
Letter from the Editor

Dear Section Members:

The “Issues and Queries” section of this Bulletin consists of five tributes to the late David Shuldiner, written by his friends and colleagues. David’s energy and versatility make it difficult to do him any kind of justice with a single tribute, hence a collection of memories. Much more can be and will be said about David Shuldiner. He demonstrated that professional excellence and a commitment to social justice are inextricably linked in the field of folklore.

The rest of this issue consists of program reports and related articles. Once again, the Bulletin is also available online 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.

Recently, there has been discussion on Publore about whether the Bulletin should become an annual. Some of the functions of a section newsletter, such as job announcements, have been taken over by faster internet venues such as Publore. Arguably, the contents of the Bulletin, including program reports, articles, tributes to departed colleagues and the Public Programs Directory, would be served just as well by an annual. This matter will be discussed at the Fall 2002 AFS section meeting; in the meantime, I’d love to hear opinions or proposals. You can send them to me at Tim.Evans@wku.edu and/or to section conveners Andrea Graham (andymeg@earthlink.net) and Greg Hansen (GHansen@mail.dos.state.fl.us). Whatever decision is made, there will still be a Fall 2002 Bulletin with a 2002 Public Folklorist Directory.

Thanks go to all contributors. 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 folklore. I would also like to thank Andrea Graham, Greg Hansen, Amber Ridington, Holly Oglesbee, Erika Brady, Chris Antonsen, Bill Westerman, Anne Schick, Lynne Williamson, Jessie Payne, Alicia Rouverol, Jim Abrams, and Janet Theophano. Suggestions for changes or improvements are always welcome.

The deadline for the Fall 2002 Bulletin will be September 15, 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 them back. Be warned that high resolution electronic photos sometimes give us problems. JPG 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.

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Tim Evans, Western Kentucky University.

Cover: David Shuldiner. Photo courtesy of Anne Schick.

SECTION CONVENER'S REPORT

By Andrea Graham

I'm going to use this convener's report to bring you all up to date on section activities at the Anchorage AFS meeting, since a lot of people couldn't be there. The Public Programs Section sponsored five sessions at the meeting, including one in a new format, a poster session, that was very well received. Thanks to Program Committee members Christina Barr, Betty Belanus, and Barbara Lau for organizing everything.

At the section meeting on Friday, October 19, we began by introducing the four recipients of the graduate Student Travel Stipends: Barry Adkins, Mary Lee, Adrienne Mendonca, and Erica Quin-Easter. They all spoke glowingly of the opportunity the stipends provided and encouraged the section to continue the program, and a motion to that effect passed unanimously. \$1,200 will be allocated for four stipends of up to \$300 each, with the stipulation that the 2001 recipients may not apply in 2002. Members also voted to provide up to \$1000 for travel stipends to community scholars and panelists from other fields to attend the 2002 meeting in Rochester. The AFS board and the Fund for Folk Culture had previously contributed funds to this effort, but will be discontinuing the program.

The treasury at the time of the meeting stood at \$10,595.14, with revenues slightly ahead of expenses for the year. Currently (as of January 31, 2002) the amount is \$13,571.33, more than last year, so we are in good shape financially. A

detailed report on the PPS Bulletin prepared by editor Tim Evans (who was not at the meeting) was distributed for review and discussion. It laid out several options for production and distribution of the Bulletin. Based on the results of a mail survey of the membership the previous spring, Tim's recommendation was to continue printing and mailing hard copies, and to also post it on the Web; that recommendation was approved, with the option to revisit the issue again.

Each of the section's three committees reported on their activities for the year, and new committee members volunteered for the following year. The new committees are as follows. Program Committee: Barbara Lau, Terry Liu, and Lynne Williamson. Auction Committee: Teresa Hollingsworth and Sally Van de Water. Botkin Prize Committee: Sue Eleuterio (chair), Bea Roeder, and Betty Belanus (AFS Board). 2001 Botkin Committee chair Betsy Peterson urged members to submit strong, thoughtful nomination letters, not just vague e-mail suggestions, and to take the nomination process seriously. She also announced that the committee had decided to keep nominations active for three years to ease the burden of re-submitting them year after year. This year's Botkin Prize winner, announced at the business meeting on Saturday, was Hal Cannon, founding director of the Western Folklife Center.

After the adjournment of the section meeting, we quickly re-convened for the annual Public Programs auction, and despite fewer items up for bid and a smaller than usual crowd, we took in almost as much money as the year before—a total

of \$1,630. Thanks again to organizers Teresa Hollingsworth and Sally Van de Water, auctioneers Pat Wells and Elaine Thatcher (of the moose hat), and all the helpers.

Keep your eyes open for announcements of the Student Travel Scholarships (due July 1) and Botkin Award nominations (due around August 1). Hope to see you all in Rochester!

Andrea Graham
Co-convener, AFS Public Programs Section

ISSUES AND QUERIES

REMEMBERING DAVID SHULDINER

"The flexibility of a diplomat, the conviction and energy of an advocate"

Jessica Payne

I first met David in 1989 when he served as a panelist for the Massachusetts Cultural Council where I worked. I encountered him again in 1996 when we joined Bill Westerman in organizing panel sessions on applied folklore for the AFS meetings in Pittsburgh (to commemorate the conference on applied folklore that had taken place there 25 years earlier). David invited me to serve as his co-editor for the journal he had founded, *Folklore in Use*, which we renamed the *Journal of Applied Folklore* in 1998. The journal became inviable after several years due to problems with our overseas publisher so we discontinued it with the hope of later identifying a reliable publisher in the United States. David took on the task and let me know about several conversations he'd had, but we were not in a rush and the journal remained in a state of dormancy. Sadly, this was just one of what I suspect were many important, exciting endeavors left unfinished by his sudden death.

This, though, was the arena within which I knew David: a joint labor to generate critical engagement in and discussion about applied folklore at AFS and the continuation of that project in the journal. We did our collaborative work by email and telephone but our most enjoyable working sessions took place during long drives en route to planning meetings for regional folklife projects. Formality was not David's

preferred mode, nor is it mine, and so we became friends and colleagues. I suspect I am not alone in this. David's nature was so warm, open, and absolutely devoid of competitive ego that he easily drew in people of all ages and walks of life and put them at their ease.

David was at heart an optimist, balancing an acute political sensibility with humor. His frequent pronouncement--always said with a glint in his eye--that he was "a red diaper baby" embodied this characteristic. The humor lay somewhere in epitomizing his approach to life and politics through reference to himself as a baby in diapers. At the same time, in all seriousness, it located his politics within the domain of daily life, something that he adopted from his parents and carried in his very bones. The undercurrent of the statement was pride in his familial association with a generation of Jewish intellectual leftists who later became the subjects of his dissertation (titled, *Of Moses and Marx: Folk Ideology within the Jewish Labor Movement in the United States*, University of California/Los Angeles, 1984) and countless talks, conference presentations, and publications.

David always impressed me with his ability to read the social politics of a given situation. Where I might flounder in my attempts at definition, David could succinctly characterize the political stance and implications of a presentation we'd heard, a meeting we'd attended, or an article we'd read. This ability stemmed from his keen intellect, his comfort with his own position, and the particular nature of his relationship to his colleagues and academic field. His assessments were consistently informed by an exacting knowledge of folklore and its social history, despite the fact that early on,

he chose to work from outside of the field. Although collegial, his livelihood and his ambition, toned down as it was, was not dependent upon his scholarly colleagues and the institution of folklore. David stood out as practically idiosyncratic in his lack of pretension and scholarly posturing. He was fully engaged in his work and prepared to proceed with it regardless of others' opinions. These aspects of his person, combined with his kind and generous nature, informed a steady and dynamic view of the cultural politics of folklore work.

The deftness and insight of David's critical sensibility remains with me as most educational, enduring, and rare. As we discussed the workings of public folklore--our shared professional terrain--he was interested in and adept at identifying the political stakes of stands taken and not taken in this work. Grappling from the start with the inconsistencies and ethical challenges of this field, David helped me know when my assessments were on target and when they were off the mark. It was possible, he showed me, to uphold tough critical and political standards but doing so (the non-cynical, humorous optimist in him reminded me) also required flexibility, learning from one's mistakes, and an openness to the odd twists and turns, the surprises along the way. As he put it in a statement in the opening issue of *FIU*, the various tasks we took on as cultural workers demanded "the flexibility of a diplomat, but the conviction and energy of an advocate." David recognized that the negotiation of cultural politics--amongst one's academic and professional peers, on the job, and with the subjects of one's work--was a core challenge for those who applied their scholarly knowledge of culture to the complex problems of our world today.

It was thus fitting that David called the journal he founded "Folklore in Use: Applications in the

Real World," for this was what he had done in his own work. David ran a cultural program for the elderly within the Connecticut State Department of Social Services and also held appointments in the School of Family Studies at the University of Connecticut and the Gerontology Program at St. Joseph College. Among many activities (including what seemed a constant stream of book projects--anthologies and collaborative endeavors with elder colleagues and artists) he used his training in cultural research and analysis to engage and enrich the lives of elders, working from the assumption that their life experiences were a tremendous resource for ongoing learning and exploration. David drew upon his familiarity with gerontology, folklore, anthropology, oral history, social history, literature and other domains of scholarship and art to animate his program. Modeling a defining feature of applied cultural work, he was driven by the needs and interests of his constituents more than the boundaries of scholarly and institutional affiliation.

David's goal in founding *Folklore in Use* was to generate collegial and critical discussion about what other cultural workers and scholars were doing to apply their knowledge and experience "in the Real World." In a statement that went against the grain of a conventional folklore rhetoric that emphasizes shared communal bonds, he defined this domain through a string of startling and exact juxtapositions. As he put it, "It is this 'real world'--one of multiple identities, overlapping memberships, and divided loyalties; of conflict and communion within and across boundaries; of peoples subjugated and subjugating--that folklorists and other cultural workers face when working to record and understand expressive behavior" (*FIU*, 1;1:1-2). His was an all-encompassing vision of an inherently dichotomous terrain in which the balance of power, stability, and identity was always in flux. He invited us to

write about our experiences negotiating this unpredictable ground.

Despite the demands of keeping an unaffiliated journal afloat, David and I were driven by a shared conviction about the importance of the journal as a forum for critical thinking about applied folklore. We worked hard to complete the first issue of a fifth volume which was never distributed by our publisher. We were excited about teaming up with colleagues to generate special issues on folklore and the law, the environment, and refugee arts, among other ideas. And we had hopes of collaborating with authors to edit submitted work and conference papers we'd heard covering a wide range of topics, including applied folklore in social work, oral

history and theater, popular education, women's health, Indian healthcare, HIV/AIDS, and museums, to name but a few. We sought out opportunities for joint publication with established folklore journals in order to ensure that our efforts were complementary with those of other esteemed editors and so that applied work could be discussed in as wide an array of arenas as possible. We were still in the process of upgrading the design of the journal and trying to stimulate greater involvement of members of our advisory board. It was time-consuming but deeply satisfying work.

I'm sure I'm not alone in hoping to do something to mark David's passing in a lasting way. I am biased by the pleasure I enjoyed in co-editing with



David Shuldiner. Photo courtesy of Anne Schick.

him for what was too short a time, but I can think of no other more meaningful way to honor him than to rejuvenate the journal that he founded. Towards that end, I hope to schedule a planning session at AFS for those who share my interest in sustaining the *Journal of Applied Folklore* in David's memory.

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Thinking of David Shuldiner...

Lynne Williamson

In a few weeks I'll be attending a concert by the beloved Lebanese composer, singer, and oud player Marcel Khalife. Eight years ago David and his partner Anne, who had first heard Khalife during earlier travels in the Middle East, took me to one of his rare US performances. I was thrilled, having just returned from a second trip to Syria where friends played Khalife's songs of liberation constantly and looked to him as an exemplar of Arab poetry, music, and political sensibilities. Even my Arab-American friends here didn't have Khalife's albums - but David and Anne did. After that we started a regular CD swap from our respective quirky music collections. They loaned me Iris DeMent and an early LP of Ethel Raim singing with the Pennywhistlers, and in return borrowed some John Trudell and Algerian Rai I thought they'd like. My first exposure to Cesaria Evora came through David, and eventually gave rise to a project with Connecticut CapeVerdean musicians.

David's awareness of the struggles of marginalized

people worldwide was profound but never preachy. His understandings of people's issues and social movements came from a real care for individuals rather than adherence to theories or ideologies (although he was well versed in these too). I loved this about him. In many ways David provided my first guidance in the philosophies and meanings underlying public sector folklore, a field new to me when I took this job. His attention to the words, activities, and motivations of all kinds of people showed me what is vitally important about the work we do. He really listened. And then he found a way to express what he heard to the world, giving voice to many who had not been heard. He was scrupulous about the way he represented others in his work, saying often that "you have to own what you say," an important responsibility for all of us.

David's combination of humor, erudition, and compassion made him a popular book discussion leader in libraries across the state, one of his many ways of engaging with people. He sometimes laughed about his title at the Connecticut Department of Elderly Services, but it fits him - "Humanist in Residence." He continues that role in many, many lives.

Lynne Williamson
Connecticut Cultural Heritage Arts Program
Institute for Community Research, Hartford

A Place at the Table (For David Shuldiner)

Alicia J. Rouverol

The mobile above my daughter's changing table was given to me by David Shuldiner a few months before he passed. It's made of brightly colored fish stitched from cloth, strung beads and small

brass bells. It came from a global market, where your purchase supports artisans across the world. I see David's mobile daily, every time I change my daughter. It jangles when my head brushes against it, serving as a reminder and symbol of the kind of friend and colleague he was.

The last time I saw David was at OHA 2000 in Durham, NC. We stood in the lobby, surrounded by small circles of friends and new colleagues, milling about at the close of the conference. He was headed off to the airport, bags in hand, sporting that black vest he often wore at AFS: flecked with grey, as his beard and short-cropped hair were flecked with grey, and the tiny braid I think he may still have worn.

He grinned mischievously, as he often did when something really piqued his curiosity, his intellectual interest. "That tour was really great yesterday," he said, smiling and looking away. "Fantastic" (emphasis on "TAS"-tic). "The highlight." He grinned again, gave me a quick hug goodbye, and was gone.

We'd taken the tour the day before, on a still but bright Saturday afternoon, the air a little thick, almost smoggy. We'd sneaked off from the conference to join a tour organized by Jackie Wagstaff, a community activist from Northeast Central Durham. Jackie, friend/colleague Jill Hemming, and I were working on a project aimed at using narratives to effect community change. The tour sought to expose community officials to substandard housing. Jackie had recently been voted onto City Council and wanted her cohorts to see the realities of housing in all regions of the city. When I'd told David about the tour, he'd said, "I'd love to. Let's do it."

On the bus that day it was standing room only. It was filled with older couples, single parents, teens

and children, City Council members, and the handicapped. David and I kept rotating seats with people coming on and off. The bus careened around corners of town that looked more rural than urban; David's bag slung over his shoulder kept swinging as we took yet another turn. Houses in ill-repair, some marked with bullet holes; a mattress pad outside with young Latino men sitting on it. Another turn of the corner and the narrator (each of the busses was led by someone working on housing issues) spoke about the particular problems faced in this neighborhood. David kept nodding in recognition, glancing over my way and shaking his head.

When I sat down to write this piece, David-on-that-bus kept coming to mind. It reminded me of the folklorist he was – the folklorist he asked us to be. He never separated his political beliefs from his work; he never pretended not to care. He always asked the hard questions, or reminded those of us who knew him what and who we were studying and where they fit into some larger story about our lives, our system, and the way we chose to live in this country.

We'd first met in 1997 at Austin, on the urging of friend/colleague Kathleen Mundell, who knew my interest in life review. I attended a session on applied folklore, and David came forward at the close to talk with several of the panelists. He, like I, was excited by the applications of folklore in communities outside of our field's norm. Afterwards, we chatted, and I learned about his plans to edit an issue of the *Journal of Applied Folklore*.

We talked further as our paths crossed throughout the conference weekend: our shared interests in applied folklore, oral history, activism, life review. All of it led us to believe we'd met our professional soul mate in the field. And in a sense

we had. We began an email correspondence on issues of life review; he invited me to participate in the journal issue he was editing with Jessica Payne. AFS, and then OHA, became a place where we could share professional interests, support one another in our work, and find solidarity in a field in which we often found ourselves outside of mainstream discussions.

What strikes me about David, though, isn't so much that he devoted his work to areas he felt might have the greatest impact (life review with the elderly, oral history with aging activists, and the like) in both public and academic spheres. He wasn't just "politically correct." He was personally responsible, something I rarely saw in California, where we both came from. David inevitably came through for you, again and again, as a colleague and a friend. With David's support, I rallied a group of folks interested in oral history to build a working interest group and later a section. David's support became critical in the process; he gave courage to those of us that wanted and needed to take chances in the field, to stretch the boundaries. He came through at difficult moments, like the time I was hustling to pull my life review articles together for a course slated to begin the following week. I phoned him in a panic, and he immediately faxed me some of his favorite pieces I could use to fill out my syllabus.

And then there was the time this past fall, when he was ill apparently though no one knew it. I asked him to take over my convener role on the new Folklore and Oral History Section, to work with Kelly Feltault to keep the organization going, because I'd just become a new mom, was trying to make time for my home life and for a book project I knew I would need to nurture alongside my little one. At the time, David admitted that he wasn't sure he'd be going to AFS, wasn't sure, in short, that there was really a place for him at the

table. I urged him to take the convener position, to plan to go to AFS. I wanted to do all the things he'd always done for me: let him know that he belonged, that he had something to contribute. We were going to get a letter from Tim Lloyd for David's boss, so that he could be freed up for the next two years to attend AFS and be "a part of".

David's passing, shortly after that flurry of emails, left us all reeling. Some of us are still reeling. It isn't so much because someone that young passed so rapidly, that's part of it. It's also because, for many of us, David represented an alternate way of being in this field; he represented a path that never separated folklore and our traditions from a larger social and political world that shapes those very traditions. He wasn't afraid to stand up and say who he was politically or personally. When those of us around him faltered in our footing, he would catch us. He always reminded us we had a place at the table. Because David helped us make that place.

David reminded us that it was okay to be a folklorist on the margins, in a marginal field helping marginal people make their way through communities in settings that often don't support the very people whose lives we seek to recognize. He couldn't ignore what that setting was – the bus ride – the environment in which folklore traditions are shaped on a daily and sometimes painful basis. For David, in a field where he sometimes questioned his own right to be at the table, he helped us to find our way when the going was tough. When funding or sponsoring organizations didn't understand our work, when bosses didn't get the vision, when institutions fell short of what we expected of them, David showed up, he delivered. And if there are those of us missing him in the field of folklore, I can only imagine there are dozens more elderly folks, interviewees, and students who miss his presence equally. I'm sure

he gave to them, as he gave to us.

There was a place at the table in folklore for David Shuldiner; there is a place at the table for us all. And maybe, if David is listening – as he always did so attentively, his lips slightly parted, his eyes sharp, darting – he will remind us that our job is to continue to make a place for one another, here in this field where we too often struggle for identity ourselves. He will remind us that the work has to continue, that there are more bus rides to be taken, more community activism to be pursued, more blending of our folklore research with issues and demands that we and our interviewees face daily. That's what David reminds me, at least. To take a stand, because otherwise, what is folklore for?

Alicia J. Rouverol
Independent Folklorist/Writer
Santa Rosa, CA
3/31/02

A Tribute to David Shuldiner

Jim Abrams,

We met for the first time in some sunny Sunday-morning western airport after an AFS meeting. David sat tired on the floor at the entrance to his gate waiting for the call to board. Although I didn't know him at that point, I had read David's dissertation, "Of Moses and Marx," on the recommendation of Kenny Goldstein, who, of course, loved sharing brilliant folklore writings with his students. With some slight trepidation of an apprentice approaching a journeyman folklorist, I asked if he was David Shuldiner, and I let him know that I had read and greatly appreciated his dissertation. He looked up and I could see that he was tired from his whirlwind commitments during

the conference. Nevertheless, David responded with a quick laugh, a buoyant smile, and such heart-felt appreciation for my gesture that he instantly dissolved any distance between us. I realized in that moment we would be walking down the same road, and that David would do more than his share to illuminate the way.

Since that time, and over the ensuing years, David became a key member of my internal study circle—i.e. one of those very few individuals I habitually consult in my mind as I piece together the fragmentary components of new ideas and projects. Before actually speaking with him in person, I dialogued with him in reverie, hearing his counsel, and registering his disappointment if I lost faith in the promise that consciously committed cultural work could make a substantive difference in people's lives. This internal and external dialogue almost always provoked laughter, and David's great gift to me was in demonstrating the necessity of humor and open-heartedness in the midst of engaged and often difficult cultural practice. I came to view David as a brilliant and merry subversive, who could wed struggle and joy, while teaching us all to dance the dances that would defy injustice.

The last time I saw David was at another folklore conference in the West. I had organized a panel on folklore and adult education, in which David addressed his work with the elderly in Connecticut. For my part, the years spent working as a cultural worker in a highly stressful organizational setting had slowly but unmistakably taken a toll on my speaking voice. Arriving at the conference with a nasty case of dysphonia, I could barely talk. David volunteered to read my paper, which he then proceeded to infuse with unscripted overtones of intelligence and charm. During the presentation, I felt as though I had traded-in an old rusted jalopy, and could now gaze upon the

sumptuous landscapes of the Oregon coast from the backseat of a Rolls being driven by David. Following David's rendering of my paper, those gathered for the panel enjoyed a highly organized yet completely unscripted analysis of his own work. In this instance, as in so many others, David wrapped enormous wit around a core commitment to apply his talents with generosity, spirit, and solidarity. Thank you brother David, and may you be joyfully engaged in argument with Moses and Marx, and may your light continue to shine for all who walked with you.

Jim Abrams,
Openhearth Education Project
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**A Tribute to David Shuldiner
April 8, 2002**

Janet Theophano

An advocate for old people in our society, David Shuldiner believed that older folks were cultural resources not social problems. He believed that if we listened to what they had to say we could learn about our pasts and create our futures. He developed his ideas cogently, with sensitivity and resolve. He encouraged old people to tell their stories and others to hear them.

Kenneth Goldstein introduced David to me many years ago when I was coordinator of Penn's Social Gerontology Program and David was humanist in residence with the Connecticut Department of Elderly Services. I was impressed with the programs that David had developed there and wanted our students to learn about them. His programs were models for others to adopt.

Years later, David saw a need for a sourcebook on literature and films about aging. There was none. So he set himself the task of compiling such a bibliography. When it was finished, we all could benefit from the resource he had created. And in his gracious way, he credited all of us who had done even the most minor task.

We saw one another only at AFS meetings and spoke on the phone infrequently. Yet when we met, he showed deep interest in our program and my work, and sought ways to develop a collaboration. What struck me about David was his immense warmth and intellect and his dedication to the social issues which engaged him. He worked with and for a purpose--to advance the society in which we lived for all people, young and old.

Janet Theophano
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ANNOUNCEMENTS

Graduate Student Travel Awards

The Public Programs Section of the American Folklore Society is providing up to four awards of up to \$300 each for graduate students to defray costs for traveling to the 2002 Annual Meeting in Rochester. The Public Programs Section is interested in supporting students who have an interest in working as public folklorists or who have chosen an area of public folklore as a primary topic of graduate research.

Application materials will consist of: (1) a two-page letter written by the applicant, (2) a letter of support written by a faculty member or public folklorist that describes the student's interest in public folklore and supports the student's plan for using the AFS Annual Meeting to further her or his interests in public folklore, and (3) a budget outlining anticipated expenses.

The letter of application should address the applicant's interest in public folklore, goals for attending the Annual Meeting, and plan for using the resources of the Annual Meeting to further her/his academic and/or professional development. Previous winners of the student travel award are not eligible for this year's competition.

The deadline for receipt of applications is July 1, 2002. Awards will be announced by Aug. 1.

To apply, send three copies of all materials to Gregory Hansen, Florida Folklife Program, Bureau of Historic Preservation, R. A. Gray Building, 4th Floor, 500 South Bronough Street, Tallahassee, FL 32399-0250.

PROGRAM/AGENCY REPORTS

NATIONAL

American Folklife Center Library of Congress

James Hardin

Ethnographic Thesaurus

The Ethnographic Thesaurus Group, a consortium of folklorists and ethnomusicologists, having received a Chairman's Grant for \$30,000 from the National Endowment for the Humanities for the developmental stage of a thesaurus, has hired Sarah Matthews White as the researcher for the project (October 29, 2001). Ms. White holds a master's degree in American Studies from the University of Virginia and has considerable experience in Web-site design and other software applications. She is based at George Mason University and supervised by Professor Peggy Yokum, of George Mason, and Michael Taft, for the American Folklife Center (AFC). Her assignments include annotating the thesaurus prototype, researching thesaurus-making software, and compiling a survey. The Thesaurus Group has sent a questionnaire to folklorists, ethnomusicologists, and ethnographic institutions involved in classification of collections, in order to ascertain their needs and expectations. A proto-thesaurus is now online and searchable at www.afsnet.org/thesaurus

Veterans History Project

On November 8, 2001, the Veterans History Project (VHP), a congressionally mandated project of the AFC to collect oral histories of America's war veterans, held the first meeting of

its Five Star Council, an advisory body comprising twenty-six notable military and legislative leaders, including Sen. John Warner, Secretary of Transportation Norman Mineta, Secretary of Veterans Affairs Anthony Principi, Sen. Ted Stevens, Maj. Gen. Jeanne Holm (USAF-Ret.), Lt. Col. Lee Archer (Ret.), Stephen Ambrose, Tom Brokaw, and others.

Later that day the project held a press briefing, with reception following, which enabled many on the Five-Star Council to speak publicly of their enthusiastic support for the project. The Veterans History Project's enhanced Web site was made available in early November. It includes the complete and regularly updated partner list of 110 organizations, the extensive instruction kit, and information about additional reading. The site includes, under "Sights and Sounds," brief sample clips from ten interviews, for those with Internet



The Five-Star Council of the American Folklife Center's Veterans History Project, which met at the Library of Congress, November 8, 2001, includes, from left, Rep. Ron Kind and Sen. Chuck Hagel, co-sponsors of the VHP legislation; former U.S. Rep. Robert H. Michel; retired Lt. Col. Lee A. Archer Jr.; and Tony Hope, representing his parents, Bob and Delores Hope, USO Tours. Photo by James Hardin

access. For volunteers wishing to undertake oral histories of veterans, a Veterans History Project Instructional Kit is available. The Web site is at: www.loc.gov/folklife/vets/

Update of Teacher's Guide to Folklife Resources

The online edition of the AFC's 1994 publication *A Teacher's Guide to Folklife Resources for K-12 Classrooms* is being updated (see www.loc.gov/folklife/teachers.html). The Center would be happy to hear from anyone who would like to make corrections or additions to the description of their materials as currently listed. For example, please let us know if the materials are still available. The Center would also like to hear from those who have new materials they would like to have listed. In addition, if the creators of materials would be willing to donate a copy of their work to the Center, the material would become part of a resource shelf for folklife in education, which will be established in the Folklife Reading Room. Please contact Carol Moran (camo@loc.gov) or Catherine Kerst (cker@loc.gov) for further information.

Living Lore: A Celebration of Benjamin A. Botkin

On November 15-16, the AFC presented "Living Lore: The Legacy of Benjamin A. Botkin," two days of concerts, performances, interviews, and panel discussions. The event was sponsored by the AFC, the Center for the Book, the Library's Music Division, the National Council for the Traditional Arts, and the New York Folklore Society, with support from the Shakespeare Theatre, and the National Endowment for the Arts, with transportation provided by U.S. Airways. Speakers included Roger Welsch, Henry Sapoznik, Alan Jabbour, John Cole, Peggy Bulger, Ann Banks, Jerrold Hirsch, Joseph Hickerson, and Steve Zeitlin. There were



At the conclusion of a two-day program at the Library of Congress, celebrating the legacy of Benjamin A. Botkin, November 15-16, 2001, Pete Seeger led the audience in a hootenanny. Photo by James Hardin

interviews with decorative painters and a master mason, conducted by David

Taylor and Marjorie Hunt; and with members of the Shakespeare Theatre, conducted by Nancy Groce. The United House of Prayer Band, Cherish the Ladies, and a special ensemble composed of Oscar Brand, Pete Seeger, Peggy Seeger, and Mike Seeger gave concerts. At the final session on Friday, participants in the Camp Woodland experience of the 1940s and 1950s shared reminiscences and held a sing-along. In addition, Botkin was remembered in stories told by his children, Dan Botkin and Dorothy Rosenthal, and other members of the audience.

International Symposium on Heritage Preservation

December 16-22, Peggy Bulger, director of the American Folklife Center, traveled to Beijing, China, along with Barry Bergey, Heritage & Preservation Program Officer, National Endowment for the Arts, to represent the United States at the "International Symposium on the Protection and Legislation for Traditional/Folk Culture." The symposium brought together representatives from over twenty countries to advise on the protection of intellectual property rights for tradition-bearers.

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REGIONAL

Southern Arts Federation

Teresa Hollingsworth, Traditional Arts & Heritage Program Coordinator

The SAF staff has settled into our new offices at 1800 Peachtree St., NW, Suite 808, Atlanta, Georgia, 30309. Between moving furniture and unpacking boxes, quite a bit of work has been accomplished!

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

During FY02, six Southern Visions exhibits were hosted by 28 venues. SAF recently completed a "Call for Exhibits" to add two exhibits to the program this summer. The new exhibits will be selected by the SAF Traditional Arts Committee and a panel of Southern Visions constituents this spring. Through the generous support of the John S. and James L. Knight Foundation, SAF has provided reduced rental fees, complimentary shipping and funding for educational programs to four organizations in southern Knight communities: Georgia's Antebellum Capitol Museum (Milledgeville, GA), the Headley-Whitney Museum (Lexington, KY), the Museum of the New South (Charlotte, NC) and Riley House Museum (Tallahassee, FL).

A Survey and Analysis of Regional Traditional Arts Programs and Services

SAF contracted folklorist Jon Kay (White Springs, FL) to research, analyze, and prepare a report on the status of Traditional Arts Programs within the seven Regional Arts Organizations. *A Survey and Analysis of Regional Traditional Arts Programs and Services* is in response to a direct request from the Partnership Committee of Building a National Infrastructure for Folklore Initiative. This report was developed as a resource for building recommendations regarding new regional traditional arts programming and the expansion of existing regional programming. Funding was provided by the Traditional Arts Growth (TAG) Program of the National Endowment for the Arts. The report is available on TAPnet or at the following SAF link http://www.southarts.org/Framesets/HotNews_frameset.htm

NEA/Challenge America Funds

NEA/Challenge American funds have been awarded to a number of organizations to support presentations by traditional performing artists.

Recipients include the Big Wills Arts Council (AL), First Night St. Petersburg (FL), Florida Folklore Society (FL), Mattie Kelly Arts Foundation (FL), Handmade in America (NC), Hiddenite Center, Inc. (NC), Toe River Arts Council (NC), Arts Center of Cannon County (TN) and the Traditional Music Resource Center, Inc. (TN). For information regarding application for FY03 NEA/Challenge America funds for traditional arts performances, please contact SAF.

Technical Assistance

I receive a number of traditional arts technical assistance requests throughout the year. Recent activities include addressing Folk Studies graduate and undergraduate students at Western Kentucky University and assisting the Kentucky Folklife Program staff at the 2001 Kentucky Folklife Festival. I've also had the privilege of serving as a member of the planning committee for the *Building Creative Economies: The Arts, Entrepreneurship, and Sustainable Development in Appalachia* conference (April 28-30, 2002 in Asheville, NC), serving as the folklife content reader for the *Folkwriting Lesson Plans: Lessons for All Grade Levels to Teach Writing Through Folklife*, a project of Valdosta State University and Cook County School System (GA); and serving as a panelist for the Multi-Disciplinary/Arts Services panel for the City of Atlanta, Bureau of Cultural Affairs.

Southern Arts Federation

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STATES

CONNECTICUT

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

Lynne Williamson

2002 began for me with a panel at the *Building Healthy Communities Through the Arts* conference in New London. Four traditional artists/community scholars joined me to talk about ways that our work has aided or even helped to heal communities under stress for various reasons. Portuguese dancer Joao dos Santos, Cape Verdean community leader Roberta Vincent, Cambodian dancer Somaly Hay, and Polish painter Marek Czarnecki told intense and real-life stories of using their art and traditions for the benefit of their communities. They gave terrific presentations, and I'm really pleased to see that they and other artists here are becoming more involved in wider activities, conferences, panels etc. where their knowledge can be heard and appreciated by more audiences. As another example, three Tibetan traditional artists who had been part of our 1996 fieldwork and exhibition project recently demonstrated at the University of Connecticut's Benton Museum. Several Connecticut Tibetans have begun weaving and woodworking again now that they're settling in, buying houses (more space to do their work), and bringing their families over.

Other activities happening:

The Southern New England Traditional Arts Apprenticeship Program - Year 4.

In collaboration with the Folk Arts Programs of the Rhode Island State Council on the Arts and the Massachusetts Cultural Council, the fourth year of this program is funding seven master/apprentice pairs (master artist in bold):

- **Ksenia Pokrovsky** (MA)/Marek Czarnecki - Byzantine iconography
- **Seija Floderus** (RI)/5 members of the Finnish American Heritage Society (CT) - Finnish weaving
- **Phan Phoung** (CT)/3 members of Angkor Dance Troupe (MA) - elements of Cambodian dance
- **Eldrid Arntzen** (CT)/Rebecca Wilhelmsen and Heather Lomeland (MA) - Norwegian rosemaling
- **Donna Hébert** (MA)/Daniel Boucher (CT) - Franco-American fiddling
- **Teresa Stagnaro** (MA)/Fiorella Castillo and Adrian Ugarte (RI) - Peruvian dance
- **Bob Livingstone** (CT)/Edward Phelps, William Wiles, Ruth Fairman (MA) - Eastern call singing for square dance

I enjoyed doing a poster session at AFS on the four years of this program!

The Southeast Asian Problem Gambling Project - this interesting new project is a bit of an experiment. I've been asked by Khmer Health Advocates, a Cambodian mental health service provider with a commitment to including traditional arts in its programs, to join a study of problem gambling among the Vietnamese, Cambodian, Laotian, and Hmong populations of Connecticut. In the first phase, researchers from the University

of Connecticut and the State Department of Mental Health and Addiction Services will sample these populations to determine the scale of the problem and to identify protective factors that have assisted people to cope with this behavior and the underlying causes particular to these groups.

This information will be used to advocate for, develop, and locate substantial funding for community based, culturally appropriate interventions and prevention strategies, that will include components of traditional practices and art forms. The team consists of many different interest groups and it seems we all speak different languages - and I don't mean just the Southeast Asians! The project will develop over a number of years but could potentially bring attention and funding to Southeast Asian traditions here.

After-School Programs in Traditional Arts in the Lao, Hmong, and Cambodian

Communities - in late 2000 ICR received an NEA Creative Links grant to coordinate both new and continuing after-school programs to these groups. Classes met almost weekly for a year in the three highly-dedicated communities, serving a total of 125 kids. Another strong result was a new sense of collaboration among the three groups: the teaching artists and students all performed at Lao New Year in April 2001 and ICR hosted a roundtable discussion of artists and community leaders to assess the results of the classes and find ways to continue them. The Greater Hartford Arts Council also awarded a small grant for this project and a proposal for this year's classes is pending at the Connecticut Commission on the Arts. A new component of the project will bring the dynamic young Hmong educator Tou Ger Xiong to Connecticut to present his program on tolerance to teachers and students and to work directly with Hmong parents and children.

Staying in the education mode, I'm working on two projects with teachers:

Cultural Tapestries - an initiative of the Connecticut Commission on the Arts, which sends four traditional performing artists into the state's less diverse schools to increase their cultural awareness and get them to reflect on cultural issues through writing. My role has been to help teachers connect to broad themes arising from traditional arts that they can use in the classroom now and also in developing new curricula.

HOTSchools Summer Institute - this project, also developed by the Commission, effects whole-school change by instituting arts throughout the curriculum, and emphasizes teaching for understanding (Higher Order Thinking) in each of the twenty-four schools involved. During this summer's session for teachers I will coordinate a two-day workshop to introduce the many ways that folk and traditional arts and artists can contribute to classroom and life-long learning. A number of artists will join me to explore ideas in these areas: Experiencing ethnic art forms; helping students value and express the special knowledge within their communities; expanding community awareness and outreach through traditional arts; identifying curriculum links within traditional arts; developing folk arts activities for the classroom; and locating traditional artists, their communities, and other resources. Should be challenging but fun. There are many good program examples and resources in our field that have helped me - thanks to all. Next year our goal is to offer a full teachers' institute on folk arts in education here at ICR.

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FLORIDA

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

Tina Bucuvalas, Gregory Hansen, Robert Stone

Florida Folk Heritage Awards

The Florida Department of State awarded four Florida Folk Heritage Awards for 2002. The award recognizes authenticity, excellence, and significance in traditional arts. Folk Artist Awards were presented to Charles Atkins, Iola and Sullivan Pugh, and the late David York. A Folk Culture Advocate Award recognized J. Russell Reaver for fostering a public understanding and appreciation of folklife.

Charles Atkins (Tallahassee) is a blues musician known as "Sir Charles." Born in Daytona, Atkins attended the Florida School for the Deaf and Blind and plays piano professionally throughout the state. He directs the Blues Lab at Florida State University, and his musicianship inspired the formation of the Sir Charles Blues Lab of Los Angeles, California. Sullivan and the late Iola Pugh (Miami) performed as the Consolers, a black gospel duet with a national following and scores of records. Sullivan Pugh composed numerous renowned gospel songs including "May the Work that I've Done Speak for Me" and "Give Me My Flowers." David York (St. Petersburg) was a blues musician who performed under the name "Rock Bottom." York was a harmonica virtuoso and a talented singer,

songwriter, bandleader, and promoter of blues music. J. Russell Reaver (Tallahassee) is a retired English professor from Florida State University. He was one of the first to offer classes on folklore in Florida, and is the author of *Florida Folktales*. Reaver also helped found the Florida Folklore Society and Florida Folk Festival.

Folklife Apprenticeship Program

Our website now features several essays documenting master artists from the Florida Folklife Apprenticeship Programs. They include:

- *Michael Kernahan: A Life in Pan* by Stephen Stuemfle,
- *Troy Demps: African-American Hymn Liner* by Robert L. Stone,
- *George Robinson: Surfboard Maker* by Robert L. Stone, and
- *Musical Brocade: Ann Yao and Zheng Music* by Li Wei.

The three latter booklets include Sunshine State Standards curriculum links for teachers. In addition, we have posted shorter biographies of many more master artists, and hope to add more in the near future.

Statewide Outreach/Florida Folk Festival

As you may have noticed, our numbers have dwindled! Unfortunately, in December a special session of the state legislature made major budget cuts due to revenue shortfalls precipitated in part by 9/11. Most state agencies lost positions, and our Division lost positions associated with the Florida Folk Festival that were held by Brent Tozzer and Ken Crawford. One positive note—the Museum of Florida History was able to offer other positions to Brent and Ken.

Due to the loss of positions, the Department of State felt it could no longer organize the festival. We were pleased, however, that the Department of Environmental Protection/Division of State

Parks decided to take over the job. The Department of State transferred more than a year's worth of funding for the festival and, amazingly, George Steinbrenner donated \$78,000. Jon Kay, who has worked at the Stephen Foster State Folk Culture Center in White Springs for several years, now organizes the festival. Through our Festival Outreach Program, the Florida Folklife Program will again organize and present the Folklife Area at the FFF. This year's theme is "Traditional Arts of the Eastern Mediterranean"—certainly a timely topic. The 50th annual Florida Folk Festival will take place on May 24, 25, and 26 at the Stephen Foster State Folk Culture Center in White Springs, Florida.

For information on Folk Heritage Awards, contact Gregory Hansen, (850) 245-6333, (800) 847-PAST, or ghansen@mail.dos.state.fl.us. For information about the Apprenticeship Program, contact Tina Bucuvalas at (850) 245-6333, (800) 847-PAST or tbucuvalas@mail.dos.state.fl.us. For information about the Statewide Outreach Program, contact Bob Stone, (352) 375-461 or mangoton@bellsouth.net

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

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ILLINOIS

Illinois Arts Council

Susan Eleuterio

Illinois Mississippi River Valley Project

The Illinois Arts Council (IAC) is pleased to announce the Illinois Mississippi River Valley Project, funded in cooperation with the National Endowment for the Arts through a *Challenge America* grant. This project is designed to explore the relationship of the river and the history of those who live along it through folk and contemporary art forms as well as storytelling and other literary activities.



Sky Ride Inn Catfish Sign, near the Mississippi River, Quincy, Illinois. Photographer: Chris Vallillo Taken 1/8/02

During the fall of 2001, IAC staff met with representatives from the Department of Natural Resources (DNR), Western Illinois Tourism, the Mississippi River Parkway Commission, and local arts agencies including Quad City Arts and the Quincy Fine Arts Society. With the assistance of these agencies, surveys were sent to community organizations including IAC constituents, DNR interpretive sites, tourism bureaus, and chambers of commerce from Galena to Cairo along the river.

Chris Vallillo, a community scholar and singer/songwriter from Macomb, was hired as a

fieldworker for this project. He has contacted over 140 artists, writers, and storytellers. The survey has identified fiddlers, river boat musicians, storytellers, sculptors, painters, writers, and local folklorists whose artistic work has been influenced by the legendary Mississippi River.

Information about the work of these artists, as well as interactive lesson plans and information on the arts and culture of the region, will be included in a new IAC produced curriculum guide which will be distributed to schools in the region as well as schools, public libraries, and community groups throughout the state.

This spring, selected schools and community organizations in the region will host Illinois Mississippi River Valley artists and writers in residency. Residency projects include a focus on Mississippi River arts including blues and jazz, fiddle music, stories and legends of the Mississippi, Mississippi River writers, and visual arts such as sculpture and photography.

Illinois Arts Council

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KENTUCKY

Kentucky Folklife Program

Bob Gates, Brent Bjorkman, Mark Brown

Strengthening the Future of the Kentucky Folklife Festival

The news of a one-year hiatus for our largest educational program, The Kentucky Folklife Festival, has brought with it many mixed emotions from both staff and visitors connected to the event. This decision was made out of reverence for the state-wide festival itself and it is agreed that a major strategic plan is needed to solidify funding and community support for its continuance. This strategic assessment has been underway since last September festival and is being compiled from a number of important angles. To find out how visitors perceive and respond to our event in a number of ways we have enlisted the help of survey staffs from The Kentucky Department of Travel Development and Western Kentucky University's Folk Studies Program. Together with our own in-house questionnaire sent to teachers visiting the festival and a survey of our own staff and volunteers we hope to bring to light how this major folklife presentation is interpreted by all who are involved in the experience. During this year of strengthening the festival the KFP will continue to build on its many other projects as we assist with bringing folklife education into classrooms, administer our number of community-oriented granting opportunities to the public, and conduct fieldwork projects that will add new folklife components to a re-invigorated festival beginning in 2003.

Assessing KFP Mission and Vision

The Kentucky Folklife Program has begun a continuing assessment of its mission statement and goals. This year's hiatus from the Folklife Festival allows for a period of intensified self-reflection, which will result in a revised articulation of program standards. Through this assessment, we hope to better align our goals with those of the Kentucky Arts Council and the Kentucky Historical Society, both parent agencies of the Kentucky Folklife Program.

Availability of Interpretive Folklife Panels

In keeping with our program's mission of educational outreach the KFP has begun to loan our collection of thematic festival exhibit panels to the public. Folklife panels for loan include a number of both general topics such as Family Folklore and the folklife along Highway 31W, the Dixie Highway to more specific themes like the white oak basketmaking tradition of south central Kentucky.

A recent successful example of the use of these thematic panels was in connection with Rockfield Elementary's History Day. Last November this event in Warren County focused on the community-based traditions found within this area of south central Kentucky. On hand were basketmakers, quilters, and a number of local artisans who shared their traditional arts with



Rockfield Elementary School student reading folklife panel about Bowling Green's Quonset Auditorium during History Day

students and teachers. Local country performer Joe Marshall, along with his Rovin' Ramblers, provided traditional country music of the region alongside the folklife panels that featured his original venue site, The Quonset Auditorium. By using these panels students and the entire community gained an understanding of the history and musical life of this Bowling Green institution.

Kentucky Folklife Program Outreach and Community Impact

The Documentation and presentation of Kentucky folk culture remains central to our program's focus but it might remain unclear how our continuing fieldwork and outreach enhances the work of cultural presentation at the local level. Whether it be consulting on the best way to organize a local basketmaking association, the promotion of regional folklife and folk arts along tourism routes through Appalachia, or helping to meet the needs of folk musicians interested in finding new markets for their recorded products, the KFP listens and responds. The following focuses on two specific examples of current outreach work that has enhanced and propelled the important vision of folklife for communities and individuals alike.

Folklife at the Market:

February 28th through March 3rd 2002

One way the Kentucky Folklife Program continually assists many community-based folk artists and organizations throughout the commonwealth is by guiding them toward avenues of self-promotion. At this year's *Kentucky Crafted: The Market 2002* many folk and traditional performance artists again had the opportunity to bring their recently recorded works to both wholesale and retail customers. Now in its third year, The Marketplace booth, initially created to promote literary and musical performance artists who have received Kentucky Arts Council Fellowships or those accepted into the *Performing Arts Directory*, has expanded to include folk artists on the KFP's Tour of Kentucky Folk Music Roster. These Tour members, performing and recording in a number of Kentucky-based styles, submitted CDs, tapes and videos to sell at this year's booth.

In addition groups like gospel singers The Northern Kentucky Brotherhood and Western



The Northern Kentucky Brotherhood from Covington warm up in the Marketplace booth prior to their Saturday afternoon performance on the Cultural Stage.

Kentucky thumbpicker Eddie Pennington performed on the Market's Cultural Stage located adjacent to the sales area. This allowed artists to meet Market visitors and sign copies of their recordings following their performances.

The Ball in Motion- Success in Building Localized Folklife Infrastructure

The Kentucky Folklife Program, as part of its outreach plan, continues to present folklife documentation and presentation workshops on a regional level through its Community Scholars and VIP initiatives. (see AFS Public Programs Bulletin Volume 19, Number Two- Fall 2001 for more information on these initiatives).

Fostering Festivals into the Future

Two outstanding Community Scholars and VIP participants have taken this cultural know-how a step further and combined their new skills and their passion for local folklife. Gabrielle Beasley and Mary Reed, longstanding regional arts activists, have initiated a plan to further enhance local cultural festivals. Working with Circuit Rider Judy Sizemore, this team applied for and received funding through an NEA Challenge American FastTrack grant. This funding, along with funding

from local Kentucky partners (listed below) are assisting with the mission of the grant: to work with existing and emerging festivals in the Appalachian Heritage Highways service area to improve festival quality and add activities that will attract cultural heritage tourists. The end goal of this grant is to put in place a cultural plan for the region that will be educational in focus.

Co-director Gabrielle Beasley recently commented on the multifaceted project saying, "The grant has brought together a wonderful mix of experienced organizations that otherwise might not be partners; Appalachian Heritage Highways, the KY Guild of Artists and Craftsmen, Center for Economic Development, Entrepreneurship, and Technology (CEDET) and the Center for Appalachian Studies at ECU, KY Arts Council, the KY Craft Marketing Program and the KY Folklife Program. The KY Folklife Program and Judy Sizemore, KAC circuit rider, should be given the credit for getting the ball rolling.

"The KY Folklife program gave their time, energy and all-out support to a small group of laypeople from eastern Kentucky who volunteered to be in their pilot community scholar program. Judy Sizemore recruited and encouraged the community scholar volunteers and then pressed on with writing the NEA Fast Track Grant that is enabling the community scholars and others to improve their community festivals by adding cultural heritage and folklife activities."

Assisting in the effort to bring an appreciation of the importance of folklife in our daily lives into communities throughout Kentucky remains a steadfast mission of the Kentucky Folklife Program. However, the ability to make a difference in this process can only be obtained through positive and nurturing partnerships with agencies and organizations that share this mission,

as exemplified by this project led by Gabrielle Beasley and Mary Reed.

Kentucky Folklife Program

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MARYLAND

Maryland Traditions

Shelly Drummond

Maryland Traditions, coordinated by Maryland Historical Trust (MHT) (Elaine Eff) and the Maryland State Arts Council (MSAC), is an initiative to consolidate statewide folklife and traditional arts research and programming. Thanks to funding from an NEA infrastructure grant the MSAC and the MHT were able to develop three regional folklife centers across the state. By working with existing organizations, *Maryland Traditions* is establishing partnerships for a network of folklorists who will contribute to a centralized database.

The Catoctin Center at Frederick Community College

Folklorist Steve Warrick has been doing fieldwork in Frederick County for a year as part of an earlier partnership with the MSAC and MHT.

Maryland Traditions funded continued work by Steve in Washington County and the additional hiring of folklorist Cathy Kerst to begin documenting folklife and traditional arts in Carroll

County. The Catoctin Center was established in 1998 to study the history and culture of central Maryland. For more information on the program at the Catoctin center contact Steve Warrick at getrudethecat@juno.com or Cathy Kerst at cker@loc.gov.

St. Mary's College at Historic St. Mary's City

Maryland Traditions, in cooperation with St. Mary's College and Historic St. Mary's City Museum is funding folklorists Michael and Carrie Kline at the Southern Maryland Folklife Project at St. Mary's City. In addition to conducting folk arts research, the Klins are hosting a two week field school this summer from June 16th to June 29th. *Crabs and Crayfish, Muskrats and Melons*, a field school in folklife documentation of foodways, will teach documentation skills needed to produce an educational radio documentary. Fieldwork will concentrate on local traditional foodways and students will produce their own five-to-ten minute radio documentary. For more information, e-mail the Klins at klines@folktalk.org or call 240-895-4989

The Chesapeake Bay Maritime Museum's Folklife and Oral History Program

Maryland Traditions enabled the Chesapeake Bay Maritime Museum to hire folklorist Shelly Drummond to develop their new Folklife and Oral History Program. Foundation for the program was laid by the Mid-Atlantic Arts Foundation's Delmarva Folklife Project, an NEH Challenge Grant, and the Breene M. Kerr Center for Chesapeake Studies. The Kerr Center's first scholar, folklorist Kelly Feltault, spent three years doing fieldwork on the crab industry recording over fifty interviews with crab pickers, managers, and owners of seafood packing houses. Kelly's book "*It's how you pick the crab*": *An Oral Portrait of Eastern Shore Crab Picking*, was

published last fall. It is the first publication from the Kerr Center for Chesapeake Studies and a bold start for the Folklife and Oral History Program.

Shelly Drummond is currently expanding the oral history collection at the museum, documenting events, local artists and tradition bearers from nine counties on the Eastern Shore. In addition to folk arts documentation, Shelly is bringing these powerful personal experiences and stories to the museum's exhibits, programs, and site interpretation.

Festivals

Over the last three years, the museum has added narrative stages and other folklife components to their *Oysterfest* and *Crab Days* festivals. Starting in 1999, Kelly Feltault led several narrative stages on the crab industry. This fall, we invited Capt. Art Daniels Jr. of the skipjack *City of Crisfield* to speak at *Oysterfest*. Capt. Daniels shared stories about his life on a dredge boat, sang a few songs, and gave a moving recitation of his poem, *The Sea*. The presentation took place beside Capt. Daniels' boat which was on the museum railway for restoration.

Programs

One of CBMM's most ambitious projects is the *Chesapeake People* program funded by a grant from the National Park Service. We are working to bring a growing roster of local watermen/waterwomen, crab pickers, decoy carvers, regional cooks, and other tradition bearers to the museum campus as site demonstrators. Instead of using a narrative stage or booth format, *Chesapeake People* participants are using the museum's exhibits, lawn and wharf to develop their own demonstrations. In addition to giving visitors a chance to have informal conversations with local community members, it

gives the community a chance to tell tourists what is important to them.

The “Chesapeake’s Best Crab Cakes” is our education department’s curriculum for 3rd graders funded this year with a grant from the Maryland Humanities Council. The curriculum includes classroom activities, guided museum workshops, and a classroom visit by the folklorist and a crab picker. This spring, Alice Palmer, one of the women highlighted in Kelly’s book, “*It’s how you pick the crab,*” will be visiting all the elementary schools in Talbot County.

Last but not least, the CBMM has hired a new intern for the summer who will assist in all the program activities and help prepare for our Crab Days festival the first weekend in August.

Chesapeake Bay Maritime Museum

Shelly Drummond, Folklorist

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MASSACHUSETTS

Folk Arts & Heritage Program Massachusetts Cultural Council

Maggie Holtzberg

Traditional Arts Apprenticeships :

We are happy to announce the launch of MCC’s Traditional Arts Apprenticeship Program. A panel of folklorists (Millie Rahn, Lynne Williamson, Kathleen Mundell and Nancy Sweezy) evaluated 28 applications. Six master/apprentice teams were awarded a combined \$21,545, with the average grant being \$3,600.



Nantucket Lightship Basket by Karol Lindquist. Photo by Jeffrey Allen

The funded masters include: Anahid Kazazian, who practices a rare and complex form of Armenian embroidery called Marash; Laurel Martin, who specializes in County Clare style Irish fiddling; Karol Lindquist, who weaves traditional Nantucket Lightship baskets; Feridun Özgören, who practices the Islamic art of Turkish Ebrû (marbled paper); Shin-Yi Yang, who plays the gu-pin, an ancient Chinese plucked musical instrument; and Michael Brown, who builds

wooden dories using patterns traditional to the Merrimack River Valley.



Feridun Özgören, Ebrû artist. Photo by Maggie Holtzberg.

Apprenticeships will continue to be awarded on an annual basis, while fellowships in the Traditional Arts will be awarded biannually.

Fellowship awards are \$12,500.

Web presence:

We now have a folk arts and heritage presence on the MCC web site, which includes recent images from fieldwork, a definition of the folk arts and a description of grant programs. Users are able to download a table of fieldwork done to date. One of our future goals is to make the database more interactive. The URL follows:

www.massculturalcouncil.org/grants/for_artists/folk_tier3.html

Fieldwork:

In January we contracted with five folklorists for a total of 26 days of fieldwork; they are beginning to fill gaps in our documentation of newer immigrant groups, including communities of Brazilians, Russians and Haitians. We will convene our Folk Arts & Heritage Advisory Group in early April to discuss setting future fieldwork priorities and how best to connect potential users with our database and archive materials.

We are looking forward to participating in the New England Fieldwork Initiative this June. The retreat for folklorists is funded by the NEA and is being organized by former Maine state folklorist, Kathleen Mundell.

Press and Visibility:

WFCR FM Amherst recently broadcast a 7-minute feature on FY01 Artist Grant recipient Heang Pen, the musical instrument maker who is a respected Cambodian elder in Amherst. The piece included his music and an interview with Heang and his son. The *Boston Globe* came through once again with a thoughtfully written feature on two recently awarded apprenticeships.

Folk Arts & Heritage Program
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MICHIGAN**Michigan Traditional Arts Program****MSU Museum**

Rebecca Clark, Assistant Curator of Folk Arts/Archivist

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

Great Lakes Folk Festival

August 9-11, 2002 plan on being in East Lansing, Michigan! The Great Lakes Folk Festival (GLFF), produced by the Michigan State University Museum's Michigan Traditional Arts Program, will present the best in international, national, and regional traditional musicians, dancers, storytellers, craftspeople and cooks. Both entertaining and educational, the festival will be a unique fusion of arts fair, music festival, county fair, hands-on workshops, and celebration of our multi-ethnic heritage.

The festival showcases performers who learned their skills within distinct communities and remain rooted in those communities. Their exposure to performance skills is usually at an early age, learned firsthand (often within their own families) and what they perform is an integral part of their particular culture.

The Great Lakes Folk Festival hosts a number of "Talker and Teller" programs. Some of these sessions feature individuals who have special knowledge to share about a particular topic; others feature individuals known for their storytelling abilities.

Check out the festival website at

www.museum.msu.edu/Greatlakesfolkfest/index.html

Michigan Heritage Awards and Apprenticeship Program 2002

Each January the Michigan Traditional Arts Program makes awards to exceptional folk artists through two programs, the Michigan Heritage Awards, and the Michigan Traditional Arts Apprenticeship Program. The 2002 Michigan Heritage Award winners are: Mary Shafer, quilting and quilt studies; Paul Lahti, Finnish American rag rug weaving; Adell Beatrice Raisanen, Finnish American rag rug weaving; Lois Bettsworth, fiddling; Giovanni (John) Battista Perona, rhythm bones and spoon playing. These individuals will be honored at a ceremony at the Great Lakes Folk Festival in August 2002 in East Lansing.

Applicants to the apprenticeship program apply as master/apprentice teams. The following master artists and their chosen apprentices were selected for the 2002 Michigan Apprenticeship Program:

- William Davis and Carla Edelman, spinning fine linen thread
- Trude Rodli-Culver and Jane Junttonen, Norwegian knitting
- Melvin Kangas and Elissa Leena, Finnish kantele
- Wilho Kilpela and Tanya Stanaway, Finnish style accordion
- DJ Krogol, Derek Palmer Spencer and James Whyte Stephens, Great Highland bagpipe
- Mark Millis and Roberta Schneiderman, welding and brazing with tig and mig welder
- Ronald Joseph Paquin and Cecilia Holmes, birch bark containers
- Larry Plamondon and John Pigeon, Native American storytelling
- Dennis Potter and Jeffery Slaughter, fly tying

- Leslie Victor Ross and Oren Tikkanen, old-time Finnish harmonica
- Ira Salpekar and Ved Agrwal, rangoli
- Patricia Shackleton and Anne Hodge, birch bark cutouts
- Julie Sullivan and Jill Merckling, braided rugs
- Helmer Toyras, Edward Kilpela and Jeremy Jason Collins, Finnish and Scandinavian tunes and fiddling techniques
- Glen VanAntwerp and Jeremy VanAntwerp, cedar fan carving
- Anshu Varma and Aparna Agrawal, mehendi

This program is supported through our partnership grant with Michigan Council for Arts and Cultural Affairs. For more information about either program, contact Yvonne Lockwood at 517.353.9678

Michigan Stained Glass Census

The Michigan Stained Glass Census is an ongoing project that focuses attention on a long-neglected portion of Michigan's cultural heritage. By researching and recording information about the origins, styles, and subject matter of architectural stained glass, the Census is creating an invaluable resource of visual and documentary material related to Michigan's social, religious, and art history. The Census is also encouraging individuals and groups to better appreciate and preserve the stained glass treasures in their own communities.

Check out the website at

www.museum.msu.edu/museum/msgc/index.htm

Great Lakes Quilt Center

The Quilt Center website is up and running (www.museum.msu.edu/glqc/) with all the information on the Quilt Index and other programs.

Feeding America: the Historic American Cookbooks Project

The MSU Libraries and the MSU Museum are collaborating on this project to digitize and make available online 75 of the most important American cookbooks published between 1798 and 1923 and accompanying interpretive materials describing their historical importance. This is a Preservation/Digitization grant from the IMLS.

Michigan Traditional Arts Program

Michigan State University Museum

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MISSOURI

Missouri Folk Arts Program (MFAP)

Lisa Rathje Taylor, intern

Deborah A. Bailey, folk arts specialist

Lisa L. Higgins, director

MFAP is a collaborative program of the Missouri Arts Council (MAC) and the Museum of Art & Archaeology at the University of Missouri-Columbia.

The NEA awarded a Heritage & Preservation grant of \$35,000 to the seven-state **Missouri River Traditions Project (MRTP)** consortium for FY02. 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. The consortium hopes to illustrate

cultural diversity and traditional arts as they exist on the river today and show the relationship of those traditions to the river environment.

Fieldworkers are conducting intensive field research through June 2002 to identify Missouri River artists and traditions for in Missouri, Kansas, Nebraska, Iowa, South Dakota, North Dakota and Montana.

Ten teams were selected from 31 applications (up from 25 in 2000) to participate in the FY02 **Traditional Arts Apprenticeship Program** administered by MFAP with funding from NEA and MAC. In addition to providing regular lessons, several of the master artists and their apprentices will perform for school children, tourists, and senior citizens at the Historic Jefferson Landing for "Tuesdays at the Capitol" and the Big Muddy Folk Festival in Boonville. The teams include (master artists indicated in bold):

- **Fardin Karamkhani**, Reza Sayad Torbebar. St. Louis, *Iranian Zarb*
- **Joseph Patrickus**, Kathleen D. Flanders Camdenton, *Custom bootmaking*
- **Hai Ngoc Vu**, Lan Hoang St. Louis, *Vietnamese Dragon Dance*
- **Marvin G. Sitze**, Chad & Dennijo Sitze Fredericktown, *Bluegrass gospel dobro*
- **Angelia Stabler**, Nori Gaydusek Independence *Native American jingle dance dressmaking*
- **Christa Robbins**, Linda F. Hickman & Gwendolyn Ann Workman Dixon, *German bobbin lace*
- **Janet McMichael**, Alan McMichael Florissant, *Native American Quill & Beadwork*
- **John Glenn**, William S. Glenn St. Joseph, *Blacksmithing*
- **Don Cox**, Oscar L. Williams II Kansas City, *Jazz piano*



MFAP intern, Lisa Rathje Taylor, with kloppelei artist Christa Robbins of Dixon, Missouri. Photo by: Deborah A. Bailey.

- **Guy McConnell**, Bryan Thomas
LaPlata, *Damascus knife making*

MFAP staff works with presenters, artists and other University departments to coordinate **Folk Arts in Communities & Schools**. For these events, MFAP subsidizes artist and speaker fees. Some of this year's programs included:

- Old Time Music performed at Mountain View's Music in the Park and Alley Springs Mill, Ozark National Scenic Riverways.
- Folk music at the State Fair's Front Porch Stage, Sedalia.
- Polynesian dance at Jefferson City's Missouri River Regional Library.
- Colombian dance at the 2nd Annual Hispanic Heritage Festival, Columbia.
- Lecture by Gallaudet professor, Dr. Kristen Harmon, in conjunction with "History through Deaf Eyes" exhibit, Fulton.
- Lecture by Dr. Wm. Ferris, MU Arts & Sciences Week, Columbia.
- Old-time string band with dance workshop at the Learning in Retirement Spring Conference, Centertown.
- Colombian dance at Camp Quality (for children with cancer), St. Clair.

MFAP also administers Missouri Arts Council **Folk Arts Project Grants**. Seven projects were funded for FY02:

- **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*

Finally, MFAP staff is pleased to report that our renewed **Graduate Student Internship Program** has proven to be mutually beneficial to the program and students. Since 2000, MFAP has hosted four graduate student interns from the MU's Folklore and Oral Tradition Program in the English Department: Jacqueline McGrath and Anthony Phillips (2000-01); David Allred (2001-02); and, currently, Elizabeth Rathje Taylor (who compiled this report and is seen in the accompanying photo). Interns serve two consecutive semesters for course credit and assist MFAP staff with many aspects of program coordination and administration.

Missouri Folk Arts Program (MFAP)

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NEBRASKA

Nebraska State Historical Society

Gwen Meister

The Nebraska fieldwork for *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 material, has gotten underway this month. Fortunately the states involved in the project have been able to collaborate and share fieldworkers to cut down on costs and stretch the NEA grant funding a bit farther. Brett Dufer who is working with Deb Bailey in Missouri, Karen Heege from Iowa, and I are sharing responsibility for covering the Nebraska Missouri River communities. Since the Missouri forms Nebraska's entire eastern and part of its northern border, that's quite a bit of territory to cover. If the project receives another year of NEA funding, we are hoping to be able to devote some additional time to fieldwork in all of the participating states.

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 the project coordinator, Deborah Bailey, Missouri Folk Arts Program, University of Missouri - Columbia (573) 882-3653 or BaileyDA@missouri.edu. You also can call or email me at 1-800-833-6747 or

gmeister@nebraskahistory.org.

A Race Against Time: Preserving Indian Cultural Heritage, a report from *Preserving Native American Cultural Heritage: Defining the National Need*, a March 7-8, 2001 NEH-funded meeting the Society's regional conservation center sponsored in Omaha, is now out. It identifies 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 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 on, or a copy of, the report can contact me at the phone number or email address listed above.

As of this writing the group of folklorists in the Mid-America Arts Association area who have been holding the Heartland/Great Plains Folklorists' Retreat are still planning to meet with the western folklorists' group at their meeting in March 2003. The place of that meeting has not been determined as of yet, but both Denver and Las Vegas are under consideration.

Nebraska State Historical Society

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NEVADA

Nevada Arts Council, Carson City and Las Vegas

Christina Barr and Jeanne Harrah Johnson

Folk Arts Associate in Las Vegas:

For over a decade the Folk Arts Program has had a presence in Las Vegas and the surrounding area through its fieldwork, festivals, exhibits and other events. Finally, the Folk Arts Program has its first full-time on site staff member--Christina Barr, the Folk Arts Program Associate. Christina began August 1, and is undertaking new initiatives, cultural surveys, community scholar/community roots programs, as well as other fieldwork, archival, administrative and technical assistance responsibilities. Christina will extend her folkloristic reach well beyond the urban environs of Las Vegas and venture out into the rural southern and central counties of the state, filling long standing gaps in the Arts Council's archival, photographic and traditional artistic files.

Ten Apprenticeships Funded:

Every May two out-of-state folklorists and one Council member review applications to fund ten Folk Arts Apprenticeships. Last year Jens Lund and Maria Carmen Gambliel worked with Council member, Carol Johnson to make the apprenticeship decisions. Projects that were awarded included: saddlemaking, Shoshone language, native plant gathering and willow work,

Washoe basketry, rawhide braiding, Paiute willow hood making for baby baskets, Western felt hat making, creating Paiute tule duck egg bags, and Ukrainian pysanky/egg decorating. Most apprenticeships received the full \$2,500. toward supplies, travel and stipend for the master. This year we will again award ten apprenticeships for one year projects (beginning July 1, 2002 – June 30, 2003). Next year, 2003, applications for Folk Arts Apprenticeships will go online!

Education Programs:

After two years of folk arts staff providing workshops and presentations in Northern Nevada's 4th grade history classrooms (over eighty total), the Folk Arts Program will be offering elementary school programs featuring traditional artists themselves. These presentations are year-round, approximately two days a week. Artists discuss their art form(s), cultural background, and when appropriate involve the students in hands-on activities.

Nevada Arts Council

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NEW YORK

Center for Folklife, History and Cultural Programs: Crandall Public Library

Todd DeGarmo, Director

New York State Award

The Folklife Center (established in 1993) was awarded the 2001 Annual Archives Award for Program Excellence in a Historical Records Repository by the Board of Regents and State Archives. Todd DeGarmo and library director Christine McDonald received the award from Commissioner Mills at a celebratory luncheon at the State Education Building.

The Award commends the Center for continually improving its archival program, raising funds to create new space for its collections and to hire professional staff. It also cites the preparation of finding aids and a searchable database of photographs to increase access to its collections, and it recognizes the Center's fine selection of outreach programs for school children and the general public.

Funding

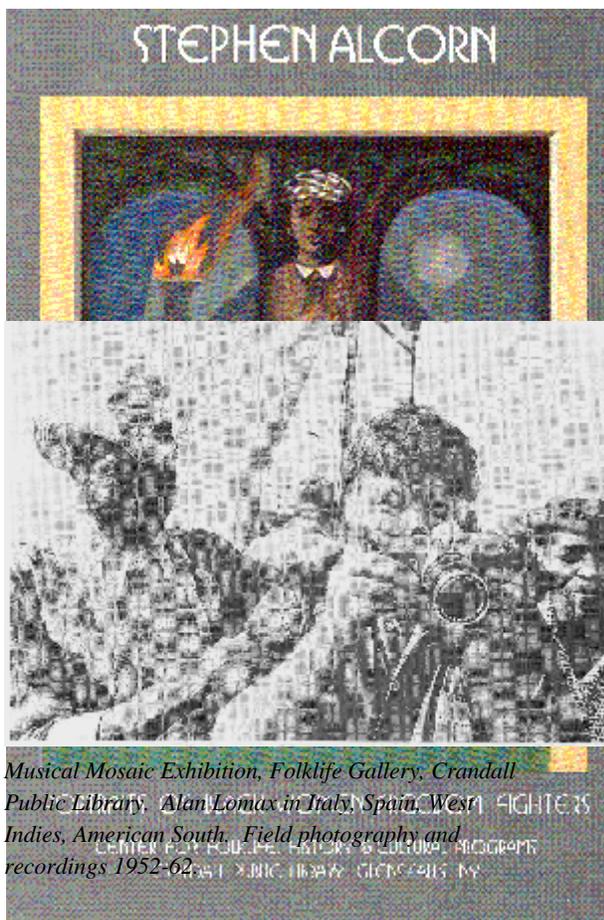
We are fortunate to have diversified funding for our programs. Of note are two steady, continuous sources over the years: the New York State Council on the Arts-Folk Arts Program, and the New York State Archives-Local Government Records Management Improvement Fund (for archives and infrastructure needs).

Archives & Special Collections

One of our jobs is providing a Reading Room to the public interesting in the library's special collections (including, but not exclusively, folklife collections). In 2001 this room was staffed 22 hours a week, 6 days a week, and served 2,190 researchers.

Let It Shine

We also have a Folklife Gallery. From February to June 2001 we hosted an exhibition of original oil paintings of Black women freedom fighters by Stephen Alcorn of Cambridge, NY. These paintings are the illustrations for a children's book (by the same name) that won a 2001 Coretta Scott King award just before we opened. A reception and gallery talks to school groups rounded out the celebration.



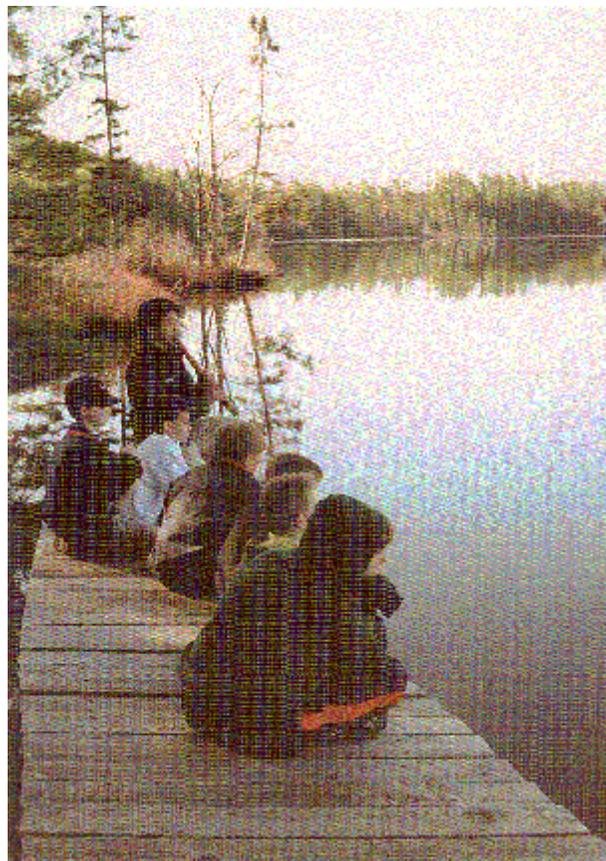
Folklife Gallery exhibition, Crandall Public Library.

Musical Mosaic

Another exciting exhibition ran October 2001 to January 2002, featuring the staff of the Alan Lomax Archives presenting to 25 professionals on November 28, cosponsored by the New York Folklore Society and Southern Adirondack Library System.

Youth Programs

We have a long history of working with youth in school and after school. Over 2001 spring break we presented **Papercraft** artists/workshops (kites, origami, secret keepers) to kids at two sites. In June, we hosted storyteller/balladeer **Bill Smith** for an annual Adirondack Day at Queensbury Elementary. Over the summer 2001, we hosted, **Nature Explored**, an exhibition of



Nature Explored: A Youthful Vision. An exhibition of photographs, drawings, plaster casts & haiku poetry by the students of the elementary outings clubs of Glens Falls City Schools.

photographs, drawings, plaster casts and haiku poetry by the students of the Elementary Outings Clubs, Glens Falls City Schools. We also offer **Book Boxes**, thematic (cultural and historical) collections of books (20-30 per box) for classroom loan, including India, People & Culture; Navajo: Weaving & Stories; Foodways: A Multicultural Sampler; Japan: Our Asian Neighbor; 1776: Revolutionary Lives; Migration & Immigration; Slavery & the Underground Railroad; Backyards: Documenting Our Communities.

Musical Events

We continue to support the annual **International**

Youth Art Exhibition of our local World Awareness Childrens Museum, traditionally in January with an opening reception and concert. In 2001 we presented Turkish music with Turgay Erturk, and this past year music from India with Veena Chndra. Our summer series, **Live! At the Bandstand**, featured musical guests John Rossbach & Chestnut Grove (bluegrass), Bobba Culpa (eastern European), Kuumba Dance & Drum (African), and Tony's Polka band (Polish).

Backyards

The Folklife Center was awarded one of fifteen NYS Parent Child Library Services grants to begin our exciting new program to train "double digit" kids to document our communities. The money will allow us to buy 35 mm cameras and professional quality recording equipment, and to hire professionals to teach the kids ethnographic fieldwork techniques. Bruce Hucko (Voices of Youth/Western Folklife Center) will help us kick off the program at 3 sites in the upper Hudson River valley and southern Adirondack region this April 2002. We plan to have something to present at the 2002 AFS meeting in Rochester, NY.

Center for Folklife, History and Cultural Programs

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Long Island Traditions
Port Washington, NY

Nancy Solomon

New Staff:

In November 2001, ethnomusicologist Sydney Hutchinson joined Long Island Traditions. She completed her master's degree course work at Indiana University's Folklore Institute in 2000 and worked at the New York State Council on the Arts and the Center for Traditional Music and Dance before accepting her current position. A specialist in Latino dance and music, Hutchinson's projects include fieldwork among recent Dominican, Mexican, Salvadoran and South American immigrants in Freeport, Hempstead, Copiague and Bay Shore. She is also working with the Islamic Center of Long Island to create a library program on faith-based artistic expressions such as Koranic recitation, calligraphy, and *nasheed* music. Hutchinson initiated collaboration with the Brooklyn Arts Council and Queens Council on the Arts to present a series of concerts and workshops on *merengue típico* or *perico ripiao*, a traditional Dominican accordion-based dance music. In connection with this project, she is providing support to *típico* musicians who are trying to form their own association or informal union in New York City, and she is creating a web site to provide information on the art form. Look for it soon at www.merengueripiao.com.

Report:

Long Island Traditions has been documenting a significant number of new traditional Latino and ethnic folk artists and musicians, as a result of our new staff member Sydney Hutchinson. She has attached a report that we hope you'll find interesting. Meanwhile there are other projects that are ongoing or have been completed. They

include:

- As a result of an NEA Challenge America Grant an after-school program at the Shinnecock Indian Reservation, students age 10 – 16 documented their annual Pow-Wow, now in its 55th year, and turned their impressions into a mural and a quilt with master artists David Martine, Dennis Silva Dennis and quilter Ina McNeil
- Arts-in-education in elementary and secondary schools include ethnic folk arts programs on Latino immigration, Jewish culture and traditions, maritime folk artists residencies, staff development workshops on using traditional architecture to teach American history, African American programs that examine the effects of Jim Crow segregation, and various performance programs featuring the Ink Spots, Steel Sensation and other traditional musicians.

Up and running is our new web site, www.longislandtraditions.org. There are artist profiles with sound clips, photographs and general information about our organization.

New projects include the development of a publication and interpretive guide on Great Neck Plaza's architecture and a village modeling project on traffic planning and its effect on architectural resources in the village. An apprenticeship is currently taking place between Colombian vallenato player Eugenio Ortega of Los Macondos and his son Juan Ortega.

Long Island Traditions

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NORTH CAROLINA

Center for Documentary Studies

Barbara Lau, Community Programs Director

Home Made Visible: Durham 2002

The Center for Documentary Studies recently mounted a folk arts exhibition at our local arts council. Home Made Visible, an exhibition of traditional art and craft from communities forming and transforming Durham was based on a survey of material culture by a team of a dozen folklorists and photographers. The exhibit provided visitors a compelling lens into the collective identity of a city in flux. Since 1960, Durham County's population has more than doubled, and the community has grown progressively more ethnically diverse.

Seven artists or groups were featured in the exhibit: the Little Rivers Senior Center Quilters; Braima Moiwai, a *gara* (batik) painter from Sierra Leone; La Virgen de Guatalupe Feast Day Dancers, a group of Mexican immigrants; Galia Goodman and Steve Henry Herman, Jewish papercutting and liturgical furniture; Ken Maynor, scrap metal sculpture and farm machinery modeler; Clellie White, hat maker; and Zakiah Moukanna, a needleworker from Lebanon.



Home Made Visible folk arts exhibition - Durham. Mrs. Clellie White in one of her hats. Photo by Tom Rankin

Colorful batiks on clothes lines faced quilts newly sewn or handed down and the child-size model John Deere tractor and baler drew many across the room for a closer look. A tree of hats made of layers of lame and lace grace the sculptural headgear fashioned by Clellie White grace the far corner of the gallery.

Using glitter, feathers, and dried gourds, the La Virgen de Guadalupe Feast Day Dancers create costumes reminiscent of their homeland to celebrate the feast day of their patron saint. Several other tradition bearers also create work that reflects their religious sentiments. Zakiah

Moukanna, a Lebanese needleworker, carefully applies individual sequins and beads to shape Arabic words and phrases that reflect her desire to honor God. Gaila Goodman (papercutting and calligraphy) and Steve Henry Herman (woodworking) collaborate to create ceremonial objects to be used in Jewish religious practice at home and in the synagogue.

The *Home Made Visible* project is part of Document Durham, an initiative of the Center for Documentary Studies, and was coordinated by Barbara Lau, Community Documentary Programs Director. More than a dozen folklorists and photographers contributed to *Home Made Visible*. They include Nancy Kalow, Barbara Lau, Mary Lee, William Lewis, Mary Anne McDonald, Tom Rankin, Michelle McCullers Segbefia, Tosh Tanaka, Rosey Truong, Luis Velasco, Anne-Marie Villasana, and Lesley Williams.

Home Made Visible has received support from the City of Durham, the North Carolina Arts Council, the Durham Arts Council, and the Durham Art Guild.

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PENNSYLVANIA

Center for Pennsylvania Culture

Studies / Penn State Harrisburg

Simon J. Bronner

The American Studies Program at Penn State Harrisburg is pleased to welcome two folklorists to teach classes in its undergraduate and graduate programs. Dr. Charles Camp led a graduate seminar on material culture and folklife and Troy Boyer taught a class on Pennsylvania German culture in the spring 2002 semester. Camp and Boyer will also be teaching courses in future semesters on Popular Culture and Folklife and American Folklore and Folklife, respectively. Another folklorist, Dr. Simon Bronner, became interim director of the School of Humanities, responsible for programs in Communications, English, Humanities, Art, Philosophy, Theater, and History. The School is completing the design of a Public Heritage and Museum Studies Certificate that will soon be available as a post-baccalaureate program managed by the American Studies Program. Dr. Bronner will also be undertaking a major team project to edit a 3-volume *ENCYCLOPEDIA OF AMERICAN FOLKLIFE* with M.E. Sharpe. More details and calls for contributors will be posted on *PUBLORE*. At the Center for Pennsylvania Culture Studies, the Mac Barrick Collection of Regional Folklore is being catalogued before the next phase of placing material on the Web at an interactive site. The Center is also digitizing most of its visual collection, including Sue Samuelson's slides of festivals and the photograph collection of Steelton (an ethnic-industrial site).

Center for Pennsylvania Culture Studies

Simon J. Bronner, Director

Center for Pennsylvania Culture Studies, Pennsylvania State University American Studies Program.

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UTAH

Utah Arts Council - Folk Arts Program

Carol Edison, Craig R. Miller, George Schoemaker

Overview of the 2002 Winter Olympic Games in Salt Lake City

Hosting the 2002 Winter Olympic Games was an unforgettable experience that unified our entire diverse community and left everyone with a satisfying feeling of accomplishment. With the games came many interesting opportunities and insights. Foremost we learned that the Olympics are sporting events. Most cultural organizations that expected international audiences were disappointed. Nevertheless it provided a strong impetus for local organizations to stimulate their own infrastructure and long-range programming.

The Folk Arts Program actively provided technical assistance. We had many calls for local folk and ethnic entertainment both at official Olympic events, at city-hosted festival stages, and at State Office of Business Development receptions. Carol curated special exhibits and assisted in folk arts installations for the International Olympic

Committee Clubhouse, the Olympic Stadium VIP reception rooms, a quilt show and a Folk Arts black and white photography exhibit at the State Capitol Building, and an exhibit of American Indian art at the Utah Museum of Natural History. Our Chase Home Museum of Utah Folk Arts was also an official venue in the 2002 Olympic Cultural Festival and was open daily throughout the Games.

Last fall we produced the “Utah Traditions 2002 Calendar: Discovering the Diverse-City of Salt Lake” featuring twelve essays on local culture and folk arts with over 100 photographs. This calendar was well received by the public and because our Department of Community and Economic Development saw this as a good public relations tool, we printed a second run to be given away along the national route of the Olympic Torch Relay and at the international “country house” venues located in Salt Lake City during the Games.

Utah Arts Council - Recently we reported our annual activities to the Association of Western States Folklorists. Because it was a good summary, I will include it in outline form below.

Activities of the Utah Arts Council Folk Arts Program:

Research and Document Traditional Culture in Utah

Conduct an ongoing survey of Utah folk culture

- 1 Record expressive culture through interviews, photography, video and sound recordings
- 2 Accession documentary materials into the

Utah State Folk Arts Archive and archival database (currently on Filemaker Pro)

- 3 Maintain a mailing list database of folk artists (currently on Goldmine)
- 4 Annually target for documentation one cultural community, region or artistic expression that has been previously under-represented

Improve storage and access of archival materials

- 1 Purchase storage materials
 - a Cabinets for tapes, slides & photographs
 - b Electronic storage (computer hard drives/CDs, etc)
- 2 Audio/Video Archive with approximately 1700 recordings on cassette tape, reel to reel ¼ inch tape, digital audio tape and compact disc:
 - a Produce digital archival master copies and working copies
 - b Move original recordings to a separate archive location
- 3 Photographic Archive with approximately 20,000 images on slide transparencies, black & white negatives, proof sheets and 5 X 7 photographs:
 - a Improve systematic storage of black and white, slide and digital images
 - b Purchase digital imaging system components: camera, scanner, etc
 - c Create digital image storage and retrieval system
- 4 Maintain and upgrade archival database (currently on Filemaker Pro)
- 5 Develop guidelines and restrictions for use of archival materials

Educate the Public about Traditional Culture in Utah

Administer Chase Home Museum of Utah

Folk Arts

- 1 Maintain gallery space for the Utah State Folk Arts Permanent Collection (Open weekends April to October, daily Memorial Day through Labor Day)
 - a Create audio tape gallery tours in English and other languages
 - b Create a virtual tour of the Chase home exhibits for in-house accessibility & web access
- 2 Develop Liberty Park as a tourist/education destination (for individuals and educational tour groups) featuring the Museum of Utah Folk Arts and folk arts programming at the Chase Home

Produce annual public programs

- 1 Living Traditions: A Celebration of Salt Lake's Folk and Ethnic Arts (Three-day folk festival in May)
- 2 Mondays in the Park Concert Series (Monday night concert series in July and August)
- 3 Folk Masters at the Utah State Fair (Day-long presentation of Apprenticeship participants and Ethnic Arts Grants recipients at Utah State Fair in Sept.)

Curate folk arts exhibits

- 1 For the Visual Arts Traveling Exhibition Program
- 2 For temporary locations like the State Capitol, airport, etc.

Folk arts publications and recordings

- 1 Market existing products
- 2 Develop new products (Swedish music in Utah CD, projected for 2002)

Website: www.utahfolkarts.org

- 1 Update Utah Folk Arts Program activities
- 2 Provide links to other Utah folk and ethnic organization websites

Utah Traditions Calendar

- 1 (assess the success of the 2002 calendar and decide whether to produce another)

Promote and Preserve Traditional Arts and Culture in Utah

Apprenticeship Project Grants, \$2,000 maximum

- 1 Administer 8 to 10 master/apprentice pairs annually
- 2 Interview all participating artists and document learning situations

Ethnic Arts Matching Grants, \$800 maximum

- 1 Provide financial assistance to ethnic organizations and individuals on a project basis
- 2 Assist with technical support and organizational development

State Folk Arts Collection

- 1 Purchase folk art from living artists
- 2 Accession, conserve, document and display new objects

Annual Utah Governor's Folk Arts Award

Provide technical assistance and advocate for traditional arts & artists

- 1 Work with media representatives
- 2 Present lectures, workshops, conferences
- 3 Nominate traditional artists for public recognition
- 4 Coordinate with other agencies
- 5 Develop traditional arts resources for cultural tourism initiatives
- 6 Provide artist contact information to presenters

Utah Folk Arts Program**Utah Arts Council**

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