

Letter from the Editor

Dear Section Members:

It has become a truism that our lives were changed forever on September eleventh, but certainly the response of folklorists to such a crisis can reveal much about our creativity and engagement with moral issues. The Bulletin deadline was September fifteenth; some of the reports that follow reflect the events of the eleventh. We welcome responses to the crisis and its aftermath for our Spring 2002 Bulletin.

This is the second Bulletin to be issued simultaneously in electronic and hard copy form. The electronic version should be available soon after the hard copy is mailed, 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.

This issue includes an updated and expanded Public Folklorists Directory. The directory includes institutions and organizations, independents, and individuals with an interest in public folklore. It is also available online at <http://www.tapnet.org/>. Such lists go out of date rapidly, so we would appreciate notification of any changes or mistakes.

We will continue to issue the Bulletin in electronic and hard copy formats for the foreseeable future. At the moment, the hard copy is sent to section members but the electronic Bulletin is accessible to anyone. There has been discussion on publore and elsewhere of restricting access. I am interested in hearing opinions or proposals on this matter (Tim.Evans@wku.edu).

As always, the success of the Bulletin depends on the time and efforts of section members, and it reflects the varied skills and ideas of public and applied folklorists.

I would like to thank Amber Ridington, Terry Liu, Mark Puryear, Tom Zimmerman, Andrea Graham, Greg Hansen, Betsy Peterson, Erika Brady, Holly Oglesbee, and all contributors for help with the Bulletin. Suggestions for changes or improvements are always welcome. The deadline for the Spring 2002 Bulletin will be March 1, 2002. Contributions can be e-mailed, mailed on a disk, or mailed as 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 and e-mail titles. We also love photos, electronic or hard copy; please submit captions and let us know if you want hard copies back. Be warned that high resolution electronic photos sometimes give us problems. JPEG files at ~200 dpi are optimal.

Submit contributions to: Tim Evans, Programs in Folk Studies, Dept. Of Modern Languages and Intercultural Studies, Western Kentucky University, 1 Big Red Way, Bowling Green, KY 42101. E-mail: Tim.Evans@wku.edu. Phone: (270) 745-5897. FAX: (270) 745-6859.

Tim Evans, Western Kentucky University

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Cover: Los Macondos will be performing at a concert on January 19th at the Landmark on Main Street, Port Washington, NY. Photo by Martha Cooper, Long Island Traditions.

CONVENER'S REPORT

AFS Public Programs Section Co-Convener's Report

By Gregory Hansen

Over the past year, the Public Programs Section has continued to coordinate established projects and develop new programs. Andrea Graham and I would like to thank past conveners Betty Belanus and Terry Liu for establishing a strong foundation for this year's activities and for assisting the new conveners with learning the procedures and organizational structures to coordinate section activities.

Following a proposal by Amy Skillman, the Public Program Section has approved four scholarships for graduate students to attend the 2002 AFS meeting. The awards were made to students who expressed interest in public folklore and demonstrated how they intend to use the resources of the annual conference to advance their professional development. This year's awards were made to Barry Adkins, Mary Lee, Adrienn Mendonca, and Erica Quin-Easter.

Barry Adkins of Western Kentucky University intends to use his training in folklore to work in his community. He plans to use the AFS meeting to discover insights, ideas, and creative ways of working as a public folklorist.

Mary Lee studies at the University of North Carolina in Chapel Hill. Her interests include material culture, vernacular architecture, and immigrant folklore. In addition to presenting a paper on narratives told by women, she will be attending the Folklore and Education's teacher-

workshop and attending AFS panels, forums, and round-table discussion session to further her understanding of public presentations.

Adrienn Mendonca also is a student at the University of North Carolina in Chapel Hill. One of her research interests is centered on ways to use public folklore for creating partnerships and collaborations within and between various communities. The AFS meeting will provide her with opportunities to learn how various folklorists and folklife programs develop collaborative projects and create presentations of traditional knowledge.

Erica Quin-Easter focuses on regional culture in the America and New England Studies Program at the University of Southern Maine. A performer of Slavic music, she is particularly interested in relationships between public performances, cultural identity, and tourism. She is especially interested in gaining insights into these dynamics by meeting folklorists who work within local, state, and federal governmental institutions as well as private-sector organizations.

Christina Barr, Betty Belanus, and Barbara Lau offered their time, talent, and creativity as this year's program committee. The AFS meeting's theme "Partners in Knowledge" will be supported by sessions supported by the Public Programs Section through two forums, a poster session, and a roundtable discussion at the meeting in Anchorage. One of the forums will be held jointly with the Oral History Section, and the events will cover topics ranging from collaboration between academic and public sectors, the development of public programs, the place of folklore in policy making, and the coordination of cross-regional partnerships among folklorists.

ISSUES AND QUERIES

Cultural Policy Research in Progress Fund for Folk Culture

At the Fund for Folk Culture (FFC), we have been working with Laurel Jones and Morrie Warshawski of the Bay Consulting Group (BCG) to survey the range of private support for the folk and traditional arts and investigate opportunities for increased private support in this cultural sector. As many of you know, the research is being conducted on behalf of the National Endowment for the Arts. In planning and shaping the scope of the research, the FFC and BCG have been assisted by NEA staff and an Advisory Committee consisting of the following individuals: Kurt Dewhurst, Executive Director, Michigan State University Museum; Daniel Salcedo, Executive Director, PEOPlink, Inc.; Holly Sidford, Independent Consultant and former Director of Programs at the Wallace-Reader's Digest Fund; and Chris Walker, Director, Community & Economic Development Program, Metro Housing & Communities, The Urban Institute.

Research will result in a working paper summary of findings to be distributed to funders and practitioners in the field. A second publication designed for broader circulation will be produced, with the purpose of promoting the folk and traditional arts. We anticipate the first report to be available by the end of 2001, with the second publication to follow soon thereafter.

Research Components

From the outset, the research has been informed by the assumptions that the field has been hampered by both a lack of institutionalization and a lack of reliable data and information. With this in mind, several research methods have been used to provide an initial sketch of the types of organizations involved in folk arts activity and existing private funding. First, the FFC surveyed its grantees to ascertain the range and type of existing funding sources—both public and private, arts and non-arts related—for the folk and traditional arts (with a response rate of approximately 32%). Complementary custom data searches by the Foundation Center scanned the top 100 foundations ranked by total grant dollars over two time periods (1990-92 and 1997-99) to track grants awarded to folk arts organizations and folk and ethnic arts museums. Queries to Guidestar (www.guidestar.org) enabled us to examine organizational budget size among a cohort of 576 self-identified folk arts organizations.

In addition, telephone interviews were conducted with funders, folklorists, artists, and representatives from service organizations and intermediaries in allied fields to document attitudes about folk arts and traditional culture, perceived barriers of support and opportunities for future involvement. A common core questionnaire was used for all interviews with customized questions added for interviews focusing on specific initiatives or projects as potential examples of successful support or intervention in the field.

All of the principles involved in the research effort

see it as the first step in building reliable data and information for a significant area of cultural activity where little data exists. We also hope the work will point to potential research opportunities in the future that will not only contribute to better understanding and support of the folk and traditional arts but, more generally, to the “unincorporated” or “voluntary” sector of cultural activity (of which the folk arts comprise a significant cohort).

Preliminary Thoughts and Findings

As we begin to shape the reports, everyone involved has been surprised by some of the information gleaned from the data gathering and interviews. While the final documents will explore in more depth the definitive findings and suggestive trends in folk and traditional arts activity, it is worth noting a few of them here.

Funding Activity, Issues of Definition and Data Gathering.

Some of the data gathered questions one of the most basic assumptions of the research—that is, the field of folk and traditional arts is underserved and underfunded by private foundations. While it is clear that the public sector (at the local, state and federal levels) remains a leader in dollars and commitment to the field, the foundations listed in the FFC grantee survey and the Foundation Center data indicate a wide range of private funding activity for folk arts organizations and folk and ethnic arts museums (though museums, no doubt because of organizational size, fare better than most private non-profits). Some of the private funding support is also coming from non-arts funders. More telling is the fact that broad-based private support to date does not translate into prolonged funding commitment. From the surveys and data queries, it is clear that funding is fragmented and scattered, with little evidence of repeat funding. Private foundation support seems

focused more on individual organizations and not on the field or sector per se.

The issue, however, is not solely one of volume or dollar amounts. It is also definitional.

Attempts to gather data according to genre or folklore discipline definitions (as folklorists define it) have proven to be extremely difficult if not futile (unless one sets out to review every foundation annual report to classify grants awarded).

Discussions with Foundation Center, Urban Institute and NASAA staff confirm this problem. Folk arts funding may be classified variously as ethnic arts, historic preservation, performing arts, youth education, community development, job training and the like. In many ways, the different types of classification are indicators of the funders’ (or the persons classifying the data) interests or motives for supporting traditional arts or culture.

This range of existing classification challenges all of us to consider both the social and artistic purposes of folk arts. The point here is that the “folkness” (as folklorists think about it) of funded projects may not be the primary criteria for many funders or practitioners. Rather, the motivation may be to support cultural activity that is rooted in community life, values or aesthetics (a subtle shift in emphasis). If past data classification schemes mask the level of current funding activity for folk arts and traditional culture, they also obscure the level, range and volume of activity already occurring in this sector. People become involved in traditional culture for a range of reasons. It may be time to develop a classification system and way of thinking that more accurately reflects its function and purpose.

Folk Arts Organizations and Implications for the Unincorporated Sector.

In large part, the obstacles that folk arts and traditional culture organizations face are obstacles

most small organizations face. Of the 576 self-identified folk arts organizations listed on Guidestar, 72% have annual budgets of less than \$100,000 (and, given the limitations of data, this does not begin to capture the realm of unincorporated activity).

In keeping with observations about the voluntary sector in the Rand Corporation's recent report for The Pew Charitable Trusts, *The Performing Arts in a New Era*, many of them might also be characterized as serving locally based niche groups or markets. Future investment or activity emerging from the research provides an opportunity to consider the particular issues of service and support for small organizations. What are the resource needs of small organizations? What is an appropriate level of assistance for small organizations that recognizes their essential nature and role in community life without changing them into something they are not (e.g. "bigger and better")? What support systems and intermediary networks are required? And which ones already exist?

For more information about this study, contact Betsy Peterson, Program Director, Fund for Folk Culture, at (505) 984-2534 (bpeterson@folkculture.org); Laurel Jones, Bay Consulting Group, at (415) 681-9450 (laureljns@aol.com) or Morrie Warshawski, at (734) 332-9768 (morriewar@aol.com).

Betsy Peterson,
Fund for Folk Culture

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Grantmakers in the Arts Reader,
Vol.12, No. 2, Summer 2001, Pp.
5-7.

Several months ago on Publore, I queried people about the existence of fellowship and apprenticeship programs in their respective states. At the time, I was surprised by the number of public agency fellowship programs. I was also surprised by the number of folk arts coordinators who felt their agencies were not being responsive to including folk artists in nomination processes. In fact, former and current staff at the Maryland Arts Council were the only ones who felt that folk artists were adequately served by inclusion in a general nominating process, in part because efforts were made to recruit, include and advocate for traditional artists. As we folklorists know, it is that effort that makes all the difference.

The article below confirms some of those observations and yet gives me hope. There are a small but growing number of informed and creative program officers at private foundations who are willing to make the effort to accommodate traditional artists in the fellowship process. Some of them were willing to share their experiences and observations with me in the article below.

As a follow-up note, a consultant for the Bush Foundation (who funds in North Dakota, South Dakota and Minnesota) contacted me after the article appeared to talk about the development of a traditional arts fellowship category. It is their hope to implement such a category within the next two years.

Finding (and Funding) the Immigrant or Traditional Artist: Five Arts Grantmakers

Betsy Peterson

At the annual Grantmakers in the Arts (GIA) conference last fall, a group of twenty or so participants gathered together for a roundtable session devoted to funding individual immigrant

and traditional artists. Organized by staff or board members of the Bush Foundation and the Flintridge Foundation, the roundtable session provided one of the first opportunities for foundation program officers engaged in this type of support to share information and to identify common concerns and strategies to meet them. And, indeed, common concerns and themes did emerge in the discussion.

To be sure, foundations offering support programs that accommodate or target individual traditional and immigrant artists encounter all of the challenges involved in administering any individual artist support program (from legal questions to administrative capacity), but they also grapple with the challenges of bringing new considerations (unfamiliar artistic traditions, diverse definitions of creativity, and diverse notions about the role of the artist) into the missions and administrative processes of their foundations.

The following profile expands on the roundtable discussion by looking at the common concerns and varied programmatic strategies developed by foundations working in this area. In preparing the article, program officers from several foundations offering such programs were interviewed further. As a group, they offer a menu of creative strategies for foundations to consider.

Access

In a world that is increasingly interconnected, everything seems to come down to access - access to resources, access to information, access to expertise. Many foundation programs that offer support to immigrant and traditional artists have addressed concerns about artists' access to their resources. In some cases, explicit efforts to reach a more diverse population of artists and artistic traditions were responses to changes in a foundation's mission or to a program evaluation.

An evaluation of the Bush Artist Fellowships Program in 1995-96 encouraged the Bush Foundation to adopt a more flexible application and process to accommodate studio crafts and traditional arts. The Creative Work Fund (a joint fund of the Columbia Foundation, Evelyn and Walter Haas, Jr. Fund, Miriam and Peter Haas Fund, and Walter and Elise Haas Fund) which offers support to artists for the creation of work in collaboration with private nonprofits, developed a separate category for traditional arts in response both to a change in one of the contributing foundations' missions that stressed service to culturally diverse communities and also to a program evaluation that singled out emerging artists and traditional artists (particularly from newcomer communities) as groups that were not well served through the funding process.

Separate categories or expanded definitions?

Considering the approaches of the Bush Foundation and the Creative Work Fund pinpoints what is perhaps the central question involved in providing support for traditional or immigrant artists: Do you create a separate category for traditional or newcomer arts and run the risk of marginalizing them, or do you include them in existing program categories and run the risk of creating an uneven playing field? The variety of approaches indicates that there are no right answers. The Bush and Jerome foundations, both of which have revised their existing application process to accommodate a greater range of artistic traditions, note an increase in applications from traditional and immigrant artists in existing categories. Both indicate, however, that the number of such artists who make it to final rounds or become fellows is low.

In contrast, Melissa Franklin, director of the Pew Fellowships in the Arts, noted that a separate folk arts category was created in 2000, the ninth year

of the program, in part, because folk artists were not making it to the final round. She says, "We always included traditional arts, defining it in broad terms. Some folk artists were funded, but it was always a struggle. We finally said, 'Let's try another way.'" Frances Phillips, talking about her experience with the Creative Work Fund, concurred, "Traditional artists simply did not make it into the final rounds."

While the two contrasting approaches seem to point to a clear-cut "either/or" choice, questions of access and program design are more subtle and complex. While organizational priorities, commitment, and willingness to take risk come into play when considering ways to accommodate unfamiliar artistic traditions, the question is not only one of marginalization or mainstreaming. Access is a two-way street. While artists deserve greater access to resources, foundations need access to the artists and to the knowledge and expertise to adjudicate the work. Where do you find traditional or immigrant artists? What constitutes their community and audience? Who are their peers? How do you judge the work?

Questions Determine Answers

The truism - how you ask the question defines the answer - applies to any funding application process. Virtually every program officer interviewed for this article modified the usual application process and requirements to some degree. While some changes aim to make applications more streamlined and user-friendly, others require some rethinking of the creative process and the role of the artist.

Fellowship programs for individual artists have often been seen as mechanisms that allow the artist to "buy time" to create. The moment or place for creativity is sometimes seen as distinct and apart from performance. Rooted in the late

nineteenth century, western Romantic notions of art and the artist's role equate the act of creation with individual genius, experimentation, newness, or breaking tradition - hardly attributes one thinks of when considering traditional arts or non-western artistic traditions such as Chinese opera or Lao textiles. Recognizing that fellowship programs for individual artists often favor or value experimentation and newness over other aspects of the creative process, several programs have developed applications accounting for these differences, in ways that try to accept other cultural traditions on their own terms. Frances Phillips noted that guidelines for the Creative Work Fund were modified to downplay the emphasis on "the new" and to soften the automatic association of artistic excellence with experimentation.

Other program officers talked about modifications that focus on the learning process and the relationship to a community. Julie Dalglish, director of the Bush Artist Fellowships, observed, "In the traditional arts, art is more integral to day-to-day life. It is not so much about funding the individual but how the individual works in the community." At the Pew Fellowships in the Arts, application questions were changed to probe the artist's relationship to a community and a tradition. As part of the application for the Durfee Foundation's Master Musician Fellowship Program (designed to serve virtuoso musicians working in non-notated musical traditions and to support apprenticeships between masters and their chosen apprentices), artists are asked to discuss their training and teaching experience. Claire Peeps, executive director, explains further, "We also make site visits. It's important to see the teaching relationship in context. We want to know where the artists see the future of their music. Who do they see as the future masters, carrying

on the tradition? I do not presume to know the answer."

Getting the Word Out and the Applications In

Adjustments in program design and application processes also extend to publicity and methods of identifying appropriate applicants. When asked how they found traditional and immigrant artists, every funder commented on the importance of networks. Claire Peeps remarked, "Networks are critical. Make sure you have a network of people who really know the traditions and cultures into which you are entering." Such comments echo the experience of folk arts organizations and folk arts programs housed at state arts agencies, many of which have operated apprenticeship programs for several years and rely on contacts in myriad cultural communities to identify artists.

For the Pew Fellowships in the Arts, artists were reached by relying upon the extensive, long-term networks cultivated by the Philadelphia Folklore Project, a folk arts private nonprofit organization. Melissa Franklin notes, "Our relationship with PFP was critical. We would not have reached artists otherwise." In designing programs and building networks, Pew and others turned to what were sometimes new contacts and resources. Some consulted with the Folk Arts Program at the NEA and the Fund for Folk Culture. Others looked to state arts agencies, ethnic service organizations, locally-based ethnomusicologists and folklorists, knowledgeable presenters and curators, and other individuals well-versed in particular traditions.

While knowing what to ask and who to ask for help is critical to reaching traditional and immigrant artists, it is still only a first step. Barriers of race and class exist and are sometimes compounded by barriers of language. Claire Peeps says, "By and large, we are dealing with people who live

outside the mainstream and face economic or language barriers." Anticipating that the artists will have problems navigating the application process, several programs tried working with intermediary organizations (such as Pew's relationship with the Philadelphia Folklore Project) or developing a nomination process. The Creative Work Fund, now in the throes of its first round, decided to enlist the aid of six knowledgeable people to nominate and work with artists throughout the duration of the application process. The Durfee Foundation relied on a network of over fifteen nominators for the first two rounds of the Master Musician Fellowships but has now moved to an open application process. While she still relies informally on a network of nominators and supporters to assist applicants, Claire Peeps now feels more comfortable with the process and confident that the demand is strong and the pool of qualified applicants sufficiently broad and deep.

Rethinking the Panel

As is now apparent, the real meaning of access and its ramifications extend throughout the entire fellowship process. Gaining access to knowledge and expertise also necessitates rethinking the panel review process and panelist composition. Fear of the unknown, concerns about quality, and a lack of familiarity with a vast range of artistic expression are often cited as obstacles that prevent full and reasoned consideration of immigrant or traditional artists. Being ill-equipped to adjudicate unfamiliar artistic traditions, however, can become the basis for repeated (if unintended) exclusion.

Julie Dagleish noted that changing the composition of their panels to include broader expertise has been "the most important change." She added that while there were still few traditional arts fellows, there are now increased numbers of crafts fellows.

"While most applications still come from studio artists, we see changes now in the artists chosen as finalists, and in who panelists stop to look at in the first rounds of review." At Pew, preliminary discipline panels send nominations to a final panel that includes representatives of disciplines in the final round. In 2000, traditional arts finalists vied with nominees in painting and script works for twelve fellowships. Of the final twelve, seven were traditional artists representing artistic traditions as diverse as klezmer music, Afro-Cuban drumming, steel pan instrument making, Haitian painting, and Irish traditional music. From Melissa Franklin's perspective, however, folk arts specialists did not function as apologists. "The fear about quality was unfounded. The [folk arts] category was so strong and the art was of such high quality, everything else was icing on the cake. The folk arts specialists informed the discussion and made it richer, but the art came first."

A Final Word about Flexibility

In his letters, the poet John Keats speaks about negative capability as an ability to live with uncertainty and the unknown, something shared by all of the fellowship programs involving traditional and immigrant artists. In tackling the challenge of access and trying to reach artists not well-served heretofore, successful programs are ones that have recognized programmatic blind spots, have anticipated potential obstacles along the way, and have been willing to try something new. The Flintridge Foundation, for instance, has struggled with a folk arts fellowship category in the past, and recently decided to put the category on hiatus pending further study. According to Pam Wolkoff, "The board and staff realized that program design, networking, and artist outreach were complex questions requiring further planning. If we take this on, we need to do it right."

Doing it right requires something as unscientific as a commitment to flexibility and follow through, and a delight in learning new things. Those who are designing and honing their programs deserve the last word here. When asked what she has learned from the experience, Frances Phillips laughed, "I knew I didn't know much when I started, but now I really know I don't know much. I was intrigued when I started, but now I'm more intrigued." At the Durfee Foundation, site visits with master and apprentice artists have proved to be so instructive that the foundation is considering visits in their other programs. At Pew, redesign of the application questions coupled with some of the traditional artists' responses have made the staff rethink parts of the whole application process. Questions regarding the artists' relationship to a community or artistic tradition, for instance, are now topics "we feel we should ask all of our artists. All artists work within particular traditions, and knowing how they see themselves in that context is very useful....The whole idea that there are folk arts over here and the rest of the arts over there helps no one. There is more that we share in common than not."

Elizabeth E. Peterson is program director, the Fund for Folk Culture.

The Internship Process: Closing Thoughts from Cassie Chambliss, Intern with Independent Folklorist Janet Gilmore

Submitted by Janet Gilmore

From January into Fall 2001, I had the good fortune of working on the exhibit process with a graduate student intern from the University of Wisconsin--Madison Folklore and African Studies programs. Cassie Chambliss just began

the doctoral program in Folklore at Indiana University this fall.

She was interested in gaining some hands-on experience with a public folklore production. I enjoyed having her work with me during one of the more solitary phases of the project, as I combed through old project documentation, transcribed texts from tapes or otherwise converted written and electronic texts to the exhibit format, and organized texts into thematic groupings and a preliminary script. She helped locate and transcribe material in the "Black Settlers" archival collection at the State Historical Society, and then did a bit of follow-up interviewing and document preparation with members of the Cheyenne Valley African-American settlement in Vernon County. She attended meetings with a number of the consultants, reviewed the script herself, and reviewed the other consultants' reviews of the script. Besides providing another perspective and accomplishing various footwork, she forced me to articulate cohesively the project's history and goals, the exhibit development process, design principles, and intended audience, the nature of collaborating with consultants and non-profit organizations, basically, the ins and outs of this kind of project. Since I was curious, I asked her about her experience working with a folklorist outside of the academic environment. She responded with two dense pages of interesting comments that I found gratifying and that I think those of you out there who straddle different worlds (or might be inclined to straddle more) might find illuminating or validating. So, with Cassie's permission, here are lengthy excerpts from her "Closing Thoughts" regarding her internship, sponsored through Folklore 491 at UW--Madison:

"I have learned far more from this experience than

has probably been evident in my...contributions....I take for granted now ideas that were absolutely novel to me when I first met...about the project. It was a real shift in perspective to think about the creations of a researcher...not being limited to the typical academic prose publications and lectures that had filled most of my experience in folklore. That was probably my first jolt...hearing you describe your goals and concerns in creating the exhibit.

My work has so far been dealing with...somebody else's words and writing them to death with my own. Hearing your aim to keep your voice in the background while allowing the people themselves to articulate their views...introduced me to a whole new direction in folkloristic work.

"Since I've had to...come back to...this project several times...it's all bubbled through in a...process of deepening thinking and understanding about what folklorists can do and what parts...feel most consonant with my hopes for my own work. I know you've wondered about the wisdom of designing a rather elaborate project-planning apparatus and an exhibit of this scope, but that has certainly helped me to see so many more facets of folklore work than I might have with a more modest project of more limited involvement. Your choice of consultants seems to reflect the fundamental areas of concern in producing any exhibit....I've found it interesting to see the kinds of people you chose to give their perspectives to the project. It seems that a team approach, even if you're alone and it has to be internalized, can be synergistic. At the same time, I've gotten a sense of how much you draw on your past experiences with the individuals and organizations in the area, mostly removed from the university. It's been fantastic to see the enthusiasm people have for this work and its goals. "It was valuable even just listening to you and Andrea

[Christofferson of State Historical Museum, former Wisconsin Folk Museum Board President] talk about...various characters and relationships between agencies. This is a world that students don't necessarily see at all in their exposure to the social and bureaucratic processes of departments in huge institutions....The skills of writing grant proposals and becoming familiar with/to granting agencies are probably similar, but I think it's valuable for students to get a sense of doing those things both in and outside the university system. Since I did the financial records for the African Studies Program and WARA for a while, I know that the people doing the work for certain projects had no role in securing funding, managing the budget, or doing the paperwork. Somehow the money isn't as real as it is when you're solely responsible for all aspects of the record keeping, work, accountability, etc. The bureaucratic and social and political dimensions of your work demand as much savvy and skill and discipline as the intellectual dimensions, similar to what professors do but without the safety net of an appointment or department resources. There's really a whole world of networks and resources out there that any folklorist (student or otherwise) needs to become familiar with in whatever area she's in.

"In terms of the academic/public folklore issue, students can see from this kind of internship that folklorists working in academic departments and those working on their own or through smaller agencies really don't have to work in isolation from each other and can complement each other in a lot of ways....mostly because of the basically good relationships...in the Madison area...and because most of you seem to do both independent work and university work at times. Perhaps even more important than that, however, is seeing the kinds of thinking that have to go into communicating with the public about folklore

practices. Designing an exhibit or curriculum materials draws on all the theoretical ideas addressed in classroom courses, but it doesn't let the folklorist hide in journals that never reach the people whose lives are being theorized....[Participating] in a project like yours...can also contribute a lot to a student's developing professional sense of self, something like working without the training wheels that seem to be in place when you write a term paper for an audience of one.

"And I'll just reiterate how wonderful it's been...to see the range of possibilities for creative work in public folklore projects. I really do enjoy academic writing...but looking at a body of text and imagining what might be done with it on a panel is really exciting, even more exciting to think of ways to bring it to particular audiences in programming/curriculum development. Those kinds of projects can satisfy creative energies that academic writing can't, and I always thought it would take a museum degree or an education degree to do that kind of thing. Now it seems like I could cultivate those skills as well as branch out as opportunities arise, working with specialists when possible....It's great to think that projects could be developed just about anywhere if a person is clever about planning and getting support. With the academic job market as it is, and the wide range of departments a folklorist could end up working in, even those who never intend to go outside of universities should know what else is out there to fulfill their various needs. "So...your experience and involvement in the folklore and folklore-related professional communities outside of the university are a terrific resource for overseeing an internship, whether you're working in a classroom or doing contract work elsewhere. Seeing you "in action" ...has been the best part of the whole experience, though, from hearing your perspectives on questions of

who "owns" the recorded materials to seeing how you grapple with aligning your vision with that of your "patron," and even passing comments about things like doing taxes and keeping your work organized have been instructive. All of this will come up for me in future projects, and while I certainly don't know how to solve all those problems at least I won't be surprised when they do come up and I've had this opportunity to think about them. A lot of these questions came up in the Public Folklore course...but then they were largely hypothetical, so the two courses together have offered a substantial context for thinking about such issues and seeing how one folklorist approaches them.

"...doing this internship has definitely shaped my thinking about my work in a significant way, and I feel very fortunate to have been able to see you at work."

Thanks, Cassie, for your articulations. It is rare to get such a written review of a student's educational experience. I have been fortunate indeed to have worked with so observant and enthusiastic an intern!

Janet C. Gilmore, Independent Folklorist
209 S. 4th Street
Mt. Horeb, WI 53572
(608) 437-4816
jgilmore@facstaff.wisc.edu

ANNOUNCEMENTS

EMPLOYMENT

Louisiana Regional Folklorist Position at Louisiana State University in Baton Rouge.

RESEARCH ASSOCIATE 4

(Regional Folklorist for Louisiana's Florida Parishes, Mississippi River Road, and Eastern Acadiana Region) LSU Department of Geography and Anthropology.

The Department of Geography and Anthropology has a Research Associate 4 position available that will serve as a Regional Folklorist, a twelve-month, full-time, non-tenure track, academic contract position with part-time teaching status renewed annually for a joint program of Louisiana State University Department of Geography and Anthropology in Baton Rouge and the Louisiana Division of the Arts Folklife Program.

Responsibilities:

The Regional Folklorist will provide folklife documentation for one of five regions in Louisiana to support cultural tourism and community programming. This region includes Louisiana's Florida Parishes, parishes along the Mississippi River north of New Orleans to West Feliciana, and the eastern Acadiana region. Most of the region is rural, but includes the city of Baton Rouge and the towns of Hammond, Thibodaux, and Houma. Specializations open. Departmental specializations include the oral and musical traditions of this culturally complex (French Creole- and Anglo-based) region, material culture (folk architecture, space and place), performance and creolization. More information on the program

is online see our website at:

http://www.crt.state.la.us/folklife/main_reg_folk_program.html.

The Regional Folklorist will define research priorities and objectives within the context of documenting folk traditions and providing technical assistance to community groups regarding folklife programming. We are looking for a team player who will increase folklife participation in cultural tourism efforts across the state.

More specifically, duties will be to:

- conduct fieldwork and provide information about folk artists to the statewide database,
- provide statewide services for the program such as developing technical assistance fliers,
- conduct workshops and/or field schools for the general public,
- attend one annual planning meeting and quarterly interim meetings in Baton Rouge,
- attend at least one approved, professional development conference per year,
- submit an annual report and monthly interim reports to the Louisiana Folklife Program,
- assist university in seeking non-state funds for projects and programming,
- archive fieldwork from the region for deposit in the university archives,
- actively participate in the multidisciplinary LSU folklife program,
- teach one university course per year,
- conduct site visits for the Division of the Arts apprenticeship grants, and
- supervise graduate assistants.

Required Qualifications:

Master's of Arts/Science Degree in cultural anthropology, folklore, or related disciplines; possess good writing and speaking skills; ability to travel within the assigned region of the state. Additional Qualifications Desired: Ph.D. degree; experience performing fieldwork; experience with still photography and sound recording; some experience with work in the public sector; computer skills and the ability to organize independent research, write reports, manage a budget, and work with community groups and university faculty and staff.

Salary:

Minimum salary is \$32,000 annually plus benefits package (health and retirement) and travel allowance for fieldwork and professional development. The Folklorist will follow the University's annual and sick leave policy and will observe the university calendar for holidays.

Review begins October 5, 2001 with a deadline of October 31, 2001, or until candidate is selected.

Send a letter of interest that addresses qualifications and specifies computer literacy, a resumé, three references (with phone numbers), and samples of previous work (audio-visual and printed products, grant applications, non-academic publications) to: Maida Owens, Louisiana Folklife Program, P.O. Box 44247, Louisiana State University, Ref: Log #0365, Baton Rouge, LA 70804. (225) 342-8180. Women, minorities, and individuals with disabilities are encouraged to apply.

For more information, contact Maida Owens (e-mail: mowens@crt.state.la.us) or Dr. Jay Edwards, Committee Chair (e-mail: gaedwa@lsu.edu), LSU Dept of Geography and Anthropology, Phone: (225) 578-5942.

LSU IS AN EQUAL OPPORTUNITY/EQUAL ACCESS EMPLOYER

University of Wisconsin-Madison - Interdisciplinary Faculty Positions in The Expressive Culture and Diversity of The USA's Upper Midwest

The University of Wisconsin-Madison has created a cluster of three interdisciplinary faculty positions concerned with the traditional expressive culture or folklore of the Upper Midwest's diverse peoples. Positions will be affiliated with the Center for the Study of Upper Midwestern Cultures (www.wisc.edu/csumc), the Folklore Program (www.folklore.wisc.edu), and allied departments. The aim of the cluster is to foster innovative, sophisticated, and collaborative research, teaching, and outreach

We welcome candidates with diverse theoretical orientations and topical foci. Areas of focus could include but are not limited to: the evolving practices of verbal, musical, customary, and material cultural expressions by several of the region's varied American Indian, African American, Asian American, European American, and Hispanic American peoples; their relationships to respective homelands and diasporas; and the documentation, maintenance, revival, representation, even invention of their "traditions" by activists, artists, educators, entrepreneurs, communities, and states.

Successful candidates will use the cluster structure as a catalyst for collaborative research; maintain their own independent research programs; advise students; teach at both the undergraduate and graduate levels; develop new courses if

appropriate; participate in the governance of the Center for the Study of Upper Midwestern Cultures and their respective departments, programs, colleges, and/or the University. Successful candidates will also be experienced in and committed to the presentation of cultural research to the public through such modes as school curricula, festivals, media productions, museum exhibits, technical assistance workshops, and community-oriented archives.

Appointments will be made at the level of assistant professor or a higher rank if qualifications warrant. The candidates' tenure homes will be established in one or more departments appropriate to his/her background.

Required: Ph.D. in a humanities discipline such as Folklore, Cultural Anthropology, Cultural Geography, Languages and Linguistics, Ethnic Studies, and Ethnomusicology. For a tenured position, a demonstrable record of excellence in research, teaching, and service is required.

Applications should include a CV and a statement describing research, teaching, and outreach interests, accomplishments, and direction, as related to the description above. Names and contact information for three references should also be included. Materials should be sent to:

James P. Leary and Joseph Salmons
Co-Directors, Center for the Study of Upper
Midwestern Cultures
Max Kade Institute
University of Wisconsin-Madison
901 University Bay Drive
Madison, Wisconsin 53706

Deadline to insure full consideration is November 15, 2001.

Unless confidentiality is requested in writing, information regarding the applicants must be released upon request. Finalists cannot be guaranteed confidentiality.

The University of Wisconsin-Madison is an Equal Opportunity and Affirmative Action employer.

PROGRAM / AGENCY REPORTS

NATIONAL

American Folklife Center Library of Congress

James Hardin

September 11, 2001, Documentary Project

The American Folklife Center at the Library of Congress has called upon folklorists across the nation to document on audio tape the thoughts and feelings expressed by average citizens following the tragic events of September 11, 2001. These recordings and supporting documentary materials will become part of the Center's Archive of Folk Culture.

The new project has a historical precedent. On December 9, 1941, folklorist Alan Lomax, who was serving as the head of the Folk Archive, sent an urgent message to folklorists around the United States to collect "person on the street" reactions to the bombing of Pearl Harbor and the declaration of war by the United States. Recordings were made in all parts of the country in which people expressed their immediate reactions to this cataclysmic event. Interviews were conducted with shoemakers, electricians, janitors, oilmen, cab drivers, housewives, students, soldiers, and physicians.

Sixty years later the Folklife Center hopes to preserve the recorded voices of many Americans from around the country at this time of national mourning and crisis.

Community Heritage Poster Project

In cooperation with the Rural School and Community Trust, and with support from the U.S. Department of Education, the American Folklife Center has produced a poster entitled "Explore Your Community," designed for middle school and high school students. The poster encourages students to learn more about their own communities by engaging in documentation projects. On the back of the poster are suggestions for heritage studies and community projects, such as interviewing friends and classmates about school-related traditions and developing a walking tour of a historic neighborhood. The folklife-in-education poster is free of charge and available from the Library of Congress, American Folklife Center, 101 Independence Avenue, SE, Washington, D.C. 20003. Email folklife@loc.gov.

Living Lore:

The Legacy of Benjamin A. Botkin.

A Hundredth-Anniversary Celebration

The American Folklife Center will present two days of public events, November 15-16, in celebration of the hundredth anniversary of the birth of folklorist Benjamin A. Botkin, who served as head of the Archive of Folk Song at the Library of Congress from 1942 to 1945. All events will be held in the Library's Thomas Jefferson Building, and are free of charge and open to the public. The program is presented in co-sponsorship with the Center for the Book and the Music Division of the Library of Congress, the National Council for the Traditional Arts, and the New York Folklore Society, with support from the National Endowment for the Arts. There will be live performances featuring Washington, D.C., musicians, and panel discussions on Botkin's career as author, scholar, folklore editor for the

Federal Writers' Project, and chairman of the Joint Committee on Folk Arts for the Works Progress Administration.

Benjamin A. Botkin (1901-1975) was a pioneering folklorist who focused attention on newly emerging aspects of folklore in modern life. At a time when other scholars viewed modernity as something that contaminates and destroys tradition, Botkin moved away from the concept of folklore as a collection of relics on the brink of extinction and embraced the idea that people are always creating folklore around their collective experiences. Called the father of public sector folklore, Botkin's best known book is *A Treasury of American Folklore* (1944).

Homegrown Concert Series

"Homegrown: The Music of America" is the title of a new concert series of traditional music and dance drawn from communities across the United States. Beginning in October, "Homegrown" revives a Library tradition of folk music presentations that dates to the 1940s, when Alan Lomax presented the Golden Gate Quartet in the Library's Coolidge Auditorium. Following several concerts this fall, the new outdoor series will resume for the warm weather months of May to September. "We will be working with federal and state folklorists, and other professionals from associated fields, to identify performing groups noted for their excellence in presenting authentic community-based musical traditions," said Peggy Bulger, director of the American Folklife Center.

The first performance is by Eddie Pennington, a thumb picking guitarist from Kentucky who was recently named a National Heritage Fellow by the National Endowment of the Arts. The complex guitar-picking style known as thumb picking was born in a particular area of western Kentucky, Muhlenburg County. Eddie Pennington, the son of

a coal miner, learned to play guitar from Mose Rager, but he stayed home in Princeton, Kentucky, to become a county coroner and funeral director.

Ethnographic Thesaurus Wins Grant

The American Folklore Society (AFS), in collaboration with the American Folklife Center (AFC) at the Library of Congress and George Mason University, has received a National Endowment for the Humanities Chairman's grant in the amount of \$30,000 for the developmental phase of an ethnographic thesaurus. The thesaurus project evolved from an ongoing discussion that began in the 1980s within the Archives and Libraries Section of the AFS. During the past two years, a working group of folklorists, ethnomusicologists, and information scholars met three times at the Library of Congress to develop a plan of action.

An ethnographic thesaurus will serve research and access needs for the fields of folklore, ethnomusicology, and anthropology. It will establish consistent terminology to describe traditional materials located in a wide variety of archival settings, whether they be in small private collections, local libraries, or large repositories such as the Archive of Folk Culture at the Library of Congress.

The group is currently working with an already-existing limited-circulation proto-thesaurus of about five thousand terms, augmented further by list of terms being used by various ethnographic archives. This proto-thesaurus, made up largely of terms taken from the Folklore Section of the MLA International Bibliography, has already been a reference source for a number of scholars and ethnographic archives.

The project directors for the grant are Catherine

H. Kerst and Michael Taft, both of the AFC. George Mason's University Librarian, John G. Zenelis, is contributing a controlled-access work space, laptop computer, Internet access, and other library services for the project worker; and George Mason professor Peggy Yocom will serve as project supervisor.

Veterans History Project

Launch on November 7

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 to develop selected online presentations of the collection 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.

A staff is now in place to manage the project, which is being directed by Ellen McCulloh-Lovell, and major grant support is expected from a private organization. On November 7, the Library of Congress will host a reception in the Great Hall for veterans' service organizations and many other invited guests. Guidelines for public participation and other useful materials for documentarians are available on the Center's Web site (www.loc.gov/folklife/vets/).

American Folklife Center & Archive of Folk Culture

Library of Congress
101 Independence Avenue, SE
Washington, D.C. 20540-4610
www.lcweb.loc.gov/folklife/

James Hardin, Editor
(202) 707-1744
jhar@loc.gov

The Fund for Folk Culture

Betsy Peterson

Partnerships in Local Culture

The Fund for Folk Culture completed the second round of one of its newest and most ambitious programs, *Partnerships in Local Culture: Building Assets through Cultural Traditions*, which is supported by a grant from the Ford Foundation. This national program supports projects that test economic development and community asset strategies that embrace and strengthen local cultures in rural areas of the United States. In this program, members of the National Association of Development Associations (NADO) were partnered with regional cultural entities. The remarkable and diverse nature of the partnering makes for interesting reading. Included here are brief descriptions of the funded projects from the second round:

The Catskill Watershed Corporation, Margaretville, New York, is partnering with the Catskill Mountain Crafts Collective, Inc. and the Catskill Center for Conservation and Development, to extend professional marketing and outreach services to Catskill artisans.

The Eastern Oklahoma Development District, Muskogee, Oklahoma, is developing and implementing marketing plans for two earned income initiatives at the Cherokee Heritage Center—Cherokee Heritage Pottery and Cherokee Heritage Arts.

The Franklin County Community Development

Corporation, Greenfield, Massachusetts, will continue the Urban Agriculture Project, in collaboration with *Nuestras Raices*, a grassroots community development organization that serves the Puerto Rican community in Holyoke, Massachusetts.

The IDA-ORE Planning & Development Association, Inc., Boise, Idaho, is forming a Hispanic Business Training Center that will focus on the Hispanic community's need to bridge the cultural differences of business formation – the Center is supported through the partnership efforts of IDA-ORE, the Hispanic Business Association, and the Hispanic Cultural Center of Idaho to develop a culturally-based Hispanic marketplace event (similar to Spanish Market in Santa Fe).

Mississippi Cultural Crossroads, Port Gibson, Mississippi, is developing a training program for apprentice quilters to enhance earned income opportunities for both low-income women and women with no incomes – the business and management aspects of the training program are being developed in cooperation with the Craftsmen's Guild of Mississippi, a well-established statewide service organization devoted to the marketing and promotion of traditional arts products in Mississippi.

The New Bedford Economic Development Council, New Bedford, Massachusetts, is producing and marketing a series of exhibitions and public programs introducing traditional arts and crafts created by local ethnic artists (such as Portuguese, Cape Verdean and Wampanoag) to both tourists and to the local community – the programs are coordinated by ArtWorks!, a gallery located in New Bedford's historic district, that is itself part of a larger downtown revitalization effort focusing upon arts-related economic activities. Participating craftspeople and artists will also

participate in an accompanying series of professional development and small business management workshops conducted by the project's two partners.

The North Central New Mexico Economic Development District (NCNMEDD), in Santa Fe, New Mexico is partnering two separate but similar projects, both are to create websites and internet marketing programs—the first is for the Poeh Cultural Center at Pojoaque Pueblo that will feature works for sale on the internet by artists from surrounding Pueblos and by others to provide revenue for the artists and the Poeh cultural facilities; the other, partnering with New Mexico CultureNet, will benefit those Native American artists and craftspeople who are vendors in the well-known and long-standing Portal Program at the Palace of the Governors in Santa Fe. The Museum of New Mexico (responsible for the management of the Portal Program) is the other cultural partner in this project.

The Northern Forest Center, Concord, New Hampshire for *Heritage NetWorks*, to sponsor a series of gatherings and web forums designed to link economic, environmental, and cultural sectors that are involved in crafting economic strategies based on the region's forest-based heritage and culture with partners the Quebec Labrador Foundation, Friends of the North Country, Northern Forest Heritage Park, and Mountain Counties Heritage, Inc.

The Southeast Nebraska Development District, Lincoln, Nebraska, for the development of a two-pronged collaborative partnership that seeks to, 1) document the occupational history and culture associated with the orchard and fruit agriculture business along the Missouri River bluffs area of Southeast Nebraska and, 2) form a resource-

linked fruit cooperative that will support sustained alternative crop development and enhance heritage tourism in the region. Collaborating organizations in the effort include the Brownville Fine Arts Association, the Brownville Historical Society, the Nebraska State Historical Society, the Nebraska Cooperative Development Center, the Nemaha County Development Alliance, and the Southeast Nebraska Alternative Crop Association.

An important component of the *Partnerships in Local Culture* program is the series of convenings the Fund will sponsor for the grantees. Each convening will cover topics of express interest to particular cohorts of grantees. The first in this series took place in September. This specific meeting was with five grantee partnerships on the subject of e-commerce. The next one scheduled will be with eight grantee partnerships around professional development issues for artists to better manage their careers.

California Traditional Arts Advancement Program

In August, Round Two of the Fund's *California Traditional Arts Advancement Program* (CTAAP) started. A program of the Fund for Folk Culture, it is underwritten by The William and Flora Hewlett Foundation, The James Irvine Foundation, and The David and Lucile Packard Foundation, and provides funding support for California non-profit organizations engaged in excellent folk and traditional arts research, services, and public programming. Forty-eight organizations were invited to submit full proposals this year. Based on the strength of their letters of intent, this will be a larger pool of applications submitted for panel review in November than in Round One.

We were also pleased to see 38 of our fellow folklorists in attendance at the NASAA/AFTA

conference this summer in New York City. One of the many highlights of the event was the opportunity to meet for the first time with so many Community Development Coordinators (CDCs). The Roundtable discussion at the end of the day with the CDCs was mutually informative and it was an occasion to build relationships with a cohort of like-minded professionals. Regional breakout sessions with CDCs enabled both groups to begin thinking about collaborative projects. Strong interest was expressed in gathering these two groups together again and this possibility will definitely be explored for the next conference.

Other News

There are no new deadlines for national programs at the Fund, but we urge you to continue to check our website - www.folkculture.org - for the latest news and information about the Fund. One of the updates that you will see in late fall to early winter will be the online publication of our 10th anniversary annual report, which you may download in PDF format.

We would also like to welcome at this time Steve Cantrell as General Associate. Steve's background is in fund raising and marketing and most recently he was head of development at Santa Fe's contemporary arts space, SITE Santa Fe.

Elsewhere in this journal you will be able to read the FFC Program Director Betsy Peterson's article updating everyone on the Feasibility Study on Increased Private Support for the Folk and Traditional Arts, being conducted in partnership with the Bay Consulting Group, on behalf of the NEA. Betsy has also submitted here a reprint of a short article, "Finding (and Funding) the Immigrant or Traditional Artist," published in the summer issue of *Grantmakers in the Arts Reader*.

The Fund for Folk Culture

P.O. Box 1566
 Santa Fe, NM 87504
 (505) 984-2534
 fax: (505) 984-8619
folkfund@folkculture.org or
bpeterson@folkculture.org

Folk & Traditional Arts National Endowment for the Arts

Barry Bergey
 Director, Folk & Traditional Arts

With the arrival of October 1, Folk & Traditional Arts at the National Endowment for the Arts has completed the first full fiscal year of the new millennium. During that period, four Folk & Traditional Arts panels, numbering a total of 33 individuals, met to consider 203 applications requesting \$10,878,595. These deliberations resulted in the awarding of 127 grants totaling \$2,786,000 in five categories of **Grants to Organizations** – Access, Creativity, Education, Heritage/Preservation, and Organizational Capacity – and in one **Leadership Initiative** – the Folk & Traditional Arts Infrastructure Initiative. In addition, twelve panelists met to consider 257 **National Heritage Fellowship** nominations and recommended thirteen individual fellowships.

In examining project descriptions for grants given agency-wide, it became apparent that many other projects with at least a component of folk arts were funded through other artistic disciplines, cross-disciplinary funding categories, or leadership initiatives. By casting this wider net, we found that another 132 projects, totaling \$2,466,000, fit this broader description. Of special note, are the many grants awarded under the two categories of **Challenge America** – Community Arts

Development and Positive Alternatives for Youth. In order to inform the field about these broader opportunities for funding, we have published a list of all of the grants given by the agency to projects at least touching in some way on the folk and traditional arts. We would be happy to send you a copy of this listing.

On September 19-21 we held the ceremonies and celebration surrounding the twentieth annual National Heritage Fellowships. With the tragedy of September 11th, the events took on a special poignancy and meaning. All but one of the artists and/or families, were able to make it to Washington, DC. After a moment of silence and an opening ceremonial performance and procession, the Friday evening concert audience, filling the hall to capacity, greeted the artists with a standing ovation. Nick Spitzer, host of American Routes, deftly handled the emcee work throughout the evening, culminating in a tribute to Wilson “Boozoo” Chavis who had passed away four months before the ceremonies. Bill Ivey was given an Apache ceremonial burden basket made by Heritage recipient Evalena Henry to commemorate the end of his term as Chairman of the National Endowment for the Arts. Woven into the basket were his name, “NEA Chair,” and the years of his service.

This year’s Heritage events also marked the first year of support for the celebration by Cracker Barrel Old Country Store, Incorporated. They have made a five-year commitment to supporting the activities surrounding the Heritage ceremonies. We thank them for their support.

In addition, during Heritage week we received the first copies of *Masters of Traditional Arts*, the 2-volume biographical dictionary featuring all of the fellows of the past twenty years published by ABC-CLIO and edited by Alan Govenar at

Documentary Arts of Dallas, Texas. The dictionary will soon be accompanied by an educational guide and a DVD-ROM, scheduled for release after the first of the year.

Finally, that same week, President Bush announced his intention to nominate Michael Hammond, Dean of the Shepard School of Music at Rice University in Houston, Texas, as the next chairman of the National Endowment for the Arts. We will be developing informational materials in preparation for his arrival. Currently, the NEA guidelines for Challenge America and what used to be called "Grants to Organizations" are on hold with the Office of Management and Budget, so please keep abreast of the situation through our web site (www.arts.gov) or by giving us a ring (202/682-5428).

National Endowment for the Arts

Barry Bergey, Director - Folk & Traditional Arts
1100 Pennsylvania Avenue NW
Washington, DC 20506
www.arts.gov
202-682-5428 (Fax) 202-682-5669
bergeyb@arts.endow.gov

REGIONAL

Southern Arts Federation

Teresa Hollingsworth,
Director, Traditional Arts & ADA Programs

American Traditions

SAF recently partnered with the Distance Learning Lab at the Software Engineering Institute at Carnegie-Mellon University in Pittsburgh, Pennsylvania to produce two, three-hour CD ROM presentations of American Traditions (AT) workshops. Jeri Goldstein and Sue Eleuterio

served as the instructors for "Marketing Yourself as an Artist" and "Traditional Arts Residencies." The CD ROMs will be used as prototypes as SAF expands our existing professional development program. SAF also collaborated with the Minnesota State Arts Board to deliver two AT workshops to presenters at the Minnesota Presenters Consortium in June. We will return to Minnesota in March 2002 to present four workshops to traditional performing artists. SAF is excited about beginning a series of in-region AT deliveries. In November we will partner with the Mississippi Arts Commission to deliver two AT workshops in conjunction with their annual arts conference. For application information regarding NEA/Challenge America matching funds to present a southern region American Traditions artist, please visit SAF's redesigned website (www.southarts.org) for details. Fifteen AT artists from the Classes of 1999 and 2000 have accepted scholarships to attend Series II training, October 1-3, 2001, in Louisville, Kentucky. AT artists will also attend the annual Southern Arts Exchange conference, October 3-6.

Folklorists in the South Retreat

The annual Folklorists in the South Retreat will be held April 19-21, 2002 in St. Augustine, Florida. Mark your calendar to save the date for the 2002 gathering of Southern academic, public sector, freelance, and graduate student folklorists. SAF is partnering with the Florida Folklife Program to present a weekend of discussions, panels, professional development opportunities and field trips in addition to great music and food. Please check SAF's website for forthcoming lodging, agenda and entertainment information. Join us at the beach!

Southern Visions: The Folk Art & Southern Culture Traveling Exhibits Program

In FY01, the *Southern Visions* program reached

over 100,000 individuals in twenty-seven communities. SAF is currently accepting proposals for new exhibits for the program. Please visit our web site for deadlines and an application form. SAF hopes to add two new exhibits to our roster July 2002. *Southern Visions* was recently awarded \$23,000 from the Knight Foundation to fund a series of targeted educational presentations in southern Knight communities. The 3M Foundation is also a major contributor to SAF's exhibits program. *Southern Visions* is currently featured on the 3M Foundation's *Investing in People* site. To view the site, please visit www.3m.com/profile/community/html/art.html.

Traditional Arts Fellowship Program

Molly McGehee, a doctoral student in American Studies at Emory University, served as the Traditional Arts Fellow at SAF this past summer. During her six-week fellowship, Molly assisted with the planning for next spring's FITS Retreat and developed the American Traditions exhibit booth display for the 2001 SAE exhibit hall. She also provided general assistance to the Traditional Arts Program. Please visit the SAF website to review guidelines and download the application for the 2002 Traditional Arts Fellowship. The recipient will be announced in early May.

Traditional Arts Advisory Committee

SAF is pleased to welcome three new members to our Traditional Arts Advisory Committee. Dr. Ray Brassieur (University of Louisiana at Lafayette), Dr. Tim Evans (Western Kentucky University), and Beverly Patterson (Folklife Specialist, North Carolina Arts Council) have accepted three-year appointments. Erika Brady, Wayne Martin, and Joyce Jackson recently completed their terms. Many thanks to them for their time, expertise and enthusiasm!

SAF on the move!

The SAF offices have relocated. Please make a note of the new address below.

Southern Arts Federation

1800 Peachtree St., NW
Suite 808
Atlanta, GA 30309
(404) 874-7244 x. 14
www.southarts.org
thollingsworth@southarts.org

STATES

CALIFORNIA

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

Amy Kitchener and
Mary MacGregor-Villarreal

Organizing ACTA

The critical next phase in building a strong infrastructure for the field in California involves the incorporation of ACTA as a private 501(c)(3) organization. The steps include; 1) board development; 2) legal incorporation process; 3) set up of a central office; and 4) staffing. Because ACTA has existed since 1998 as a project of the Fresno Arts Council, it has a track record of programs and network of relationships that also need a clearly defined transitional strategy. It will be important for the Fresno Arts Council to retain its San Joaquin Valley focused Folk Arts Program with a dedicated position, while it simultaneously "cuts loose" the ACTA projects that have a statewide scope. Continuance of existing ACTA programs, such as apprenticeships, website, traditional arts development program, database,

and gatherings will be necessary to ensure a successful launch.

In addition to the funding from National Endowment for the Arts (NEA) and California Arts Council (CAC), the Fund for Folk Culture (FFC) has taken a leadership role in “incubating” ACTA. FFC has provided grants for position support to regional programs in the past, and now administers the California Traditional Arts Advancement Program in partnership with the James Irvine Foundation, which provides support for ACTA’s gatherings of interest groups, board development, along with partial support for program operation.

Over the past 18 months a strong groundwork has been laid to launch ACTA as a 501c3. A series of focus groups and strategic consultations facilitated by Bill Coy, Senior Associate, La Piana Associates, with traditional artists, arts administrators, traditional arts curators, current funders and ACTA project personnel, provided the baseline data to develop and propose an organizational model. Over 60 surveys were sent out to a cross section of “stakeholders” and responses gathered. Coy’s final report makes recommendations about organizational structure, board composition and staffing. His primary recommendation that ACTA should become a 501(c)(3) organization that is “more virtual than traditional” was informed by the responses.

While organizational roles and relationships are still formulating among the various entities that support California traditional arts -- the California Arts Council; Fund for Folk Culture; ACTA; and programs based at the local level, such as Fresno Arts Council and Los Angeles County Arts Commission; among others -- the experience of past and present partnerships is evolving a strong coalition. California’s traditional arts infrastructure will undoubtedly emerge as a “new model” -- one

where state government, private foundations, local agencies, and a dedicated folk arts non-profit collaborate doing what each can do best. With the CAC and FFC taking grant-making roles, and local arts agencies housing folk arts coordinator positions focused on local projects (such as fieldwork and programming), the need for ACTA to function as the “connective tissue,” providing services as convener, advocate, publisher, and central information hub, among others, will only become greater as the field continues to grow. ACTA has worked to stimulate activity and interest at a number of local arts agencies such as the San Diego Arts Commission and Arts Council of Silicon Valley, in addition to seeding the initial contract for the current L.A. County position (with FFC). The California Assembly of Local Arts Agencies has expressed interest in partnering with ACTA to stimulate folk & traditional arts activity within the field of 52 county arts agencies in its network. Building such a diversified infrastructure based on a number of autonomous entities ensures sustainability, so that if one falters, there are others to fill the void.

California Folk & Traditional Arts Apprenticeship Program

We’ve just launched our third round of master-apprentice teams. A distinguished grants review panel met on September 10-11 to select 18 pairs to participate in a third year of the program. Included were Dr. Robert Garfias (Professor of Ethnomusicology, UC Irvine), Dr. Ysamur Flores (Lecturer, UCLA World Arts and Cultures Program), Debbie Fant (Manager, National Cowboy Poetry Gathering, Western Folklife Center), Jennifer Bates (Chair, California Indian Basketweavers Association), and Theresa Harlan (Traditional Folk Arts Program, California Arts Council.) The accomplished group of masters reflects a microcosm of California’s unique artistic

heritage and represents the geographical and ethnic diversity of the state.

The NEA and the CAC fund the California Folk and Traditional Arts Apprenticeship Program. 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.

Master and Apprentice Pairs – 2001-2002

- Allyson Allen with Krysta Wright – African American Quilting
- Preston Arrow-weed with Mucau Jefferson– Kumeyaay Ceremonial Singing
- Nandita Behera with Sharanya Mukhopadhyay – East Indian Odissi Dance
- Ho Chhim Chan with Sokheartha Chhim – Pin Peat (Classical Cambodian music)
- Lois Conner with Dee Dominguez – Yokuts Basketry
- Tagumpay De Leon with Patrick Tanega – Filipino Rondalla
- Ofelia Esparza with Elena Esparza – Mexican American Altars
- Wakana Hanayagi with Erika Wada – Japanese Classical Dance
- Ramya Harishankar with Trisha Banerjee – South Indian Bharata Natyam Dance
- Lalo Izquierdo with Gabriela Shiroma – Afro-Peruvian Zapateo Dance
- Kikusa Katada with Yuko Ohara, Dean Okinaka, Satomi Takeda and Yoshiyo Matsumoto – Japanese Hayashi Percussion Ensemble
- Sofi Khachmanyany with Elmira Adamian – Armenian Marash Embroidery
- Sun Wuk Kim with Tae Sun Hwang – Korean Seal Carving

- Bill Madrigal with Sean W. Bogner – Cahuilla Bird Singing
- Jesus Avila Rodriguez with Daisy Guzman – Mexican Mariachi Violin
- Eva Salazar with Nancy Cuero – Kumeyaay Basketry
- Felipe Garcia Villamil with Ajamu Smith and Nery Madrid – Afro-Cuban Batá Drumming
- Mai Lee Vang with Pachia Vue – Hmong Kwv Txhiaj (Traditional Sung Poetry)

Gathering of Masters & Apprentices at the Joint Congress for the Arts

In June, participants in ACTA's Apprenticeship Program gathered for three days to share their work, network, and attend the Joint Congress of the Arts, a statewide arts advocacy conference in Sacramento. ACTA organized the gathering to piggyback on the Joint Congress with support from the Fund for Folk Culture's California Traditional Arts Advancement Program.

The gathering featured a panel session, during which representatives of select traditional arts organizations discussed strategies for sustaining traditional arts. For this session, masters and apprentices joined with grantees of the CAC-Traditional Folk Arts Program. Panelists were Sara Greensfelder of California Indian



Group portrait of traditional artists at the ACTA gathering in June 2001 at the Sacramento Youth Hostel. Pictured are: (top l-r): Carmencristina Moreno, Ruben Guzman, Herminia Albarran Romero, Gladys McKinney, Danny Kalanduyan; (middle l-r): Armando Torres, Stan Rodriguez, Mary MacGregor-Villarreal (ACTA project administrator), Jon Mesa Cuero; (bottom l-r): Luis Jovel, Ferenc Tobak, Ruby Vargas; (Not pictured): Titania Buchholdt, Clara Charlie, Chitresh Das, Roompa Mahadevan, Asha Ramesh, Chamy Thor, Fero Tobak, Jaiwanti Pamnani, and ACTA Project Director Amy Kitchener

Basketweavers Association, Joel Jacinto of Kayamanan Ng Lahi Philippine Folk Arts, Ka'ala and Kaiwi Pang of Pacific Islander Community Council, and Eugene Rodriguez of Los Cenzontles Mexican Art Center. Panelists discussed their own experiences in organizing within traditional communities, the circumstances that brought their groups together, challenges faced, successes, and lessons that could be shared with others.

(Transcript at <http://www.actaonline.org/features.htm>). Building on its success, Lisa Richardson, L.A. County Arts Commission, is replicating the panel in L.A. this month, bringing the important insights shared in Sacramento to a new audience.

Many folk and traditional artists working in the apprenticeship program had expressed concern that they were working in isolation and that few outside their families and communities were aware of their work. During the informal sessions of the gathering they discovered that they share similar issues and concerns, irrespective of art genre, ethnicity, or geographical location. The success of this meeting, measured by the overwhelming enthusiasm of the traditional artists in attendance underscores the need for more convenings of a like nature, where artists can learn from each other while sharing their

experiences and talents.

www.actaonline.org

The website continues to serve as the primary informational vehicle for ACTA. In addition to profiling the grantees of the California Traditional Arts Apprenticeship Program, the website has added a calendar of events and reviews section. Readers anywhere can enjoy Sojin Kim's review of "Hair in African Art and Culture" which ran at the California African American Museum until mid-August, or Jo Farb Hernandez's piece on "De Aquellitas," an exhibition of some forty baseball caps, slickly machine-embroidered with characteristic low-rider themes, which was installed in the Art Department Gallery at Santa

Clara University for a brief display during February. <http://www.actaonline.org/reviews.htm>

A highlight in the last quarter was the audio presentation of "Sound Traditions: Profiles of World Musicians in Southern California," produced by Lisa Richardson, conceived by Terry Liu, and engineered by Nick Bergh.

This is a series of short programs (about 5 minutes) featuring musicians and groups from Southern California. Each musician or musical group has an individual page on the ACTA website with "real audio," a profile, photos of the musicians, and links to other websites. [http://www.actaonline.org/Sound Traditions.htm](http://www.actaonline.org/Sound_Traditions.htm)

Living Cultures: A Magazine of California Arts & Community

Working in partnership with Malcolm Margolin, publisher, Heyday Books, we've put together a business plan and 8-page prospectus issue for a new folk & traditional arts publication featuring California activities and artists. Producing a print publication provides an important complement to the website and will stimulate a stronger network for the field. Building on his experience in launching two other quarterly magazines, News From Native California and Bay Nature, which have been galvanizing forces in developing strong constituencies in their respective areas, we hope to have a similar impact on the folk & traditional arts field in CA. The prospectus will help us fundraise for this new venture, which we anticipate launching in fall 2002. Copies of the prospectus are available in November (available upon request to akitch@actaonline.org).

Traditional Arts Development Program

This fall, ACTA will launch its pilot technical assistance program for traditional artists and

organizations. After reviewing existing resources, along with addressing artists' and organizations' varied needs, it was clear that flexibility and custom tailoring were the two crucial ingredients that could combine to make a successful program. In examining models from other states, New York Folklore Society's (NYFS) "Mentoring and Professional Development Program" clearly addressed the need for individualized assistance. Ellen McHale, NYFS Executive Director, shared her insights with ACTA project staff, which led to the development of a similar model for California. Applicants can apply for up to \$1500 for a mentorship or professional development exchange. Guidelines will be distributed in mid-October and the deadline for application will be December 15, 2001. In the pilot round ACTA will award up to 15 grants of up to \$1500 each.

After the first round is awarded, staff will follow the progress of each participant so that a thorough assessment of the project's impact can be determined before the next round begins. Participants will be required to submit a report detailing the activities and impact of their consultancies.

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

Amy Kitchener, Director
1245 Van Ness
Fresno, CA 93721
(559) 237-9813
fax: (559) 237-9734
www.actaonline.org
akitch@telis.org

CONNECTICUT

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

Lynne Williamson

The first third of 2001 was taken up with two major fieldwork and exhibit projects, one in our gallery featuring Polish American traditional arts and the other at the Connecticut Commission on the Arts gallery

showcasing twenty-seven Connecticut master traditional artists. In the months since these activities ended I have spent time developing a long range plan and project ideas for the next three years. It's always an interesting experience to regroup and reassess where you are (or aren't), after a period of intense work. Some exciting new directions and projects are emerging.



National Heritage Fellowship winner (1989) Ilias Kementzides performs at the opening reception for the exhibit Hidden Treasures: Works by Connecticut Traditional Artists. He is playing a Pontian Greek lyra that he made, and accompanies his grandchildren as they dance. Photo: L. Williamson

Fundraising

ICR will contribute to a small technical assistance grant received from the CT Commission on the Arts, to support consultation with an experienced arts development planner here in Hartford who understands and respects our work. Together we will identify new sources of funding for the projects below and for continued program support.

2002 Projects

- Building on the success of our 1999 workshops featuring master traditional artists from Puerto Rico, we will produce five week-long workshops

for adults and older teens. This time the teachers will be local artists working in traditions such as Chinese paper folding, Peruvian woodcarving, Ukrainian pysanky, Lithuanian straw pictures and

ornaments, and African-American quilt making.

- In collaboration with the Guilford Handcraft Center, we will develop a tour of traditional artists' studios across the state. This is part of our ongoing initiative to develop marketing projects that really work for traditional artists. I want to focus some of the new fundraising efforts on our marketing initiative, which needs staffing to put some good ideas into action.

- The CT Humanities Council offers grants for collaborations to teach the arts and humanities. I plan to organize a summer institute for teachers interested in folk life and folk arts, and will work with individual teachers, tradition bearers, and colleagues to put together a rich program. In subsequent years we can extend this project to curriculum development. This year the CT Commission on the Arts has invited our program to serve as curriculum consultant for the new Connecticut Tapestries project funded through Lila Wallace. This cultural literacy initiative will bring a variety of performing artists to school districts in less diverse parts of the state

Current Projects

- Year 3 of the Southern New England Apprenticeship Program has just ended, and Year 4 applications are coming in. Many new artists and communities in Rhode Island, Massachusetts, and Connecticut will participate this time.

- The Southeast Asian Traditional Arts for Youth Project continues with after-school classes in dance, language, and ceremonial traditions among the Hmong, Laotian, and Cambodian communities. We held a roundtable meeting of cultural leaders from the three groups to assess the project and to plan future steps. Together we are exploring a wider prevention project which will incorporate traditional arts.

- The Getting Our Archives In Order Project has been delayed because of the exhibits. For the rest of 2001 I will continue the organization and storage of our tapes, slides, documents, files and photographs. The next phase will be a consultation among several colleagues in New England (come back, Christina Barr!) to suggest and plan programming related to the archive materials.

New Arts Initiatives at ICR

I am blessed with creative and supportive colleagues here. We've been discussing ideas for opening our gallery space to events and exhibits generated by a variety of community groups. Also, we are exploring innovative ways to express some of the results of ICR's social and public health research projects through arts activities. Ideas include an artist residency here to help tell the stories our outreach workers uncover from the streets of Hartford.

CT Cultural Heritage Arts Program Institute for Community Research

Lynne Williamson

2 Hartford Square West, Suite 100

Hartford, CT 06106-5128

(860) 278-2044 x 251

fax: (860) 278-2141

Lynne.Williamson@hartnet.org

FLORIDA

Florida Folklife Program, Division of Historical Resources, Bureau of Historic Preservation

Tina Bucuvalas, Amy Hale, Gregory Hansen,
Robert Stone, Brent Tozzer

Central Florida Folklife Program

In August 2001 we hired Florida folklorist Amy

Hale to initiate the Central Florida Folklife Program. This represents the first step towards creating a permanent independent program that will fulfill the documentation, presentation, and educational needs of this burgeoning region. A Florida native, Hale has fieldwork, public sector, and academic experience in the U.S., Canada and U.K. During 2001-2002, both the Menello Museum of American Folk Art and University of Central Florida are working with the Central Florida Program on joint projects and/or contributing facilities and economic resources. Among the projects being developed are the following:

- creation of a Central Florida folk arts archive housed at the Mennello Museum;
- “Documenting African American Life and Heritage,” a project through UCF’s African American Studies Department/Zora Neale Hurston Center to train African American participants to document their community stories and traditional culture;
- working with Orlando’s International House of Blues Foundation office on an educational curriculum concerning African American visual artists for the Blues Schoolhouse program;
- partnering with UCF/Special Programs and Defense Transition Services on a project to document African American World War II veterans in the Orlando area;
- developing local traditional cultural program content for UCF’s Applied Research and Technology/Institute for Simulation & Training “Cultural Byways” project to provide the information on city buses;
- developing educational programs for the Mennello Museum of American Folk Art.

Folklife Apprenticeship Program

The Florida Folklife Apprenticeship Program, funded in part by the National Endowment for the

Arts, provides an opportunity for master folk artists to share technical skills and cultural knowledge with apprentices in order to maintain their art as a vital part of their heritage. Six 2001-2002 apprenticeship teams were recently selected. They include master artist Geeta Raaj Karkera/apprentices Amisha Mehta and Tara (Indian *bharata natyam* dance), Blake Kral/apprentice James C. Strickland (fancy saddle making), Mieko Kubota/apprentices Masako Suga and Miki Squires (Japanese *ikebana*), Henry Ohumukini/apprentice Teuruhei K. Buchin (Hawaiian hula), Luis Ezequiel Torres/ apprentice David Font (Afro-Cuban *batá* drumming), and Almann Ulysse/apprentice Renold Marcelin (Haitian *fer koupe*).

Free publications documenting master artists from the Florida Folklife Apprenticeship Programs are now available. *Michael Kernahan: A Life in Pan* by Stephen Stuempfle, explores Kernahan’s career as a steel drum maker and musician. *Troy Demps: African-American Hymn Liner* by Robert L. Stone and *Musical Brocade: Ann Yao and Zheng Music* by Li Wei also explore the life and art of their subjects. The two latter booklets include Sunshine State Standards curriculum links for teachers.

Statewide Outreach Initiative

The Statewide Outreach Initiative broadens the impact of folklife programs by reaching diverse audiences around the state through a variety of formats.

FFP coordinated the first annual Panhandle Folklife Days on April 5, 6, and 7 at the Panhandle Pioneer Settlement in Blountstown. During *Folklife Days* events, folk artists demonstrated traditional crafts, occupations, and leisure activities associated with the surrounding region for schoolchildren and general visitors.

Demonstrations included pine needle basket making by Connie Palmer, blacksmithing by Skeeter Prather, bateau building by George McCollum, traditional agricultural techniques by Danny Sylvester, beekeeping traditions by L. L. Lanier, African-American quilt making by Carinne Porter, and cypress furniture making by Marvin and Evelyn Nachtrab. The event also featured musical performances and a pie and cake auction on Saturday afternoon. Each evening featured special performances of "Moving Toward the Light," a locally-produced and written theater production based on folktales, oral history, and local legends collected from Florida's Panhandle.

Folklife Institutes teach interested community members to preserve and present traditional culture. A staff folklorist explores basic folklife concepts, research techniques and ethics, preservation of collected materials, use and presentation of folklife resources, and funding opportunities. During the last year, Institutes were held in Port St. Joseph Library/Gulf County Historical Society, the Panhandle Pioneer Settlement/Blountstown, Cracker Country/Tampa, Hillsborough County Schools/Tampa, and St. John County School System Libraries/St. Augustine.

To date, we have produced four segments of the *Florida Folklife Radio Series*, including: Fiddling Traditions, Mexican Music, Old-Time Country and Bluegrass Music, and Pacific Island Music. Several more segments will be produced before the shows are distributed beginning in January 2002.

Festival Outreach offers performances by traditional artists at events throughout the state. FFP staff selects local artists and provides cultural interpretation at the festivals. By collaborating with existing events, FFP reaches areas where we do not provide other programs and creates more

widespread interest in traditional arts. FFP presented the following artists in collaboration with the Daytona Beach Florida American Festival: July 16 - Flamenco Guitar, Dance & More, June 23-24-Bluegrass, June 30-July 1 - Blues & Gospel, July 7 - Los Halcones del Tropico, July 14-15 - Fiddlers Summit, July 22 - Mexican Night, October 7 - George Custer & Friends.

Folklife in the State Parks integrates folklife resources into interpretive programming in collaboration with the Department of Environmental Protection/Florida State Parks. In Spring 2000, we participated in planning sessions with State Parks Personnel, then gave five workshops for State Park Managers and Programmers during spring and summer in southeast, southwest, central and northwest areas of the state. The workshops provide park personnel with basic folklife concepts, as well as information on conducting folk arts research, programming and interpretation in park programs. We are currently in the process of producing a template program for a southwest Florida park.

FFP continues to host *Teacher Workshops* throughout the state. Teacher training sessions on developing educational presentations were held at the Beyond the Blackboard Conference, Tallahassee, August 4 - 5, 2001; Rural Folklife Days, White Springs, November 3, 2000; University of North Florida, Jacksonville, December 2, 2000; and Florida Folk Festival, White Springs, May 25, 2000.

Florida Folk Heritage Awards

The Florida Department of State awarded six Florida Folk Heritage Awards at this year's Florida Folk Festival. The award recognizes authenticity, excellence, and significance within the traditional arts in two categories: Folk Artist and Folk Culture Advocate. The Folk Artist Awards

were presented to Bobby Henry, Father Alexander Jasiukowicz, James Kelly, and Henry Ohumukini, and Richard Seaman. The Folk Culture Advocate Award, recognizing Floridians who have contributed to the understanding and appreciation of folklife, was given to Jeanie Fitchen.

Bobby Henry (Tampa) is a highly respected craftsman, medicine man, teacher, and cultural advocate among the Seminoles. He is one of the few Native American in Florida who continues to make dugout canoes. Father Alexander Jasiukowicz (Winter Park) is a Russian Orthodox iconographer and expert on iconography. James Kelly (Miami Springs) was honored as virtuoso Irish fiddler and an authority on Irish traditional music. Henry Ohumukini (Orlando) is a hula teacher and master of traditional Hawaiian crafts, including instrument and jewelry making. Richard Seaman (Jacksonville) is an old-time fiddler and storyteller who continues to perform at the age of ninety-six. Jeanie Fitchen (Cocoa) was honored for teaching school children about Florida folk culture through her musical performances.

Florida Folk Festival

The 49th annual Florida Folk Festival took place on May 25, 26, and 27 at the Stephen Foster State Folk Culture Center in White Springs, Florida. Since 1953, folk artists have come together to create one of the oldest state folk festivals in America. Twenty thousand people attend this three-day extravaganza each year on the banks of the Suwannee River during the Memorial Day weekend. Based on the FFP's annual fieldwork survey, this year's Folklife Area presentations illustrated the theme, "2001: The Space Coast." On Friday, the Folklife Program featured expanded educational programming for school groups attending the festival and offered their annual teachers' workshop, which focused on

ways to integrate folklife studies into the classroom.

For information about the Central Florida Folklife Program, contact Amy Hale at (407) 246-4278 or amyhale77@hotmail.com. For information about the Apprenticeship Program, contact Tina Bucuvalas at (850) 245-6333 or tbucuvalas@mail.dos.state.fl.us. For further information on Folklife Institutes, Folklife Days, Folk Heritage Awards, Teacher Workshops and the State Parks Initiative, please contact Gregory Hansen, (850) 245-6333, (800) 847-PAST, or ghansen@mail.dos.state.fl.us. For information about the Radio Series or Festival Outreach Program, please contact Bob Stone, (352) 375-461 or bobstone@atlantic.net. For information about the Folklife and Seminole Areas at the Florida Folk Festival, contact Brent Tozzer at (850) 245-6333 or btozzer@mail.dos.state.fl.us. Please also see our website at <http://dhr.dos.state.fl.us/folklife/index.html>.

Florida Folklife Program

Bureau of Historic Preservation
500 S. Bronough St.
Tallahassee, FL 32399-0250
(850) 245-6333,
(850) 245-6437 fax
tbucuvalas@mail.dos.state.fl.us
amyhale77@hotmail.com ghansen@mail.dos.state.fl.us
bobstone@atlantic.net
btozzer@mail.dos.state.fl.us
<http://dhr.dos.state.fl.us/folklife/index.html>

GEORGIA

South Georgia Folklife Project Valdosta State University

Dr. Laurie Sommers, Director

The South Georgia Folklife Project has just started its fourth year with NEA Infrastructure Funding, with funding secured at least through August of 2002.

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

- The Folklife of the Georgia Wiregrass exhibition has traveled to Cordele and Valdosta, with stops scheduled in Fitzgerald and Adel later this fall. Major funding has come from the Georgia Humanities Council and the National Endowment for the Arts. An NEA Access grant received this past year will allow us to make a free-standing light-weight duplicate of the exhibit to tour small non-traditional exhibit spaces in the region. Each location has featured a reception with a performance by local traditional musicians.
- The Okefenokee Heritage Center, in collaboration with the Hoboken sacred harp singing community and the South Georgia Folklife Project completed the exhibition, titled "Let Us Sing, Sacred Harp in Southeast Georgia," with funding from the Georgia Folklife Program. This will be a permanent exhibition in at the Heritage Center and fulfills the dream of David Lee, songleader of the nearby singing community, to honor and document his tradition with a museum exhibit. With assistance from VSU Public Services, we were able to include a video component in the exhibition, which shows the complete performance of one song, an excerpt from a singing school, and the old-fashioned drone tradition of this region. There was a wonderful opening and community sing August 17, with over 250 people in attendance. The exhibit will travel, and we hope to develop some teacher links using the *Smithsonian in Your*

Classroom Shape-Note Singing Lesson (October 2000 issue), which includes information on the southeast Georgia tradition.

- 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 among 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 the humanities discipline of folklife as the subject matter. After an intense summer workshop in July, team members completed and are currently piloting an instructional unit which focuses on Place and Tradition, with units titled "My Places," "Their Places," and "Our Places." On December 8 we will have a community celebration presenting student work, in conjunction with the opening of the Folklife of the Georgia Wiregrass exhibit. We hope to introduce this unit more widely beginning in 2002.

**South Georgia Folklife Project,
Valdosta State University**

Laurie Sommers, Director
315 Continuing Education Building
Valdosta State University
Valdosta, GA 31689
229-293-6310
FAX 229-293-6387
[e-mail: lsommers@valdosta.edu](mailto:lsommers@valdosta.edu)

IDAHO



The Bluebird Candy Factory in Logan, Utah has been around since 1912. Here Eunice Mandelkow hand-dips caramel creams; she's been working at Bluebird for over 30 years. Photo by Andrea Graham.

Andrea Graham Independent Folklorist

I can hardly believe it's been a year since I moved to Idaho and set up shop as a freelancer, but part of the reason is that I've been pretty busy, which is definitely A Good Thing. I was finishing up projects at the Nevada Arts Council through last November, and then went right into work for the Western Folklife Center on several aspects of the Cowboy Poetry Gathering. I've also had an ongoing project for WFC coordinating an initiative to market traditional crafts on the Internet, a totally new field for me (and most of us, I suspect) and a great learning experience.

I've had several small contracts with the Idaho Commission on the Arts—two grant panels, a summer teacher institute, and a presentation at their statewide arts conference—plus good visits with Maria Carmen Gambliel and Bob McCarl, and preliminary brainstorming about future projects.

Most of my time this summer has been spent in

northern Utah, doing fieldwork in three counties for the Bear River Heritage Council. Their goal is to improve and diversify their cultural and heritage tourism offerings, as well as to lay the groundwork for a proposed National Heritage Area, so that's the ultimate aim of the fieldwork. It's frustrating sometimes to have that as a focus, and also to have such a huge geographic area to cover in so little time (basically the whole chunk of the state north of the Great Salt Lake, from Nevada to Wyoming), but it's been wonderful spending time in Logan with other folklorists and exploring some spectacular country.

The other fieldworkers are three Utah State University graduate students, who are gaining invaluable fieldwork experience, and Elaine Thatcher and Randy Williams. This fall we'll be crafting our presentation to the tourism folks (not an easy task) and organizing public presentations and artist demonstrations in each of the three counties. Our hopes are to continue the survey up into southeast Idaho next summer, since the proposed Bear River Heritage Area includes four Idaho counties as well, and culturally and geographically the state border hardly exists. Also, tourists can't help but travel through both states if they're in the area (on the way to Yellowstone or the Salt Lake Olympics, for example).

Later this fall I will be returning to my old Nevada stomping grounds when I begin a folklife survey in White Pine County, in east central Nevada, for the Nevada Arts Council. This is a continuation of a series of county and city surveys the arts council has been doing since the inception of its Folk Arts Program 16 years ago, and I'm thrilled to be able to explore a new area of the state and add to the growing body of knowledge about its folk traditions. We will do a publication and some kind of public program or exhibit based on the fieldwork next year.

Finally (as if all this weren't enough) it looks like I will be helping with the Folk Arts Coordinator duties for the South Dakota Arts Council along with Elaine Thatcher, who is so popular and useful at Utah State that they want all of her time. We'll be working together for awhile to create a smooth transition, which makes both the Arts Council director and me feel better. And I've never even been to South Dakota.

All in all it's been a good move, and although I do miss the camaraderie of an office and my pals in Nevada, it's great fun to explore new places and make new connections. And of course there's still lots to be done out here in the West, so I don't expect I'll be bored for a long time to come.

Andrea Graham

Independent Folklorist
1637 Glacier St.
Pocatello, ID 83201
Phone & fax: 208-238-8418
andymeg@earthlink.net

IOWA

Iowa Arts Council Folklife Program

Riki Saltzman, Folklife Coordinator
Karen Heege, Folklife Programmer

Dorothy Trumpold, a rug weaver from East Amana, is one of 13 recipients of the National Endowment for the Arts 2001 National Heritage Fellowship, the country's highest honor in the folk and traditional arts. Trumpold was chosen for her artistic excellence, authenticity, and contributions to her field. Weaving for nearly 60 years, Trumpold first watched her grandfather prepare his loom when she was eight years old. The Amana Colonies, known for their religious communal lifestyle, consists of seven villages, each with its own tinsmith, cobbler, basketmaker and furniture maker, while a calico printing factory and two woolen mills served the entire community.



Marble Park is a folk art assemblage and pavilion in Bothwell, Utah created by Boyd Marble from old farm equipment and other gear he has collected over many years. Photo by Andrea Graham.

Trumpold is one of the few craftspeople left who represent a link with the old way of life. Her rugs and carpets, which she still weaves on a loom brought to America in the 1840s, exhibit her precise sense of design and her striking textural and chromatic sensitivity. Two of her specialties, the whole house carpet and the stairway carpet, require a mastery of the medium and an exacting consistency in execution.

Her carpets continue to serve the Amana residents in a functional and artistic sense. She has taken it upon herself to pass along these skills to younger people in the community. "I never advertised, but somehow people found out and I got busy right away and have been busy ever since," she says of her long career.

Iowa Traditional Arts Apprenticeship Program

Karen Heege, Director

www.culturalaffairs.org/iac/folklife/Apprenticeship%20Program/Program%20Description.htm

This program, revived after its demise in 1992, recommences this fall. Application deadline is December 3, 2001 for Master/Apprentice teams for six eight-month apprenticeships that will result in performances/demonstrations in local libraries, at the State Capitol, and a publication.

Festival of Iowa Folklife

Riki Saltzman, Director

www.culturalaffairs.org/iac/folklife/2001festivalandinstitutes.htm;
www.culturalaffairs.org/iac/folklife/Article.htm

More than 25,000 visitors to Waterloo experienced the music, dance, crafts, food, games,

and stories of over 100 groups and individual traditional artists featured at the 2001 Festival of Iowa Folklife: Cultural Crossroads. Held June 15-17, this tri-state event included six stages and showcased folk artists from Iowa, Wisconsin, Minnesota, Illinois and Michigan. Gov. Tom Vilsack helped to open the festival, as did the mayor of Waterloo and the festival partners. Iowa Arts Council Executive Director Anita Walker introduced 2001 National Heritage Award Fellow Dorothy Trumpold, a traditional rug weaver from the Amana Colonies and a festival participant this year.

Subsequent Midwest Folklife Festivals in Iowa will be: 2004, 2007, 2010. We are currently in the planning process for a tri-state focus on social and performance dance reflective of communities and cultures in the upper Midwest. Following up on the successful Global Sounds, Heartland Beats project, we are planning a touring team of dancers, musicians, and other artists to be featured at folklife festivals in each of the three partner states.

Iowa Folklife & Prairie Voices Institutes

Riki Saltzman & Lynda Wessel (Distance Education Coordinator, State Historical Society of Iowa), Directors

www.culturalaffairs.org/iac/guidebook/gb32.htm#IOWA%20FOLKLIFE%20INSTITUTES

These educators' institutes are to take place annually and in different parts of the state. This past year's institutes were run in Waterloo in conjunction with the Festival of Iowa Folklife and with City Lore's Local Learning project. In 2002 and 2003, the institutes will take place in western Iowa and focus on the Lewis & Clark Expedition and its relevance to modern migration and cultures along the Missouri River. Fieldwork/folk artists for the institutes will draw from the Missouri River

project, a consortium of 7 states along the River.

Iowa Folklife Resource Directory and Database

Thanks to a recently refurbished database, we are in the process of entering field data from the previous 4 years of research. Later this year, we will produce the second Iowa Folklife Resource Directory (hard copy and web version), which will consist of contact information for artists, scholars, community scholars, and cultural organizations; performance skills and products for sale for artists; site information for cultural organizations; and research skills for scholars/community scholars.

Partnerships and Technical Assistance

For several years, we have worked with several state conferences, organizations, and towns to offer folklife streams, showcases, performances, demonstrations, and resources. We are currently working with the Iowa Language and Cultural Concerns Conference (ESL), the Southeast Asian communities in Des Moines, the Ft. Dodge Model City project (immigrants/refugees), the state Diversity Committee, and Mercy Hospital in Des Moines.

Iowa Arts Council

600 E. Locust
Des Moines, IA 50319
www.culturalaffairs.org

Riki Saltzman, Folklife Coordinator
515-242-6195; fax: 515-242-6498
Riki.Saltzman@dca.state.ia.us

Karen Heege, Folklife Programmer
515-281-6911; fax: 515-242-6498
Karen.Heege@dca.state.ia.us

Bob Gates, Brent Bjorkman, Mark Brown

The Kentucky Folklife Program is happy to announce the addition of a new member to our staff. Mark Brown, a recent graduate of the Folk Studies Program at Western Kentucky University, joined us on June 1st. A public folklore “trial by fire” to be sure - he joined us during festival preparations! He has survived, as have we all, and adds greatly to our program as a website innovator while working to broaden the educational outreach throughout the state.

The Kentucky Folklife Festival 2001

With a host of fall color taking over the Kentucky River Valley here in Frankfort, the Kentucky Folklife Program is finally breathing a sigh of relief following another successful Folklife Festival. During its three-day run the festival continued to build on its mission to educate Kentuckians on the breadth and width of the diverse folklife around them. Assisting and adding to this state-wide presentation were members of our growing Community Scholars Program, students, faculty, and alumni of the Folk Studies Department of Western Kentucky University, and our VIP presenter's network. A brief synopsis of the festival itself and the associated contributions of our ongoing programs is as follows.

KENTUCKY

Kentucky Folklife Program

The 5th Kentucky Folklife Festival took place September 27th, 28th, and 29th on the grounds of the Old State Capitol in Frankfort. This major educational outreach program drew approximately 35,000 visitors (including over 10,000 students and teachers). As in past years, the festival has continued to feature regional thematic concentrations. This year's presentation focused on the folklife along the Dixie Highway, Highway 31W in west central Kentucky.

Included were examples of the cave guiding and exploration traditions in and around the Mammoth Cave area, the African-American neighborhood of Shake Rag in Bowling Green, the White-oak basket making tradition of Hart, Edmonson, and Barren Counties, and a historic look at the 31W-centered musical auditorium known as The Quonset.

Our main closing concert Saturday evening, entitled Kentucky's Musical Heritage, brought on stage a number of festival favorites from the past three years of this major folklife educational event. In addition to Kentucky's own Jean Ritchie and Sam Bush, also featured were national Heritage Award winner old-time fiddler Clyde Davenport and the 2001 recipient of this prestigious honor thumbpicker Eddie Pennington. During the evening the Sarah Gertrude Knott Heritage Award was presented to Louisville Mehendi artist Anupama Sahasrabudhe. This award is presented annually to an individual folk artist or musician whose life's work celebrates the living cultural traditions of the Commonwealth.

Public and Academic Collaborations: KFP and WKU

Several of the highlighted folklife communities at this year's festival came together as part of Dr. Michael Ann Williams' Museums class taught last spring semester. In conjunction with Dr. Williams and Western Kentucky Folk Studies students the KFP assisted in advising students throughout the semester as they researched and worked to bring



Mehendi Artist Anupama Sahasrabudhe receiving the Sarah Gertrude Knott award from Kentucky Art's Council Director Gerri Combs. Frankfort, KY September 29th, 2001

their findings to the public. Narratives and images from these projects came together in the form of festival area signage.

Folk artists and demonstrators connected to each thematic area also participated in the festival. Organizing students also took a major role in on-site production during the festival coordinating the artists in their particular area. Many of the exhibit panels generated by these students are now being loaned out to regional festivals who are bringing

these thematic folklife displays back to the regions from which the fieldwork came. The KFP and folklife staff at WKU plan to continue fostering our relationship into the future, making the festival and a number of regional folklife presentation programs reciprocal educational experiences for both students and participating communities.

In addition to bringing the work of WKU students into the festival, the KFP is continuing its commitment to teach folklife documentation and presentation skills through its on-going VIP and Community Scholars programs.

KFP's VIP and Community Scholars Program

During the last three year's the KFP has implemented a folklife presenting workshop known as the Very Important Presenter (VIP) Program. Participants in this program include local arts council representatives, leaders of family resource centers, and regional tourism workers interested in learning how the presentation of folklife can fit into and complement existing community-based festival settings within their home areas. The two-day workshop includes meeting and working hands-on with festival facilitators in "areas of interest" throughout the festival site (examples include regional foodways stages, narratives stages, and the family folklife area). Time for de-briefing is also built into the day where VIPs sit down with festival staff to talk about their experiences and get particular questions answered. Past VIPs have returned home enthusiastic and their experience has generated many Folk Arts Project grants in which many festival components are restructured and applied locally. Last year the VIP Program began the catalyst for a newly formed series of localized workshops for those wanting to learn more about the folklife documentation process.

The Community Scholars program began following the KY Folklife Festival in 2000 when citizen (and several VIP participants) from Jackson County expressed a desire to learn fieldworking techniques. The individualized day-long workshop courses began in October of 2000 and included instruction in fieldwork and photography, collecting oral histories, and an overview of how to conduct a narrative stage. From these sessions came an extraordinary project documenting the family traditions of their home area. Out of this work grew a festival component dedicated to this Community Scholar research in which participants created signage, acted as on-site area interpreters of their documentation, and organized a number of local traditional artists from their community to participate in the 2001 festival.

Grant Distribution 2001-2002

With the support of the Kentucky Arts Council, the Kentucky Folklife Program is in the process of awarding more than \$49,000 in Folk Art Grants in fiscal year 2001-2002. Included are 20 Folk Arts Project Grants, 7 Tour of Kentucky Folk Music Grants, and 3 Apprenticeship Awards.

The Year Ahead

After a five year run, the Kentucky Folklife Festival will be taking a year off to provide the KFP with the time necessary to establish a plan to sustain the event long into the future. This long-range plan will address issues such as human and financial resources as well as marketing and programming concerns. The time involved in organizing this event has left a waning amount of time for KFP staff to continue folklife documentation and fieldwork. Since 1997, the festival has acted as a springboard for a number of regional programs. During the upcoming year, the KFP hopes to increase the level of regional workshops and programs offered by our staff, increase on-line accessibility to folklife materials

via our growing website, and devote a greater amount of time to regional research projects.

Kentucky Folklife Program

Bob Gates, Director

Brent Bjorkman, Mark Brown, Folklife Specialists

100 West Broadway Frankfort, KY 40601

(502)-564-1792

877-444-7867 (toll free)

fax: (502) 564-0475

bob.gates@mail.state.ky.us

brent.bjorkman@mail.state.ky.us

mark.brown@mail.state.ky.us

LOUISIANA

Louisiana Folklife Program

Maida Owens

Ann Tetreault, a Western Kentucky Folk Studies graduate, is the new Folklife Program Assistant for this year. Fascinated by all aspects of folklore, Ann is now considering a project in foodways. She would like to produce a paper on using foodways in schools. **Nalini Raghavan**, last year's Folklife Program Assistant has become the Outreach and Development Coordinator for the Louisiana Voices Folklife in Education Project.

The **Louisiana Regional Folklife Program** is now fully funded. The Louisiana Division of the Arts received an additional \$100,000 making the total line item, \$350,000. So this will enable us to start programs at Louisiana State University in Baton Rouge and University of Louisiana at Lafayette. I am now working with the two universities and should post job announcements soon.

We've also had a change with the New Orleans Regional Folklorist. **Ray Brassieur** has taken a

anthropology faculty position at the University of Louisiana at Lafayette.

Laura Westbrook is the new Regional Folklorist at the University of New Orleans, College of Urban and Public Affairs (CUPA). Dr. Westbrook received her PhD in English with a concentration in folklore from the University of Louisiana at Lafayette; her dissertation was entitled "Common Roots: The Godchaux Family in Louisiana History, Literature, and Public Folklore." Laura has public folklore experience with the New Orleans Jazz and Heritage Festival and the Louisiana Heritage Initiative, a project of the National Parks Service and the Louisiana Office of Tourism, where she worked with the Sweet Home Baptist Church Museum and various other organizations. Laura started with the Greater New Orleans Regional Folklife Program on September 4 and is busy making contacts and developing her annual plan.

Laura inherited a project established by Ray Brassieur, the Building Arts Project, to document and help preserve New Orleans' building trades. Thus far, fieldworkers have interviewed master masons, plasterers, wood workers, and others about their skills that help to maintain the city's fabulous built environment. The New Orleans Museum of Art has authorized further field interviews. Laura will continue fieldwork, and will work with the New Orleans Museum of Art and others to develop an exhibit of New Orleans Building Arts for presentation in November of 2002.

Susan Roach, Regional Folklorist at Louisiana Tech University Department of English, is continuing folklife presentations and workshops, consultations with individual artists and museums, teaching, research, and preparation of research materials for archiving. In addition to offering more of her field workshops on interviewing techniques

focusing on collecting folklife and oral history, she is has initiated a new research project: The **Louisiana Quilt Documentation Project** and is conducting quilt documentation clinics in north Louisiana. The clinics focus on documenting in detail all types of quilts made in different periods in the state with photographs, measurements, and other formal information and documenting quiltmakers and their backgrounds. Ultimately, the goals of the project are to provide a methodology for statewide research and to develop quilt exhibitions. To this end, she is setting up a website with a searchable database being designed by graduate assistant Matthew Johnson from the Art Department, with input from graduate assistant Katrina Parker and La. Dept of Culture, Recreation, and Tourism technologist Greg Wirth. She hopes to have the website available through the La. Folklife Program by the end of this year.

She also conducted research and prepared a report proposing why and how regional folklorists (and other cultural specialists) might enhance the Louisiana Scenic Byways program through identification and interpretation of existing cultural features appropriate for the travelers using the system. Using a specific stretch of Scenic Byway, north from Lake Providence south to St. Joseph, she presented a case study listing of selected sites, including folklore genres and types of cultural features and strategies that could be incorporated by the Scenic Byways system.

Roach is continuing her involvement with the state folklife in education project, *Louisiana Voices*, by assisting with teacher workshops and institutes. This summer at the Lafayette, La. Voices Teachers' Institute she conducted a demonstration interview with Penola Caesar, of Monroe on African-American lined-out, metered hymns—a presentation that they repeated at the Louisiana Folklife Festival. With assistance from new

graduate assistant Kay Gandy, a former elementary teacher and doctoral candidate in education, the La. Tech regional program is exploring coordinating the content standards in *Louisiana Voices* lessons with the state testing standards, in efforts to broaden the appeal of the study units.

She is also continuing a wide range of folk artists interviews, including Anjum Sadiq, a Kashmir native, on the Mendhi tradition, and Homer Bailes, the last surviving member of the Bailes Brothers old-time country and gospel group, which performed on the Grand Ole Opry and the Louisiana Hayride.

Dayna Lee, Regional Folklorist at Northwestern State University, Louisiana Folklife Center reports that the Louisiana Folk Artists Database has been extensively redesigned and expanded, and two versions are now available online. Because it contains personal information about the artists, the database itself is restricted for state use. However, the Louisiana Folk Artists Website, which contains biographical information and photographs, can be accessed at <http://www.liberalarts.nsula.edu/folklife/database/default.html>. The Folk Artists website has been redesigned and is undergoing expansion and revision under the direction of graduate assistant Stacy Fontenot.

Stacy also designed the Region 2 website, <http://www.liberalarts.nsula.edu/regfolklife/>. Photographic and textual information describing research projects on regional traditions is available for use by students, researchers, and the public. Projects include a driving tour of the Cane River Creole community, documentation of the processes involved in Jena Choctaw split cane basketry, and Adaesaño tamale making. An occupational folklife project with the McNeill

Street Pump Station in Shreveport and a project by student Rolanda Teal involving African-American and Creole riding clubs will be available soon.

In an on-going project, graduate student Jodie Blair is digitizing our photograph collection and transcribing taped interviews, and program secretary Aaron Ravare continues to maintain and add to the Folk Artists database.

In partnership with the Louisiana Creole Heritage Center, we recently completed the first issue of *Creole Chronicles*, the prototype in a series of six publications published by the Center that will document several Creole communities throughout the state. The first issue included the driving tour developed online, as well as folk traditions of the Cane River Creole community using community narrative and photographs.

In partnership with Williamson Museum, we received a \$10,000 grant from the National Endowment for the Arts to help fund a Southeast Indian basketry conference on May 17-18, 2002, at Northwestern State University in Natchitoches. The tentative agenda is available on the Region 2 website. In addition, we received \$10,000 from the Lower Mississippi Delta Region Initiatives to develop a book on Southeast Indian split cane basketry within the next year.

Folklife in Louisiana Web Site,
www.crt.state.la.us/folklife: The final unit of ***Louisiana Voices Educator's Guide***,
www.louisianavoices.org, has been drafted and should be added online in the Spring. Folklorist Jocelyn Donlon partnered with music educator Jane Vidrine to write *Unit VI Louisiana's Musical Landscape*.

Louisiana Voices Folklife in Education

Project

In June 2001, Education Coordinator **Donna Onebane** directed our third institute with assistance from folk arts in education specialist **Bonnie Sunstein** who also provided a master class for Louisiana Voices workshop presenters. We have now have trained 10 folklorists and educators as workshop presenters, and so far have 22 workshops scheduled for the fall and spring. Our collaboration with the LA Dept of Education has expanded to the Division of Student Standards and Assessments. We are participating in their efforts to upgrade the quality of the English Language Arts and Social Studies curricula. They also want to work with us to develop Folklife I as a high school elective and companion course for English I. The French Immersion Program has translated into French *Unit VIII The Worlds of Work and Play* which focuses on fieldwork. Our partnerships have also expanded into higher education and we are negotiating with 6 university colleges of education about incorporating *Louisiana Voices Educator's Guide* into existing courses.

Outreach and Development Coordinator **Nalini Raghavan** has developed a number of collaborations including Louisiana Learn and Serve, which has adopted a folklife project designed around lessons in the Louisiana Voices Educator's Guide. This project is one of the mini grant options available to K-12 educators who wish to produce service learning projects in their schools. The Assumption Parish "I Can" After School Program was also among the list of new partners. Other collaborations include Jean Lafitte National Park which has trained its interpretative rangers with Louisiana Voices to better collaborate with local schools; Louisiana State Parks which has invited us to speak at the Southeastern State Park Program Seminar in December 2001; and Louisiana State Museum which wants to use

Louisiana Voices as an interpretive tool in their new State History Museum.

Louisiana Folklife Program

Maida Owens

PO Box 44247

Baton Rouge, LA 70804

(225) 342-8180

fax: (225) 342-8173

www.crt.state.la.us/folklife/

mowens@crt.state.la.us

MASSACHUSETTS

Folk Arts & Heritage Program Massachusetts Cultural Council

Maggie Holtzberg

Artist Grants:

In this first year of adding traditional arts as a category in the Mass Cultural Council's Artist Grants Program, we received 27 eligible applicants. A \$12,500 grant was awarded to Harold A. Burnham, an 11th generation traditional



Harold A. Burnham framing the Lannon. Photos: Lewis Joslyn

wooden boat builder and to Heang Pen, a Cambodian musical instrument maker. A finalist award of \$1,000 was awarded to William Cumpiano, a Puerto Rican cuatro maker and Thomas Matsuda, a Japanese Buddhist sculptor.



Heang Pen, Cambodian instrument maker with "tro so" and "khim".

Photo Jessica Payne

Apprentice ships:

We have launched a Traditional Arts Apprenticeship Program! Massachusetts has been without one

since Country Roads, Inc. administered apprenticeships back in the 1980s. There had also been a regional apprenticeship program run by the New England Foundation for the Arts. It has been



Cambodian "tro so" and "khim". Photo Jessica Payne.

my feeling that grant amounts for apprenticeships

around the country are set too low – especially when it comes to passing on certain craft traditions requiring more than a once a week session.

Though only a limited number will be granted each year, applicants will be able to apply for up to \$10,000 for a yearlong apprenticeship. Response has been strong. A panel will meet in mid-November to evaluate applications.

Fieldwork: Recent field research has included documentation of a Chinese chop carver, a weathervane maker on Martha's Vineyard, several pipe and drum bands including Local 103 of the Electricians' Union (the only New England pipe and drum band affiliated with the AFL-CIO), an Irish sean nos singer, a Malian kora player and a Trinidadian steel drum maker.

In addition to fieldwork done by staff, we continue to be able to contract with independent folklorists and photographers to do fieldwork in targeted regions and ethnic communities around the state. Eight folklore fieldworkers turned in field research this past June. We have added information about individual artists and cultural organizations into our computer database and accessioned fieldnotes, sound recordings and color slides into our archive. Brief summaries of fieldwork appear below.

- Pioneer Valley: traditional arts of the Polish and Ukrainian communities including *wycinanki* (papercutting), *pysanky/pysanki* (egg decoration), Christmas *szopka* (nativities). Many community contacts identified in Holyoke and Springfield in the following ethnic communities: French, African-American, Puerto Rican, Polish, Ukrainian, Irish, Greek, Italian and Vietnamese.
- New Bedford, documenting traditional arts in the African American community (gospel music) and Cape Verdean community

(weaving, model whale boat making, Patron Saints festivals, and Cape Verdean *caviquinho* and violin music.)

- Greater Boston: musicians and instrument makers in the Greek and Armenian communities; Boston's Nigerian community and a Danish mid-summer festival. Successful nomination of artist Peter Kyvelos for a National Heritage Fellowship.



Raul Monteiro, Cape Verdean weaver. Photo: Laura Orleans

Worcester County: Fieldwork in the Native American communities of central Massachusetts, notions of native ethnicity, intertribalism and the



Weavomg by Raul Monteiro of Cape Verdean weaver. Photo: Laura Orleans

Metis movement. Traditional arts found along the Mohawk Trail region including Native American regalia and feather dressing, finger weaving, quill and beadwork, and

traditional healing; Armenian oud playing and lace making; Finish weaving; Italian Easter traditions.

- The South Shore and Southeastern region: decoy carver, hooked rug weaver, Portuguese maritime traditions in Provincetown, Yankee maritime artisans (sailmaking and boat

building), Scottish traditions on the Lower Cape and Boston, and the Cape Verdean community of the South Shore.

- New Bedford: Lebanese secular folk music and Maronite ritual or ceremonial music.
- Franklin and Berkshire Counties: Puerto Rican, Polish, Cambodian and Yankee traditions. Technical assistance to seven traditional artists applying for artist grants, including recipient Heang Pen and finalist William Cumpiano.

We have been fortunate to have intern Julie DeBenedictis working with us for several months now. She has served as an archive assistant and updated our computer database, transcribed numerous tapes, compiled a list of Massachusetts universities teaching folklore, and assisted with grant preparation and National Heritage Fellowship nominations. She is interested in pursuing graduate study in folklore.

Massachusetts Cultural Council

Maggie Holtzberg,
Folk Arts and Heritage Program Manager
10 St. James Avenue, 3rd Floor
Boston, MA 02116-3803
(617) 727-3668 ext. 254
fax: (617) 727-0044
www.massculturalcouncil.org
maggie.holtzberg@art.state.ma.us

MISSISSIPPI

Mississippi Arts Commission

Larry Morrissey, Heritage Program Director

Songs from Home Radio Series

This past spring, the Arts Commission worked in conjunction with Public Radio in Mississippi, the statewide public radio network, to produce

Songs from Home, an eleven part series highlighting traditional musicians and musical groups in the state. Included in the series were segments on Dr. Watts singers, blues musician Wakefield "Big Moody" Coney, and hymn singing from a Choctaw Indian Baptist Church. The series was aired on PRM during National Public Radio's *Morning Edition* program, April-June 2001. A limited number of cassette copies of the series are still available.

Statewide Conference / Folklife Association

The Arts Commission held its second annual statewide folk arts conference March 9-11, 2001



Big Moody: McComb bluesman Wakefield "Big Moody" Coney was one of the featured artists on *Songs from Home*, a radio series produced by the Mississippi Arts Commission.

at Roosevelt State Park in Morton, Mississippi. Entitled "Raising the Roof Beams," the event brought together a wide range of individuals working in the traditional arts in Mississippi, including festival promoters, musicians, independent scholars, and many others. The meeting included a workshop on digital video, an introduction to the American Folklife Center by AFC Director Peggy Bulger, documentary film screenings, and a presentation by Tom Rankin, the Director of the Center for Documentary Studies at Duke University. The attendees were also exposed to the local Hispanic community through dinner at a Mexican grocery and a visit to the local Latino nightclub (featuring music by a Mexican American norteno band) in nearby Forest, Mississippi.

The conference was also the launching point for the Mississippi Folklife Association, a new statewide folklife organization.

The organization replaces the Mississippi Folklore Society, which had become inactive by the mid

1990s. The new organization brings together the varied group of scholars and community activists that have been attending the Commission's annual folk arts conferences. The Association plans to co-host a statewide conference with the Arts Commission next spring on the Mississippi Gulf Coast. It will also sponsor a couple of daylong regional workshops, publish a newsletter, and create a website during its first year. To join or receive more information about the organization, contact David Crosby (Secretary/Treasurer for the MFA), 1000 ASU Drive, #89, Lorman, MS 39096. email: dcrosby@lorman.alcorn.edu.

Delta Blues Trail Research Project

The Arts Commission has partnered with the State Office of Tourism Development to sponsor a regional study within the Mississippi Delta, focusing on blues tourism efforts. Several of the cities in the Delta have blues sites and initiatives in place, but there has been little organization of blues-related tourism on a region-wide level. Last



Pianist Jerry Kattawar from Greenville, Mississippi performs older rock and roll (a 'la Jerry Lee Lewis), rhythm and blues, and country, accompanied only by his brother Mike on drums. The duo was featured in the Songs from Home radio series produced by the Mississippi Arts Commission.

year the Commission worked with the state Department of Transportation to have Highway 61 and its main connector roads designated as Mississippi's Millennium Trail (as part of the White House's Millennium Trail Project). Through this designation, the Commission was able to apply for and receive funds from the NEA's Arts Projects on Millennium Trails grant program. The Commission and the Tourism Department have hired Randall Travel Marketing from North Carolina to conduct an in-depth study of existing resources and propose strategies for building the blues tourism infrastructure. Handmade in America, the North Carolina based organization

that has developed extensive tourism plans for that state's craftspeople, will be working with Randall on the research. Becky Anderson, the director of HIA, will be conducting interviews with community members in several Delta communities to learn which sites should be included in a blues tourist trail and which should be restricted for community use only.

Mississippi Arts Commission

Larry Morrissey, Heritage Program Director
239 N. Lamar St., Suite 207
Jackson, MS 39201
(601) 359-6036 (601)
359-6008 -FAX
morrissey@arts.state.ms.us

MISSOURI

Missouri Folk Arts Program

(MFAP) *A program of the Missouri Arts Council administered by the Museum of Art & Archaeology at the University of Missouri-Columbia*

David Allred, Graduate Student Intern
Deborah A. Bailey, Folk Arts Specialist
Lisa L. Higgins, Director

Traditional Arts Apprenticeship Program (TAAP)

We received 31 applications for panel consideration (up from 25 in 2000) and will fund 10 apprenticeship teams.

- Fardin Karamkhanim, **Iranian Zarb**, St. Louis
- Joseph Patrickus, **Custom bootmaking**, Camdenton
- Janet McMichael, **Native American Quill Beadwork**, Florissant

- Marvin G. Sitze, **Bluegrass gospel dobro**, Fredericktown
- Angelia Stabler, **Native American jingle dance dressmaking**, Independence
- Christa Robbins, **German bobbin lace**, Dixon
- Don Cox, **Jazz piano**, Kansas City
- Guy McConnell, **Damascus knife making**, LaPlata
- John Glenn, **Blacksmithing**, St. Joseph
- Hai Ngoc Vu, **Vietnamese Dragon Dance**, St. Louis

Folk Arts Project Grants

- **Missouri Folklore Society**
\$2,200 for *Expanding Perceptions of Folk Music*
- **Pettis County Community Partnerships**
\$3,415 for Global Village
- **Raintree Arts Council**
\$3,342 for River Lore, River Lure
- Mountain View Community Betterment
\$2,960 for 4th Annual Missouri Cowboy Poets Gathering
- **Southwest Missouri State University-West Plains**
\$2,000 for Ozark Native Stone Architecture: An Exhibit of Photographs and Art
- **Andrew County Museum**
\$2,083 for Evening in the West, 2002
- **Jazz Forward Initiative**
\$2,000 for *Jazz on Wheels*

**Most figures represent a 20% reduction based on state-wide budget cuts.*

Missouri River Traditions Project (MRTP)

The NEA awarded a Heritage & Preservation grant of \$35,000 to the seven-state MRTP consortium for FY02. The seven-state consortium has submitted a new grant request to fund the project's 2nd-4th years. In addition to helping communities document their own traditions and

honor the persons who are preserving them, the MRTP will focus public attention on an often-overlooked dimension of the river environment, the cultural landscape. A proposed enhanced CD will illustrate cultural diversity and traditional arts as they exist on the river today and show the relationship of those traditions to the river environment.

Meetings:

Higgins will represent the Missouri Arts Council at NASAA's Lewis & Clark Bicentennial ArtsPlan in Vancouver, Washington on October 20-22.

Check us out at: <http://orcs.missouri.edu/mfap>

Missouri Folk Arts Program

Deborah A. Bailey, folk arts specialist

Lisa Higgins, director

157 McReynolds Hall, University of Missouri, Columbia,
MO 65211

(573) 882-6296

fax: (573) 882-0360

<http://folkarts.missouri.org>

HigginsLL@missouri.edu

BaileyDA@missouri.edu

NEBRASKA

Nebraska State Historical Society

Gwen Meister

The Society is participating in *Missouri River Traditions*, a collaborative project to document folklife in communities along the length of the Missouri River and to produce an enhanced CD and teacher's guide from that fieldwork. The project coordinator is Deborah Bailey at the Missouri Folk Arts Program, University of Missouri in Columbia. The project received partial funding from the NEA and a request for second-year funding has just been submitted.

Public folklorists representing Iowa, Kansas, Missouri, Montana, Nebraska, North Dakota, and South Dakota are project collaborators. If any of the readers of this newsletter have leads or other information about Missouri River-related traditions in any of the seven states that you wouldn't mind sharing, please contact Deborah at (573) 882-3653 or BaileyDA@missouri.edu. Alternatively, you can call or email me at 1-800-833-6747 or gmeister@nebraskahistory.org.

A report from *Preserving Native American Cultural Heritage: Defining the National Need*, a March 7-8, 2001 NEH-funded meeting the Society sponsored in Omaha, is expected late this fall. It will identify priority needs, as defined by the tribal representatives from twelve Native American intertribal regions of the continental US who were at the meeting, 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. 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 annual regional meeting of folklorists in the Mid-America Arts Association area (the Heartland/Great Plains Folklorists' Retreat) was held June 1-2, 2001 at Texas Folklife Resources in Austin, with much-appreciated support from NEA Folk and Traditional Arts funds and from some of the various state and private agencies that employ public folklorists in the Heartland. Attendees not only received excellent updates from NEA, NEH, the American Folklife Center and each other, but also hearty portions of local

food, music and Texas hospitality. Caroline Herring, Pat Jasper, and the other members of the TFR staff were marvelous hosts and did a great job of the retreat. Thanks again folks!

Nebraska State Historical Society

Gwen Meister

P.O. Box 82554

Lincoln, NE 68501-2554

(402) 471-6642

fax: (402) 471-3100

gmeister@nebraskahistory.org

NEW YORK

Long Island Traditions

Nancy Solomon

Long Island Traditions has been preparing a number of publications and programs during the past year. As a result of an NEA Challenge America Grant there will be an after-school program at the Shinnecock Indian Reservation beginning in September 2001. Students age 10 – 16 will be documenting the Shinnecock annual Pow-Wow, now in its 55th year, and turning their impressions into a mural and a quilt with master artists David Martine, Dennis Silva Dennis and quilter Ina McNeil. The final art works will be mounted in the reservation's new Family Preservation Center. The project is expected to be completed in February 2002.

Since 1999 Long Island Traditions has been working with the Dodd Junior High School in Freeport, NY to develop a model curriculum integrating the study of traditional culture within its English Language Arts program. Students have been interviewing family members, traditional artists and community residents on their cultural backgrounds, and how their traditions continue to

play important roles within their daily lives.

Projects have included song and poetry composition, making models of local architecture in their neighborhoods, photo-documentation projects on decorations and writing essays about overcoming hardships in their daily lives.

Beginning in January 2002 social studies teachers will be learning about traditional architecture on Long Island, in order to teach students about the historical environments of ordinary people in the region. Project consultants have included folklorist Dr. Miriam Camitta and design educator Julie Maurer.

The Village of Great Neck Plaza on the north shore of Long Island has been working with Long Island Traditions to develop a historic preservation plan for its 53 historic sites and structures. As a result of a survey conducted in 2000 Long Island Traditions has suggested the creation of 3 historic districts and several individual sites in order to protect the Village's vernacular and formally designed structures. Plans include the development of an a computer-generated simulation of the Village's key intersections in order to assess traffic planning projects' impacts and the development of an interpretive guide to the Village's historic sites.

Ongoing projects include our maritime folk arts in education programs, maritime surveys, and preservation of the summer bungalow community at West Meadow Beach in East Setauket. Other efforts include a survey and programs on the region's Latino culture, African American culture and East Asian immigrants. Upcoming programs include concerts on Latino and African American traditional music, a Native American and African American quilting exhibition, and our annual awards program "Honoring Traditions" in March 2002. Two magazines for teachers and students on maritime culture and holiday celebrations were



Harry Saarninen is part of Long Island Traditions' maritime folk arts-in-education programs.

prepared and will be available in November 2001.

Soon to be up and running is our new web site, www.longislandtraditions.org. Stay tuned for details. In addition Long Island Traditions is currently interviewing candidates for a new staff folklore position. For those interested please contact Long Island Traditions at (516) 767-8803. Finally, on a personal note, director Nancy Solomon will be getting married on September 30th to Nick Santora, a high school social studies teacher in New York City.

Long Island Traditions
Nancy Solomon
382 Main Street
Port Washington, NY 11050
(516) 767-8803
(516) 767-8805 fax
e-mail: litrad@i-2000.com

New York Folklore Society

Dale W. Johnson, Director of Services

In April, the New York Folklore Society co-sponsored a forum with the Association for Cultural Equity at the Alan Lomax Archive in New York City entitled *Field Recordings in Archives: Preservation and Related Issues*. The presentation was conducted by Anna Chairetakis and her staff discussing preservation of field recordings, including the debate over digital versus analog tape. We also discussed cataloging, database access, documentation of artists, licensing and copyright issues. The full report can be accessed at: www.alan-lomax.com/association_programs_nyfs2001.html

The Society's Mentoring and Professional Development Program for Folklife and the Traditional Arts continues to serve constituents in New York State involved in folklife programming. This year, we funded consultancies with arts organizations, historical societies, individuals and community agencies. The program has served New York State since 1991. We also continue to provide technical assistance to individuals and organizations on a daily basis.

The Gallery of New York Traditions has been in existence for a year now. Specializing in quality handmade folk art, the gallery serves as a venue for artists to sell their work. It also provides an opportunity to educate the public about traditional art and artists. This summer, we received a grant from the Schenectady County to host artist demonstrations, and we presented several woodcarvers, a chain saw carver, tinsmith, and a husband and wife blacksmith team. Other successful demonstrations this year included Polish Easter Palm braiding and tying fishing flies.

Our Annual Fall Conference was held this year in Fredonia, in western New York near Lake Erie, September 28-30, 2001. Entitled *Culture, Innovation, and Folklore on New York's*

Niagara Frontier, it started on Friday the 28th with supper and square dance at Grange #1, America's first Grange Hall, with traditional musicians and callers from the region. Saturday, Chautauqua Institution historian Ross McKenzie made a presentation and Grange historian Carol Bailey and photographer Andy Baugnet presented the Grange Movement. In the afternoon, we toured Lily Dale, the largest Spiritualist community in the world. We met with four mediums who "read" several Society members, and visited the museum where the community historian lectured on the history of Spiritualism and Lily Dale. After, we attended a member reception hosted by the Woodbury Winery. Saturday evening we had a presentation by the ten-piece Concertina All-Stars from Buffalo and a concert at the 1891 Fredonia Opera House with Dan Berggren, the Concertina All-Stars, Dave Sturtevant, Kelly Armor, and Dick and Carmen Gilman. Sunday the 30th was a member's breakfast buffet and tour of the Chautauqua Institution in the afternoon with Ross MacKenzie.

New York Folklore Society

Dale Johnson, Ellen McHale

P.O. Box 764

Schenectady, NY 12301

(518) 346-7008; fax: (518) 346-6617

www.nyfolklore.org

newyorkfolklorexociety@juno.com

TENNESSEE

Folklife Program

Tennessee Arts Commission

Robert Cogswell, Director

New Position

On August 27, Jennifer Core joined the staff of the Tennessee Arts Commission as Folklife Program

Assistant, a position funded by a NEA infrastructure grant. Our hiring process was delayed by the legislature's failure to arrive at a budget until well after the beginning of the new fiscal year, and we are lucky to have been able to hire someone of Jennifer's caliber. Her folklore credentials include an M.A. from Indiana University, and she comes to us from recent teaching at the secondary and college levels around her hometown of Knoxville. In 2000, Jennifer did special contract work for the program accessioning the Clara Fodor collection of embroidered wall hangings for the Tennessee State Museum.

Her duties as program assistant will include developing and managing the program archive, working with special projects and the program's joint collection activities with the TSM, and assisting in grant-making and information services. Long-overdue work on the program archive began prior to Jennifer's arrival with the employment of Chris Skinker on a five-month temporary contract.

Governor's Awards in the Arts

Although a few folk artists and folk arts activists have been previously honored under this long-standing biennial award series, the Governor's Awards in the Arts for the first time this spring implemented a Folklife Heritage Award category. The awards were presented May 15 in an impressive public ceremony, including performances and multi-media presentations, at Nashville's historic Ryman Auditorium. The death days beforehand of Bob Douglas, 101-year-old fiddler from Chattanooga who was among the Folklife Heritage Award recipients, unfortunately lent a sad note to the proceedings. Other honorees included The Spirit of Memphis, a legendary African-American gospel quartet active for more than 70 years; Ida Pearl Davis and Thelma Hibdon, a mother-daughter team of white-

oak basketmakers from Cannon County; and John Rice Irwin, founder of the Museum of Appalachia in Norris.

Special Projects

In recent months, the program has supported work on an upcoming enhanced audio CD documenting the career of fiddler Bob Douglas. The project is a joint effort of Jubilee Community Arts in Knoxville and Hot Planet Productions (phone 865 540-1468), which recently issued a fine video entitled "Fiddling Bob Douglas: 100 years Old – Ain't Done Yet." Principal consultant on the project is Bob Fulcher, who produced an earlier Tennessee Folklore Society LP on Douglas. The CD will include 25 musical tracks and a large selection of digital photographs, along with a Douglas biography and discography. The CD, "Bob Douglas, Fiddler of the Century," is scheduled for availability in October. For more information and to order, contact Jubilee Community Arts at 865/522-5851 or www.jubileearts.org.

The program has afforded funding to the Cumberland Trail, Tennessee's designated Millennium Legacy Trail, to match a federal Arts Projects on Millennium Trails grant for their Cumberland Trail Music Heritage Project. Under the direction of Bob Fulcher with Tennessee State Parks, the project is documenting traditional music in the trail's eleven counties along the eastern edge of the Cumberland Plateau. Merielle Flood and Emma Drake conducted fieldwork for the project this summer, and four large public concert events were staged at locations along the trail. The effort will also produce a CD anthology of local musicians performing traditional tunes indigenous to the area, which include "Cumberland Gap," "Black Mountain Rag," "Hills of Roane County,"

"Coal Creek March," "Southern No. 111," "Cumberlin' Land," and "Sequatchie Valley."

The Tennessee Folklore Society received TAC technical assistance in the form of services from nonprofit management consultant June Spencer, who conducted a special membership meeting that laid the groundwork for a much-needed revision of the organization's by-laws. Under contract to the Folklife Program, Chris Skinker also conducted a working inventory of archival material in the TFS office at Middle Tennessee State University as a first step toward transfer of these resources to the collections of MTSU's Gore Center and Center for Popular Music.

Museum Acquisitions

For the second year, the program has administered recurrent funds for the acquisition of significant folk art and folklife objects for the permanent collection of the Tennessee State Museum. Previous acquisitions include a Reelfoot Lake "stumpjumper" boat by National Heritage Fellow Dale Calhoun and a selection of work by living masters of Cannon County's white-oak basketry tradition. Among the FY'01 acquisitions are: work by individuals influenced by National Heritage Fellow Alex Stewart, including cooperage by grandson Rick Stewart, carvings by granddaughter Renée Stewart, and carvings by Bill Henry; a selection of peach seed carvings by Roger Smith; additional basketry in the Cannon County tradition by Josie Jones, Dee and Dennis Gregory, Gertie Youngblood, Mary Prater, Betty Todd Tanner, and Joan Merritt; and a group of baskets representative of White County's Dunn family tradition by Kathleen Dunn Palmer, Roger Dunn, and Robert Maxwell.

Grants

The Folklife Program recently issued FY'02 grants totaling \$51,600 to fifteen applicant organizations

in the Arts Project Support and General Operating Support categories. In addition, 7 folk arts project grants totaling \$21,600 were funded under the TAC's Rural Arts Project category.

Folklife Program

Tennessee Arts Commission

401 Charlotte Ave. Nashville, TN 37243-0780

(615) 741-1701

fax: (615) 741-8559

Robert Cogswell, Director

615/532-9795

rcogswell@mail.state.tn.us

Jennifer Core, Program Assistant

615/532-0169

jcore@mail.state.tn.us

UTAH

Utah Arts Council

Utah Folk Arts Program

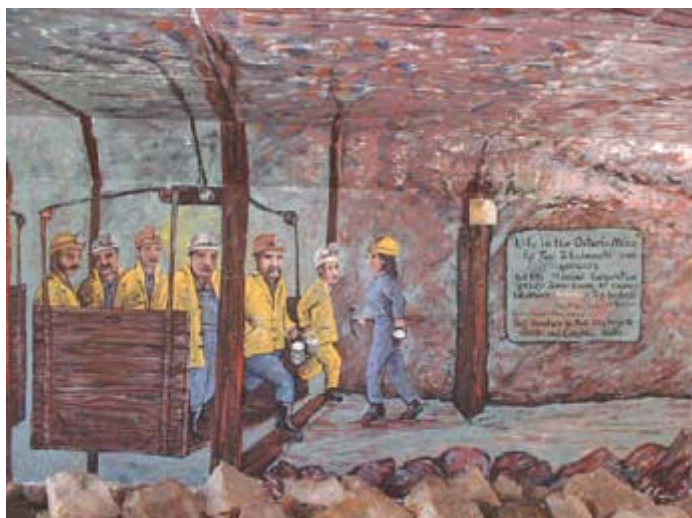
Carol Edison, Craig Miller, George Schoemaker

The Folk Arts Program presented the Grand Re-opening of the Chase Home Museum of Utah Folk Arts on Monday, July 9. Approximately 300 folk artists, supporters and dignitaries attended and toured the State Folk Arts Collection. This permanent exhibit is presented in four galleries: Native American, Rural Traditions, Occupational Folk Art, and Urban Ethnic Folk Art. The evening concluded with performances by Venezuela Cantando featuring Eligio Garcia playing the *harpa llanera* and Brazilian music and dance by Abada Capoeira and Samba Rio.

Our activities for the next year will focus on improving the archival collections and exhibits we offer at the museum. We received grants from the Utah Offices of Museum Services and an

Infrastructure Grant from the National Endowment for the Arts to produce an interactive website and virtual tour. Because two upstairs galleries in our historic building are inaccessible to visitors in wheel chairs, a video monitor in the reception area will provide a virtual tour with searchable categories to locate artists by county, art forms, ethnicity, etc. This grant will also fund production of portable compact disc audio tours in several languages. The grants also allowed us to double our Mondays in the Park concert season to run throughout the months of July and August. We also received a National Endowment for the Humanities Preservation and Access Grant to improve storage of the Folk Arts Program's archival collections.

The Mondays in the Park concert series featured two months of folk music, ethnic dance and cowboy poetry presented on the front porch of the Chase. The renovated facility is greatly improved over past years. A larger flagstone patio allows ample space for dance presentations and we invested in a new stage lighting system and backdrop.



"Life in the Ontario Mine" is a mural painted by Paul Jakubowski depicting the mining heritage of Park City, Utah. This mural lines the walls and ceiling of a viaduct near many of the 2002 Winter Olympic venues. Photo by Craig R. Miller



Doug Eurich participates in the 104th Annual Park City Mining Days Drilling and Mucking Contest held Labor Day, 2001. Photo by Craig R. Miller

Our spring and summer season of public programming culminated in a day-long mini folk festival in the Pioneer Building at the Utah State Fair. Utah Folk Masters presented ten participant pairs from the Folk Arts Apprenticeship Project demonstrating traditional crafts from 10:00 AM until 5:30 PM. An evening of dance performances by Ethnic Arts grants recipients, The Utah Hispanic Dance Alliance, followed. We love participating in the state fair because we have an easy set up and a huge built-in audience.

In fiscal year 2000 we awarded fifteen Ethnic Arts Grants. This is a grant category that was established to assist ethnic organizations and individuals in perpetuating national and ethnic art forms. Most requests are for dance costumes, rehearsal space, and concert presentations. It has a quick turn-around. Grants can be reviewed and funded in one month's time. Last year's awards were made to the following: American-Bosnian and Herzegovinian Association of Utah, Sri Ganesha Temple of Utah, Hispanic Fiesta Days, Traditions in the Making Pow Wow 2000, Abada Capoeira, Utah Tibetan Association, Tongan Old Boys Association, Hispanic Dance Alliance,

National Tongan-American Society of Utah, Kurdish Community of Utah, Jiamin Huang Chinese Dance Ensemble, jazz musician Joe McQueen, Traditions in the Making Pow Wow 2001, Tongan artist Toti Vaitohi and her Orem Women's Group, and the Free Wesleyan Church of Tonga Brass Band.

And finally, we are about to complete production of a 2002 calendar entitled "Utah Traditions." This first year the focus is subtitled "Discovering the Diverse-City of Salt Lake." With 100 photographs of artists and their work, short essays on resident cultural communities, and dates for annual celebrations, we hope the calendar will bring year-round attention to folk and ethnic arts in Utah. We anticipate exploring other aspects of folklife and communities of folk artists in the coming years.

Utah Folk Arts Program

Utah Arts Council
617 E. South Temple
Salt Lake City, UT 84102
www.utahfolkarts.org

Carol Edison, Folk Arts Coordinator
cedison@dcad.state.ut.us
(801) 533-3591
fax: (801) 533-3580

Craig Miller, Asst. Folk Arts Coordinator
cmiller@dcad.state.ut.us
(801) 533-3593
fax: (801) 533-3580

WISCONSIN

The Center for the Study of Upper Midwestern Cultures (CSUMC)

Ruth Olson, Associate Director

The CSUMC submitted its implementation grant proposal to NEH this August. In December, we will learn if we receive funding as one of the ten regional humanities centers NEH plans to establish. Whether we are funded through NEH or not, the center will continue its work. We are in the process of becoming an official administrative unit within the University of Wisconsin-Madison. 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).

It's been a productive time for the center. We have a number of projects underway, including the launching of a monograph series, and a collaboration with an independent filmmaker on a documentary trilogy about Mexican-American identity in the Upper Midwest. We have also received a grant from UW Extension to support our project "Cultural Maps, Cultural Tours." This project will begin to create a digital archive of fieldwork done in Wisconsin, and will work with K-12 classrooms across Wisconsin to put student work documenting local culture on the web. We hope to extend the project to include the other states in our NEH-designated region (Illinois, Iowa, Minnesota, Missouri and Wisconsin; we also consider the Upper Peninsula of Michigan, the eastern Dakotas and Ontario and Manitoba as part of the Upper Midwest, and plan to include them in future programming).

Most exciting, we have received support for three faculty positions to assist the center in its work. New faculty will be based in various departments depending on their specializations, but each will be expected to teach several regional courses annually through the Folklore Program. In addition to teaching, faculty will be expected to

undertake research and public programs concerning the cultural practices of diverse peoples in the Upper Midwest. We encourage applications from qualified public folklorists with experience and/or interest in the region. For a full position vacancy listing, see the "Jobs" section of this newsletter.

For more information about CSUMC, please visit our website at <http://www.wisc.edu/csumc>. If you have ideas or concerns you'd like to share, please contact the center's Associate Director, Ruth Olson, by email (reolson3@facstaff.wisc.edu) or phone (608/262-8180).

Center for the Study of Upper Midwestern Cultures

901 University Bay Drive

Madison, WI 53705

TEL: 608/262-8180

FAX: 608/265-4640

reolson3@facstaff.wisc.edu

<http://www.wisc.edu/csumc>

Independent Folklorist

Janet C. Gilmore - Mt. Horeb, WI

Photo-text Exhibit of Southwestern Wisconsin Folklife:

Based at Folklore Village Farm in southwestern Wisconsin, and funded through the Wisconsin Humanities Council, the second phase of this project has resulted in a monumental 78-pp. "proto-script" organizing way too many fabulous texts selected from two dozen folklife documentation projects conducted in the region over the past quarter century.



Folklorists Anne Pryor and Mark Wagler, Ho-Chunk Language Program representative Randy Tallmadge, Bobbie Malone

of the State Historical Society of Wisconsin Office of School Services, Andrea Christofferson of the State Historical Museum, and Flying Fish graphics designers Caroline Beckett and Frank Sandler have all weighed in with enthusiastic reviews and too many good ideas to apply. Further refinement of the script and development of the exhibit and many possible educational and outreach spin-offs await further funding and Folklore Village's completion of the biennial Tri-State (IA, WI, MN) folklife festival at the end of June 2002.

From January into Fall 2001, I had the good fortune of working on the exhibit process with a graduate student intern from the University of Wisconsin--Madison Folklore and African Studies programs. Cassie Chambliss just began the doctoral program in Folklore at Indiana University this fall.

Please see the Issues and Queries section of this bulletin for excerpts from Cassie's "Closing Thoughts" regarding her internship sponsored through Folklore 491 at UW -- Madison. Thanks, Cassie, for your articulations. I have been fortunate indeed to have worked with so observant and enthusiastic an intern!

Janet C. Gilmore, Independent Folklorist
209 S. 4th Street
Mt. Horeb, WI 53572
(608) 437-4816
jgilmore@facstaff.wisc.edu

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