planned are an exhibition of Michigan's 4-H history, an oral history project for youth to document 4-H history in their own communities, and the building of an historical collection of 4-H artifacts at the MSU Museum. A \$21,000 cultural projects grant from Michigan Council for Arts and Cultural Affairs supports the project. For more information contact LuAnne Kozma.

Michigan Traditional Arts Program

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MISSISSIPPI

Pine Hills Culture Program Center for Oral History and Cultural Heritage, The University of Southern Mississippi

Carolyn Ware

The Pine Hills Culture Program is almost five years old now and seems firmly established here at the university, which makes all of us at the Center happy. One of our most popular public programs has been Roots Reunion, a concert and live radio show we produce (with lots of

help from a community-based programming committee) twice a year at the Walthall Center in downtown Hattiesburg. The show is meant as a kind of sampler of different music traditions in the region. Each two-hour show will typically feature a range of styles such as blues (acoustic or electric guitar or piano), bluegrass, gospel, and old-time fiddling. Almost all of the musicians are from south Mississippi or, occasionally, nearby Louisiana. The show is free and is broadcast live on WUSM-FM, the radio station based on campus. Next week (March 31st) is the fourth Roots Reunion since the show was established in November 1999. It's been gratifying to see how quickly the show has built an audience; usually we have a capacity crowd of almost 250 historic neighborhood residents, university students and faculty members, bluegrass and blues festival regulars, and others. The Mississippi Arts Commission has been very generous in its support of the show, as has the university. Several local businesses have also helped sponsor the show.

Another new project that kept me busy last summer and fall was writing and then taping a series of short radio programs titled *Passing It On: Piney Woods Folklife*. The series consisted of sixteen programs, each four and a half minutes long, based around excerpts of folklife interviews in the Pine Hills Culture Program's archives. We covered topics such as folk medicine and beliefs, fiddle music, ethnic identity, ox team driving, shape note singing conventions, hog killing time, Juneteenth, revival, and Piney Woods blues musicians. Most of the field interviews I used were from the Piney Woods Regional Folklife Survey (1997-1999) and our earlier community scholars field school in the summer of 1996. The shows were broadcast statewide on Public Radio in Mississippi, and I've been amazed at how much attention they've brought to the program and to Piney Woods folklife. Soon PRM will broadcast a new series on Mississippi folk artists by Larry

Morrisey.

At the end of June, I'll be leaving my position here to teach folklore at Louisiana State University. I'll miss my colleagues here and in other parts of Mississippi, but I'm very pleased that the University of Southern Mississippi appears genuinely committed despite budget cuts for state universities here to continuing funding for the position and the Pine Hills Culture Program in general. The administration seems to realize that the kinds of things the Center for Oral History and Cultural Heritage does are important forms of community outreach and that we have something worthwhile to offer the university. So I look forward to hearing about the program's growth and many accomplishments over the coming years.

**Pine Hills Culture Program
Center for Oral History and Cultural Heritage**

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NEBRASKA

Nebraska State Historical Society

Gwen Meister

On March 7-8, 2001, as an outgrowth of a March 2000 Nebraska tribal summit meeting on cultural preservation issues that we co-sponsored (see last Public Programs newsletter for details), the Society again worked with the Red Willow Institute, a Native-lead nonprofit organization in Omaha, and several other partners to host *Preserving Native American Cultural Heritage: Defining the National Need*, an NEH-funded meeting of Native American cultural representatives from across the country,. Tribal representatives from twelve Native

American intertribal regions of the continental US were invited to express and discuss their needs for the preservation of their material culture and heritage, evaluate potential solutions, and map strategies that will help sovereign tribes preserve and protect objects, documents, and traditions.

Professionals from a variety of governmental and private sector agencies whose missions involve supporting the preservation of cultural resources were also on hand to listen and offer resources. The meeting was funded in part by a grant from the National Endowment for the Humanities Division of Preservation and Access. A report from the meeting will identify priority needs, as defined by the tribal representatives, for the preservation of indigenous cultural heritage in the U.S. These priorities are intended to be useful to the tribes in securing their own resources to address these issues and also will provide guidelines that can be used by granting agencies and preservation organizations to better define programming and improve the delivery of services to tribes. The Ford Center was an ideal location for this type of gathering because it is in the geographic center of the country, has professional conservation staff, and contains state-of-the-art laboratories in which conservation techniques could be demonstrated. Anyone wishing further information or a copy of the forthcoming report should contact Julie Reilly, Associate Director for Conservation, at the Gerald R. Ford Conservation Center, (402) 595-1180, or grfcc@radiks.net.

The second regional meeting of folklorists in the Mid-America Arts Association area (the Heartland/Great Plains Folklorists' Retreat) is scheduled for June 1-2, 2001 at Texas Folklife Resources in Austin. For further information contact Carolyn Herring, Texas Folklife Resources, (512) 441-9255, tfr@io.com.

The Society is participating in a collaborative

project to document folklife in communities along the length of the Missouri River. The project director is Dr. Sandy Rikoon at the University of Missouri in Columbia. The project has just received partial funding from the NEA and will be getting underway in July. Folklorists representing Iowa, Kansas, Missouri, Montana, Nebraska, North Dakota, and South Dakota are project collaborators.

Nebraska State Historical Society

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NEW YORK

New York Folklore Society

Ellen McHale, Executive Director
Dale W. Johnson, Director of Services

The New York Folklore Society is a non-profit, statewide service organization that provides a wide range of programs and services to the field of folk and traditional arts in New York State. The Society is committed to fostering the folklore and folklife of all cultural groups and communities in the State as well as the sharing of folk traditions across cultural boundaries.

From our office in Schenectady, located in the Capitol District of the state, NYFS provides technical assistance to professional folklorists, traditional artists, and other individuals and organizations involved with folklife; produces conferences and other programs that address folklife and traditional arts; works to safeguard and make accessible the documentation of traditional culture; and advocates for public policy and funding that support folk and traditional arts. "Voices: The Journal of New

York Folklore" is an exciting new incarnation of the Society's journal, *New York Folklore*. In 1996, the Society went through a strategic planning process which looked at the programs of the New York Folklore Society. Arising out of this plan was the idea of "Voices," a magazine which was designed to replicate the original intent of the Society's first publication, "New York Folklore Quarterly," which was published from 1945 through 1975 and which became "New York Folklore" in 1976.

"Voices" connects communities and individuals to scholars working in the field. It will continue the numbering of our previous journal, and is dedicated to publishing the content of folklore in the words and images of its creators and practitioners. It features articles, stories, interviews, reminiscences, essays, folk poetry and music, photographs, and artwork drawn from people in all parts of New York State, folklorists and non-folklorists alike. The magazine also features peer-reviewed, research-based articles, written in an accessible style, on topics related to traditional art and life. Columns on subjects such as legal issues, food, photography, music, archival procedures, and the nature of traditional life appear on a regular basis. Membership in the Society entitles one to a subscription of this magazine. For excerpts and photographs from "Voices," please visit the Society's website at www.nyfolklore.org.

New York Folklore Society's Forum Series was started in the late 1980's by a group of folklorists in the state who felt the need to meet occasionally to discuss various issues they faced in their work. Forums have since been conducted in partnership with local organizations from various regions. Topics pertaining to folklore, archiving, museum work, archives, libraries, history, arts programming, regional tourism, and community programming have all been explored. In October 2000, we organized a Forum in partnership with folklorist Mary Zwolinski of the Arts Center for the

Capitol Region in Troy, NY. The topic was **Heritage and Cultural Tourism**, and was attended by the representatives of various tourism initiatives in New York, including The Lake Champlain Heritage Corridor, Hudson River Valley National Heritage Area, Hudson-Mohawk Heritage Area, National Park Service, and the Mohawk Valley Heritage Corridor. This was an opportunity for members of various groups engaged in cultural tourism to meet with folklorists and discuss concepts of culture, methodology and on-going projects. The first of a series of Forums scheduled for 2001 is entitled: **Field Recordings in Archives: Preservation and Related Issues**. It is cosponsored by Anna Chairetakis at the Association of Cultural Equity in New York City, and will feature techniques used in the duplication, preservation and cataloging of the vast field recordings of collector Alan Lomax. The Forum will be held Thursday April 26, 2001 at 450 West 41st Street, New York, NY 10036.

Voices of New York Traditions Art Gallery is a project inaugurated in November 2000 in our storefront office in Schenectady to promote and sell the work of artists related to craft traditions in New York State. Information about the artists and traditions are used to educate, while the gallery setting provides an outlet for artists to sell their work. We have hosted Saturday demonstrations for the public including traditional woodcarving, quilt making, and tin smithing. This year we intend to sponsor at least six more artist demonstrations with Easter palm braiding and dry fly tying scheduled so far.

We encourage your comments and thoughts about the New York Folklore Society's programs and publications. Information is included on our web site www.nyfolklore.org

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Traditional Arts in Upstate New York [TAUNY]

Varick Chittenden, Director
 Jill Breit, Assistant Director

Governor's Arts Award a First

The stars were out on the evening of November 20, 2000 for a gala event at the Metropolitan Museum of Art in New York City. The occasion was the presentation ceremony for the annual Governor's Arts Awards. And, much to our surprise, we were there! Of course, Gov. George Pataki was there, too, and other recipients, like jazz saxophonist Jimmy Heath, ballet master Peter Martins, writer Horton Foote, and photographer Milton Rogovin. For the first time since the awards program began in 1968, however, a folk arts organization had been chosen to receive the award. TAUNY was it, and we are very pleased to have that distinction.

It was quite a night. For starters, a sufficiently-ebullient Rosie Perez was host for the evening. In addition to all the recipients, the presenters made quite the scene. There was Tom Wolfe, Beverly Sills, Yankees catcher Jorge Posada [!], Dan Rather and Cheryl Ladd [my own personal favorite!]. But...TAUNY had the coup of the evening! I had to make my way, through furs and jewels and lots of television lights, to receive the award on behalf of TAUNY from no less than the venerable Kitty Carlisle Hart AND Martha Stewart! What a choice to honor the folk arts. Is there a message here? Kidding aside, it was a wonderful time for about a dozen of us--staff, board and friends--in New York for a celebratory weekend, and a genuine honor for us and, I

hope, the field. In all honesty, I think of the great work through the years of the New York Folklore Society, of CityLore, of the [now] Center for Traditional Music and Dance, and so many other folklorists in the state and wonder, why us? But we'll take it! And we'll try to live up to it, too. I am pleased to add that the North American Fiddlers Hall of Fame & Museum, truly a community-based traditional arts organization with a great history, also received the award that night. In fact, Ralph Kerr, president of the group, played some fiddle tunes, with a great crowd response. Among all the glittering stars of literature, architecture, stage and screen over the years, past recipients of the award have included the Akwesasne Basket Makers and the Manteo Sicilian Marionette Theater

Cookbook Garners TABASCO Community Cookbook First Prize

While I'm on the subject of awards, another honor came our way in the past few months. After having published our first major book, *Good Food Served Right: Traditional Recipes and Food Customs from New York's North Country*, last summer, we were notified in January that it had been chosen as the national first place winner of the 2000 TABASCO Community Cookbook Award. We had entered the competition at the suggestion of the Wimmer Company of Memphis, who publishes only community cookbooks, since they thought our book really met the two chief criteria, that the proceeds from sales go to a charity and that the contents of the book reflect the nature of the community it is from. When the announcement was made by the McIlhenny Company, it was revealed that *Good Food* was the unanimous choice of the panel of food writers and publishers who served as judges of the 550+ entries from all over the nation. One judge said the book "epitomizes the essence of a community cookbook."

The company's press release goes on to say: "Not only is the book filled with a rich history and a great narrative, it is also representative of the local communities of upstate New York. Each section of the book effectively highlights a part of the traditional culture and variety of food customs in this region, and the recipes are a true reflection of the breadth and depth of the local



Using flashlights, buckets and nets, boys search for enough bullheads for supper in a culvert in Norwood, St. Lawrence County, NY. David Duprey Photo/Watertown Daily Times

cuisine." Second place honors went to *Seasons of Santa Fe*, published by Kitchen Angels in Santa Fe, third to *Crescent City Collection: A Taste of New Orleans*, by The Junior League of New Orleans.

Folklorist and home cook Lynn Ekfelt researched and wrote the 25 chapters, each made up of a personal essay about some relevant food event, a brief history of the

community within the region, and selected traditional recipes contributed by families and cooks in each group. The topics vary from wild game and cheese, to church suppers and county fair baking contests. The largest section of the 352 page book is devoted to the surprising diversity of groups, from New England Yankees to Lebanese to African Americans, as well as Old Order Amish and Homesteaders. The book is now available through distribution by Wimmer to bookstores nationally--ask for it to be added to your bookstore!--where it will sell for \$24.95. It is still sold in our local stores and through our website for \$19.95, plus s & h [and sales tax, if applicable]. You can see for yourself at www.tauny.org.

Virtual Exhibit Features Master Artists

With funds from NYSCA, we recently opened a permanent exhibit we call `meet_the_masters@tauny` in our North Country Wall of Fame Gallery. Based upon our nearly-ten years of North Country Heritage Awards, this virtual exhibit contains slide shows of digital images, selected sound bites from audio tapes of interviews,

some video selections, and short bio text, to illustrate the lives and work of the wide variety of artists--storytellers, fiddlers, ethnic musicians, boat builders, farm auctioneers, quilters, for instance--who are featured in the gallery.

"Mounted" in an iMac which has been adapted with a touch screen [also with a mouse], the entire exhibit takes up about 20 square feet of

floor space. Yet it makes real use of our growing archives of historical and contemporary photos, of the professional sound recordings of interviews we have been doing for our radio productions, and of video tape collected from various sources. We will also be able to keep adding pages to the exhibit as new subjects are prepared. We have connected the iMac to a large monitor nearby, in order for small groups to see the exhibit at one time.

Designer Dale Hobson took all of these materials and an idea and really developed it into a major addition for us. We treat it, in his words, as a "local website," with all the usual components, without going online. We may create a simpler version that will be more practical for online use as time goes on.

RVSP Cultural Landmarks Program to Begin

We have recently begun research for a new project to document cultural landmarks in our small towns and neighborhoods all over the North Country. Called the Register of Very Special Places [RVSP], the documentation will lead to an inventory or register of sites that are deemed very important to the lives of people who use them or have known them and would feel a genuine sense of loss if they were to disappear. We plan to publish a small book to describe the project and to help others to become involved. Descriptions of a "Michigan" hot dog stand in Plattsburgh, an Adirondack synagogue, an Art Deco movie palace in Lake Placid, a one room schoolhouse on Grindstone Island in the 1000 Islands, and a four-generation family general store in Croghan are among the profiles that will illustrate how local people can help to identify their own special sites. The book will also contain simple, basic instructions for local community members to begin the documentation process of their own special sites and nomination forms for them to send to us for the Register. It should be ready by late fall for distribution free of charge to local

historians, historical societies, and public libraries in our region and for sale elsewhere.

Borderland Fiddling Festival Welcomes Contest

Our third festival of traditional fiddling music is now scheduled for Saturday, November 10, at St. Lawrence University in Canton. The Borderland Fiddling Festival will follow the same format as last year workshops in musical styles and techniques and in social dance, jams of musicians playing regional fiddling tunes over supper in local restaurants, and an evening concert with a celebrated artist. This year, Pierre Schryer, Canadian Grand Masters Fiddle Champion from Sault St. Marie, Ontario, will be the featured performer. An important addition to the festival this year will be an all-day traditional fiddling contest, with several divisions, cash prizes, and the contest finals as part of the evening concert. We are especially trying to attract fiddler/participants and audience from northern New England, southern Ontario and Quebec, and upstate New York.

Archives Receive Major Gifts

During the course of this past year, both Robert Bethke, Professor of English at the University of Delaware, and Richard Lunt, Professor of Anthropology at SUNY Potsdam, retired from their long teaching careers. Both had accumulated significant collections of audio tapes, photographs, transcripts, and research projects from our region of New York. We are pleased to report that both have contributed their collections to our growing TAUNY Archives. Bob's early work in researching the oral and musical traditions in the northern Adirondacks, especially among woodsmen, resulted in several recordings and publications, including the most significant study of these local traditions ever published, *Adirondack Voices: Woodsmen and Woods Lore*. Dick's collection of nearly 3,000 projects on subjects as diverse as rumrunning during Prohibition to maple sugaring to canoe building, was researched mostly by students

from the region. Their papers, including much of the primary materials they generated, is a major resource for us and others to use as well.

These gifts are a major contribution to our collection and a real incentive to focus our attention on professional collection management and storage. They are also an acknowledgment for people of our region of the need to preserve such materials and a great vote of confidence in TAUNY as a significant repository. We are indeed grateful to Bob and Dick for their gifts, but even moreso, for their dedication to collecting these materials in the North Country.

Traditional Arts of Upstate New York

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OREGON

Oregon Folklife Program/ Oregon Historical Society

Nancy J. Nusz, Leila Childs

Traditional Arts Apprenticeship Program

The 2000-2001 award recipients began their eight-month apprenticeships in September 2000.

This year's recipients are:

Antonio Centurion with Hannah Viera -
Paraguayan Harp (Portland/Cornelius)

Dariush Dolat-shahi with Farbod Sedeh -
Persian Setar (Portland/Beaverton)

Roberta Kirk with Priscilla Blackwolf - Native
American Beaded Outfits (Warm Springs)

Alfred "Bud" Lane III with Lori Brown - Siletz
Baby Baskets (Siletz/Salem)

Adeline Miller with Eileen Spino - Native
American Corn Husk Bags (Warm Springs)

Thuhuong Thi Pham with Cindy Huynh,

Christina Pham, Amanda Phunghoang, Jennifer
Tu, - Vietnamese 16-String Zither
(Portland/Beaverton/Gresham)

Niradone Sanethavong with Sarah-Noy
Bounnavong - Lao Ceremonial Decorations
(Portland)

John Sharp with Dory Howell - How to Gentle
and Train a Wild Horse (Prineville)

Calvin Shillal with Jess Nowland - Native
American Beadwork (Pendleton)

May Xiong with Aimee Xiong - Hmong
Embroidery (Salem/Portland)

The works of the masters and apprentices will be on display at the Governor's Office July 16 - August 31, 2001 and at the Oregon History Center through December 2001.

Folklife Education

We are offering three main services to schools:

1) a roster of 40 traditional artists statewide available to do residencies, after-school classes, assembly performances, cultural events and more; 2) instructional materials on the traditional arts and culture of Oregon communities; and 3) Community Documentation Projects which offer professional development to teachers to lead student fieldwork projects.

Since issuing our education roster in September, we have scheduled eight weeks of residencies, 120 hours of after-school classes, and 11 performances and demonstrations for evening multicultural programs and assemblies at schools. Our most successful program brought two Native artists into a school for five full weeks of residencies. Every student in the school made a talking stick and participated in a drumming circle and storytelling sessions. A local corporation sponsored an assembly performance and evening performance for the community.

After-school programs are where we are seeing the greatest demand for artists, coming in a close-second to parent-sponsored multicultural

programs. We are a community partner to three schools through a 21st Century Community Learning Center grant and are applying as partners with four new school districts this spring.

Artes Tradicionales En La Comunidad

Throughout rural Oregon, Latino communities are influencing every aspect of life, yet few public arts funds go to those communities. The Artes Tradicionales project is a statewide initiative to begin building an infrastructure for Latino arts and culture to enable communities to become more active in arts presenting as well as resource acquisition. In the first eight months of the project, 15 folk arts performances and/or residencies took place in eight rural Latino communities, plans were formulated to implement an annual statewide meeting on arts related topics, and an electronic list serve distributed information about arts events and resources.

Folklife Coordinator Rigoberto Hernandez helped to identify broad issues that affect the way Latino community members participate in art events and access, or do not access, arts resources. In the coming months, the Artes Tradicionales project will work with communities to address these. Some of these issues include:

- Most communities are situated in geographically remote areas.
- Language and culture differences further isolate Latinos from the broader Anglo population.
- There are few, if any, community arts and/or cultural organizations with an infrastructure in place to access arts resources/funding.
- Most rural Latino communities have no physical space where their members can meet to plan or host community arts events.
- There is a leadership drain in Latino communities where the same people are called upon for everything, leaving them

with limited time and energy to develop arts programming.

- Latino youth and adults often want to attend events but do not have transportation.
- Many parents work multiple jobs and are not available to participate in or accompany their children to arts events.
- Women and teenagers in many cases are the childcare providers for their families and can only participate if onsite childcare is available.
- To meet employers' demands, seasonal workers do not get advanced notice of when they will be working or unemployed, limiting their ability to commit to involvement in arts events.

To help address the issue of access to information, the Oregon Arts Commission will be printing its one-page description in Spanish.

Thanks to the National Endowment for the Arts and the Oregon Arts Commission the Folklife Program will continue expanding this project into the next two years.

Voices of the Oregon County: Five National Heritage Fellows

This one-hour radio program recently aired on all of the stations of Oregon Public Broadcasting. It features the state's five National Heritage Fellows: Obo Addy, Eva Castellanoz, Sophie George, Boua Xua Moua, and Duff Severe. Other familiar voices include Bess Lomax Hawes, Joanne Mulcahy, Kim Stafford, Stephen Martin, and Bill Flood. The program was produced by Nancy J. Nusz and Eliza Buck. Barbara Bernstein was the technical producer, engineer and editor. The National Endowment for the Arts, the Oregon Arts Commission and the Oregon Council for the Humanities provided the funding. To receive a copy, send \$6 for postage and handling to Oregon Folklife Program, 1200 SW Park Avenue, Portland, OR 97205. Make checks payable to the Oregon Historical Society and

please indicate CD or cassette tape.

Oregon Folklife Program

Oregon Historical Society
1200 SW Park Avenue, Portland, OR 97205
fax: (503) 221-2035

www.ohs.org/exhibitions/moc/shell.htm

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Leila Childs, Folklife Coordinator

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leilac@ohs.org

Arts for New Immigrants Program / International Refugee Center of Oregon

Laura Marcus

The International Refugee Center of Oregon (IRCO) Arts for New Immigrants Program is happy to be heading into its third year. We are currently finishing a project, *Arts Opening Doors*, that has resulted in two exhibits and related public programs featuring refugee and immigrant traditional arts, as well as four Youth Traditional Arts Classes. We are thrilled to have shared our program with the public for the first time. Our first exhibit ran from December, 2000 – January, 2001, and featured a Turkish calligrapher, Vietnamese silk painter, a Russian Zhostovo style decorative painter, and an Eritrean basket weaver. In conjunction, we presented a Cuban singer/songwriter in concert at the Oregon History Center. Our Spring exhibit features seven women, in honor of Women's History Month: a Persian Miniature artist, an Ethiopian icon painter, a family of Afghani embroiderers, a Togolese seamstress, and a Ukrainian embroiderer. Several of the artists will present demonstrations and a panel discussion at the gallery during the exhibit. The *Arts Opening Doors* project also coordinated four classes in traditional arts for youth: Hmong *pa ndua*, Oromo traditional performing arts, Ukrainian embroidery, and Bosnian folk song.

We hope to make the Youth Traditional Arts Classes a yearly feature of the program, pending funding. *Arts Opening Doors* was funded through the National Endowment for the Arts, the Oregon Arts Commission, and the Regional Arts & Culture Council.

We are embarking on a new project, *In My Country*, which will feature a regular sewing circle that gathers fiber artists from diverse countries to work on their individual projects, exchange stories and information, practice their English, and offer mutual support. The group will co-coordinate an exhibit and public programs based on their work, and will participate in marketing, documentation, and natural resource workshops as part of the project. In addition to these special projects, we are continuing to work with a growing pool of artists from around the world, as they find their way to our door.

International Refugee Center of Oregon (IRCO) Arts for New Immigrants Program

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PENNSYLVANIA

Institute for Cultural Partnerships

Carlos Fernandez , Amy Skillman, Shalom Staub, Sally Van de Water

Too busy to send much but we want to announce a few highlights...

What's Your Name?

The Institute for Cultural Partnerships is pleased to announce the publication of **What's Your Name?** an exciting new study guide with an accompanying recording of 22 traditional dance

tunes, songs and instrumentals from 11 ethnic communities throughout Pennsylvania.

Developed by Amy Skillman and Kate Modic, and written by Amy Davis and Jill Rossiter, this innovative 126-page guide encourages the use of traditional music across the curriculum to teach Language Arts, Communications, Music, Physics, Spanish, Journalism, Geography and Social Studies. **What's Your Name** includes a Student Fieldwork Guide to inspire oral history and folklife collecting in the community. There are also useful tips for teachers interested in identifying and inviting traditional artists into the classroom to work directly with students. The 15 lesson plans are packed with activities (65 in all) that are coded by ethnic community, curricular area and grade level for easy reference. A Glossary of Terms, a Pronunciation Guide and a key to PA education standards make this study guide accessible and easy to use.

Each lesson plan includes a Teacher's Page with background information about the music and the culture of the performers, definitions of key terms used, at least three activities for use in the classroom, suggested assessment tools and strategies, follow-up activities for further learning, additional resources and Student's Page that can be copied and distributed.

Selected topics include:

- Our Home Town
- Songs and Work
- Metaphors of Emotion and Nature
- Pitch and the Physics of Sound
- Interaction Between Cultures
- Censorship of Communication
- Musical Stories
- Everyday Heros

What's Your Name? teachers guide is \$35 with the accompanying CD or \$30 with the cassette version of the recording. To order your copy or learn about additional ICP recordings,

contact the Institute for Cultural Partnerships, 3211 North Front Street, Suite 104, Harrisburg, PA 17110. Call us at 717-238-1770 or visit our website at www.culturalpartnerships.org.

One Day

ICP just premiered its first original theatrical production. Called "One Day," the play was produced in partnership with Common Roads, a Harrisburg-based support group for lesbian, gay, bisexual, transgendered, and questioning youth and their allies. This performance piece is the fruit of a project which aims to create a forum for communities to explore diversity in an engaging fashion. It is based on the real-life experiences of the members of Common Roads and incorporates issues associated with being gay, as well as being bi-racial and Asian in today's high schools.

About two dozen members of Common Roads have participated in writing, producing and performing the production. The play takes place during the space of one day in central Pennsylvania, with scenes in the high school hallway and in a nearby diner. Eight characters (and several extra roles) act and react to issues of sexuality, race, ethnicity and diversity. Through confrontation of stereotypes the characters eventually come to a better understanding of each other.

"One Day" will travel to churches, community centers and schools to present its message of communication and acceptance. After each production, the cast members will work with ICP staff to facilitate a "talk back" session with the audience. Our hope is that these talk back sessions will open the doors for greater communication and even the creation of support networks for high school students facing prejudice and harassment on the basis of being different.

"One Day" has been showcased twice to give prospective hosts an opportunity to view it and

participate in talk back sessions with the actors and crew following the performance. It has met with much enthusiasm and support from communities of faith, public school administrators, and parents and friends of Common Roads members. We are considering the production of a videotape as a way to extend the performance beyond the availability of the student actors (some of whom are heading off to college this fall).

Perhaps one of the most rewarding and unanticipated outcomes of the project has been the way it has empowered the kids - those in the production and those who have attended showcases. They have demonstrated and articulated a new level of confidence in themselves and in their ability to stand up against harassment in the schools.

The project has been funded by generous donations from the Diana, Princess of Wales Foundation, the Greater Harrisburg Foundation, the Gill Foundation, and an anonymous donor. While there is no charge for admission, we hope to receive donations from host sites to help support actors fees, travel and miscellaneous production costs.

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UTAH

Utah Arts Council

Carol Edison, Craig Miller, George Schoemaker

Chase Home Museum Programs

In January 2001, the Folk Arts Program moved back into its permanent home, the newly renovated Chase Home Museum of Utah Folk Arts in Salt Lake City's Liberty Park. In mid-April the museum reopened to the public with a permanent exhibit of folk art from the Utah State Arts Collection. The free exhibit continues weekends during the spring and fall and daily from Memorial Day through Labor Day.

Improvements to the Chase Home Museum included seismic stabilization, repair to the underlying adobe structure, new HVAC systems, a rebuilt porte cochere, extensive landscaping, new paint, refinished floors and upgrades consistent with the Americans with Disabilities Act. A grand opening reception is planned in July to publicly thank all the supporters who made the \$850,000 building renovation possible. That celebration will also kick off our fifteen year old summer evening concert series of folk and ethnic performances held on the front porch and lawn of the Chase Home. This year the Mondays in the Park concerts will run for two months, twice as long as in previous years.

Other plans include creating a virtual tour and archival access on our website for both virtual and real museum visitors and producing a multi-language audio tour of the Chase Home exhibit in time for the 2002 Olympics.

Apprenticeship Projects

The Folk Arts Advisory Panel met on February 10, 2001 to review applications for the thirteenth year of our Folk Arts Apprenticeship Program. The following ten projects were selected for funding:

1. Rios Alex Pacheco (Perry) and Ann Parry Gross (Clearfield) applied to receive funds to teach/learn *Shoshone beadwork*.
2. Don M. Hansen (Tremonton) and Marchelle E. Anderson (Garland) applied to receive funds to teach/learn *saddle making*.
3. Gail Hought (McKinleyville, CA) and Clay Christensen (Lehi) applied to receive funds to teach/learn *rawhide and leather braiding*.
4. Dennis C. Manning (Roosevelt) and Jacob Manning (Roosevelt) applied to receive funds to teach/learn *traditional blacksmithing*.
5. Elizabeth Peterson (South Jordan) and Kirsten Peterson (South Jordan) applied to receive funds to teach/learn *bobbin lace*.

- Malohifo'ou (Sandy), Sosaia Taimani (Salt Lake City), and Lavinia Taimani (Salt Lake City) applied to receive funds to teach/learn *traditional Tongan dancing*.
8. Edin Curic (Salt Lake City) and Majda Baltic (West Valley City), and Ameba Samezic (Salt Lake City) applied to receive funds to teach/learn *traditional Bosnian and Herzegovinian folk dancing*.

Living Traditions Festival

This May marks our sixteenth annual festival, *Living Traditions: A Celebration of Salt Lake's Folk and Ethnic Arts*. We were excited to be able to add a third performance stage and shift our workshop stage to a program co-sponsored

with the Utah Humanities Council. Thanks to these new additions, the number of performing arts presentations will increase by nearly 25%.

Folk Masters at the State Fair

Our summer programming will close in September with Folk Masters, our annual daylong folk festival presented at the Utah State Fair, where we feature recipients of our Ethnic Arts Matching Grants and participants in

the Folk Arts Apprenticeship Project. This event presents artists who demonstrate traditional crafts throughout the day and provide evening performances of music and dance.



The newly renovated Chase Home Museum, Salt Lake City. Photo courtesy of Utah Folk Arts Program.

6. Ine Takenaka (West Jordan) and Judith Iwamoto (South Salt Lake City) applied to receive funds to teach/learn *Japanese origami*.
7. Sela Taufa (Salt Lake City) and Morgan Tu'iniua Malohifo'ou (Sandy), Logan Latu

For more information about the Utah Arts Council Folk Arts Program and our activities, please see our website at www.utahfolkarts.org or contact us at our new/former Chase Home contact numbers: (801) 533-5760 and (801) 533-4202 (fax).

Utah Arts Council

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Utah Heritage Arts Services

Elaine Thatcher

In January, I moved my home and business from Santa Fe, New Mexico, to Logan, Utah. The move has taken a toll on my productivity for several months (getting the house ready to sell, making three trips with stuff, selling the house, etc.), but I'm getting back into the swing of things. Currently, I am completing the writing for a cultural tourism project in Tucson and continue to serve as South Dakota's folk arts coordinator, hoping to build enough good will that when there is a change in governors there will be the chance of creating a state folklorist position funded by the state. Upcoming work includes doing a folk arts marketing workshop in Idaho this summer and spending several weeks in South Dakota doing fieldwork.

I also took a part-time job at Utah State University as Program Coordinator for the Mountain West Center for Regional Studies. The Center administers several scholarships and fellowships and also conducts an annual teachers conference. Now that I am here, we will be doing some regional research that includes folklore along with several other disciplines. I am also planning a radio series on

Latinos in the Mountain West. Thankfully, the schedule is very flexible at the Center, allowing me to take time for consulting in small or large chunks.

My new contact information is below. Most days, I am at the Mountain West Center.

Heritage Arts Services

644 S. 500 East, Logan UT 84321
 (435) 752.5920 voice
 (435) 752.5920 fax (please call first)
 (435) 770.2676 cell (please use only after trying the other numbers or when you know I am traveling)

Mountain West Center for Regional Studies

0735 Old Main Hill, Logan UT 84322-0735
 (435) 797.0299 voice
 (435) 797.3899 fax
elainet@hass.usu.edu

WEST VIRGINIA

The Augusta Heritage Center

Gerry Milnes

Due to financial woes at Davis & Elkins College, the Augusta Heritage Center has been hampered by frozen job positions, which has denied us clerical help, and until recently even a registrar on whom we depend to register our roughly 2,000 program participants. Despite these conditions, the Augusta Workshop Program is strong and solvent. We pushed to get our new catalog written and printed earlier than usual this year, and we look forward to a busy season as our summer staff of about 200, plus volunteers, make the program happen.

This summer's staff includes Alan Jabbour leading a class and lecturing about fiddle music and lore. Loyal Jones of Kentucky will also be involved as will folklorist-musician Mick Maloney. National Heritage Fellows on staff include John Cephias, John Jackson, Melvin

Wine, Bois Sec Ardoin, and Mick Maloney. They are joined by performing stalwarts like fiddler Ralph Blizard, Congolese singer Mabiba Baegne and a host of native Irish musicians and dancers, Louisiana Cajuns, blues and bluegrass

basketry, pysanky, and dozens of others. There are five “theme weeks” offering many genres of music, and dance. We also sponsor concerts, dances, spring and fall programs and a free summer festival in the Elkins City Park. Visit



Master artist Arthur Woods teaching hickory bark chair bottoming to apprentice Nathaniel Krause. Photo credit, Gerry Milnes, Augusta Heritage Center.

legends, and dozens of Appalachian performers and craftsmen. In all, about 200 classes are made available to the public. There will be workshops in folklore, including traditional foodways (barbecue, Cajun, edible plants) traditional languages and dialect (Cajun and Gaelic) and woods lore. Traditional and contemporary crafts are offered. These include numerous fiber arts workshops including African American quilting, hornsmithing, wood engraving, instrument repair, pearl engraving,

our web site at www.augustaheritage.com.

Our Folklife Program is active having approved ten folk art apprenticeships in 1999. We also raised funds and awarded nearly fifty scholarships to deserving workshop students (as nominated by instructors). The release of a new video documentary, “Twisted Laurel,” winds up a three-stage project by the same name. The first stage identified traditional folk artists (twenty-five were involved) that work with or in the

West Virginia woods. In stage two, they were presented through an exhibition of their work. Included were basket makers, musical instrument makers, wood carvers, herbalists, cane carvers, wood turners, furniture makers, a cooper, and a boat builder.

Working with the Mountain Weaver's Guild, a strong local organization with about 60 members, we organized a Local Legacies project for the Library of Congress concerning weaving traditions in the Potomac Highland region. Another current project will result in another video documentary of that area, hopefully to be finished by the end of the year. Our own digital video-editing suite enables us to produce programs at our own pace without the need for huge media grants, and is working out well technically and otherwise. I would be interested in talking with others who are working in this media.

We maintain a retail store to market the 29 CD and cassette recordings and video documentaries we have produced. Other program materials, as well as products that our summer staff has to offer are included. We have a centrally located (on the campus) retail space open to Augusta participants and the public. We handle sales through our web site by mail order, and the new Tamarack Center on the West Virginia Turnpike (a controversial state enterprise) has become a valued customer, stocking (and selling) considerable numbers of our products. Profits here are plowed back into new projects.

The Augusta Collection, our archive, continues to become more significant as numerous West Virginia folk artists that we have documented over the last 28 years, leave us. Nevertheless, despite these losses, the future of traditional folk art is not dim in West Virginia. Our annual October Old-Time Fiddler's Reunion attracts almost more traditional fiddlers and attendees than we can handle in our present site.

Fieldwork continues to be a rewarding endeavor (although finding time to do it gets harder).

The Center more and more becomes a regional clearinghouse for information regarding folk and traditional art. We act as liaisons for numerous regional artists. We search, find and give out contact information many times throughout a normal day. We are constantly asked to speak and/or arrange informal programs for community organizations. We are constantly asked to suggest talent for schools for their "heritage days," a concept that is growing in popularity. We provide copies of archival materials to family members on a regular basis. We host weekly community music sessions attended by dozens of local musicians. We recently started to track the amount of time we commit to these aspects of who we are and what we do. The results are surprising, even to us, and we feel the need to make some kind of decision about how much and how long we can continue doing this without any compensation.

Augusta Heritage Center

Margo Blevin, Gerry Milnes

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WISCONSIN

Independent Folklorist

Janet C. Gilmore

**Photo-text Exhibit of
Southwestern Wisconsin Folklife:**

Through May 2001, I will continue to develop a script for this project, based at Folklore Village Farm in southwestern Wisconsin, and funded through the Wisconsin Humanities Council. The first part of this second phase of the project

began in June 2000 with a four-week field methods course taught by Jim Leary at the University of Wisconsin--Madison. Ten students enrolled, and eight focused their field projects in the southwestern Wisconsin area, with a ninth helping with photography in the region. While the course provided a challengingly short time to initiate fieldwork, follow up, and complete documentation, the students all did well and produced a bounty of documentation which can be used in the exhibit. They also gave short slide presentations of their work one evening at Folklore Village to the people they had interviewed (followed by samplings of foods documented during the fieldwork--catfish jerky, smoked Italian hot pepper pork sausage, red wine, hickory nuts, Norwegian cookies.....). It was a festive event and a fitting end to the class.

Collections in Crisis Indeed:

I started back up on the project in December 2000, with the help of another UW-Madison Folklore Program student, Cassie Chambliss, plodding through the "detritus" of two dozen documentary projects from the past quarter century. The task has been far more challenging than I had expected and has caused me great concern for the well-being of similar publicly-funded projects that we folklorists have produced over the past quarter century during what we might call our adolescent phase of public folklore work. As Barbara Lloyd confirmed recently, most of these projects did not build any archiving plan into them. We are now reaping the consequences of those tight budgets, the hurried work, and short-term planning.

For some projects, all that remains readily accessible is a final production, if even that can be located. I have found three main difficulties in working with documentation from past projects:

- 1.) identifying what documentation exists and where parts of it may be located [often a project's documentary parts are spread among several researchers and institutions, and there is no central index],
- 2.) obtaining access to these materials in order to look through them [sometimes things are packed away in attics and odd places, sometimes the possessors are out of state, can't manage the time to unearth things, or, worst, conceive of the materials as their own--even if produced with public funds--and restrict access or use beyond reasonable restraint], and
- 3.) reviewing the content [especially in the case of audio tape-recordings, even when documentation is available, tape logs are not transcripts, so the tapes must be listened through and portions transcribed before they can be used]. I am anticipating a fourth problem: some trickiness as I seek permissions to use select passages and images from old projects, territorial researchers/photographers, and people who so graciously allowed themselves to be documented in the first place but may have second thoughts. Needless to say, the project has required many more hours than anticipated, so beware ye who tread in this direction!

Fees for Contractors:

In general I am finding that most of my folkloristic contract work continues to be hopelessly underbudgeted, particularly that involving fieldwork or production design. While we experienced contractors try to keep our rates current with the times, the coffers of most granting agencies in particular are declining, and many of the organizations seeking funds are trying to stretch too little in funding sources too far.

For recent work with one organization in the region, the organization accepted a higher fee structure, but grants panel reviewers complained

about the steeper fees, and the project scope was pinched. I ended up "scabbing" on myself again, partly out of loyalty to a director who would accept the new fees and genuinely values the work of experienced folklorists, partly because of my interest in the subject matter. But I still feel bruised by the experience and the realization that, according to the new fee structure and the kind of work you get with an experienced folklorist, the cost of documenting just one person or one event (a stretch of 3 days of work plus expenses) is now over \$1,000. Put that way, how many agencies will be able to afford adequate compensation for contractors? Food for thought!

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**University of Wisconsin:
The Center for the Study of Upper
Midwestern Cultures (CSUMC) /
Folklore Program**

Ruth Olson

CSUMC was created this past fall at the University of Wisconsin-Madison. Our focus is on expressive cultures, languages and the diverse peoples of the Upper Midwest. We are currently planning CSUMC's structure and the programming the Center will undertake in the next few years. The Center's Co-Directors are James P. Leary (also Director of the Folklore Program at UW) and Joseph Salmons (also Director of the Max Kade Institute for German-American Studies at UW).

CSUMC has a strong commitment to outreach as well as research. Future projects will include collaborating with other organizations across the region to sponsor conferences and events that highlight the character of the Upper

Midwest; funding research not only for graduate students and faculty studying the Upper Midwest, but also for independent scholars; developing library, archival, museum and virtual collections across the region; and offering educators and communities support by creating educational products and technical assistance for projects that increase knowledge about the region.

CSUMC was founded as part of NEH's initiative to create ten regional humanities centers across the country. The states to be served by our Center, as determined by NEH's guidelines for the Upper Mississippi Valley region, include Wisconsin, Minnesota, Iowa, Illinois and Missouri. The Upper Peninsula of Michigan, the eastern Dakotas and Ontario and Manitoba are also part of the Upper Midwest, and we plan to include them in the Center's programming.

For more information about CSUMC, please visit our website at: www.wisc.edu/csumc. If you have ideas or concerns you'd like to share, please contact the Center's Assistant Director, Ruth Olson, by email (reolson3@facstaff.wisc.edu) or phone (608/262-7546).

The Folklore Program

Members of the Folklore Program are actively involved with CSUMC in hopes of integrating the training of students and the practice of scholarship with an array of public programs.

In that regard, the Program held a Field School: Documenting Local Cultures in summer 2000, with a focus on the folklife of southwestern Wisconsin. Student field projects concerned a wide range of cultural traditions, including Hmong gardening and medicines, Cornish ghost stories, Yorkshire stone houses and rock walls, Norwegian julebukking and rosemaling, German shrines, Italian foodways, harness racing, decoy carving, fishing and foraging. The course, which culminated in a public

presentation of research to the people who had been documented, involved collaboration with folklorist Janet Gilmore. Transcriptions and images from student fieldwork will figure in a traveling exhibit Gilmore is producing with Folklore Village Farm on the folklife of southwestern Wisconsin.

The Folklore Program added a Practicum in Public Folklore (491) for students who have had Field Methods and the Public Presentation of Folklore (490). This 1-3 credit course, essentially an internship, has given students the opportunity to work on the Wisconsin Arts Board's folk artists website and on the traveling exhibit mentioned above.

For more information on the UW Folklore Program, visit its website:
www.folklore.wisc.edu or contact its director, Jim Leary.

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2001 Public Folklorist Directory

Please check the directory online at www.tapnet.org

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