

AFS
PUBLIC PROGRAMS BULLETIN



Volume 20, Number Two

Fall 2002

Public Programs Section of the American Folklore Society
Published by Programs in Folk Studies at Western Kentucky University

Letter from the Editor

Dear Section Members:

At the October 2002 AFS Public Programs section meeting in Rochester, members voted to make this Bulletin an annual. It was felt that materials needing quick turn around, such as job announcements, are better served by electronic media such as Publore and Folkline. There will be a Bulletin for Spring 2003; after that, the annual Bulletin will be published every Spring, in both hardcopy and electronic formats. It will be mailed to section members, with free copies distributed to graduate programs, libraries and other appropriate venues. We will continue to publish reports on programs, issues and queries, a section convener's report, tributes to departed colleagues, and other features. As editor, I would very much like to publish articles on issues in public/applied folklore; although Publore may have taken over some of that, I think the Bulletin is an appropriate place for material that is longer and more considered than responses on Publore, but less formal than essays in academic journals.

This issue includes a directory of public/applied/independent folklorists and folklore programs. The directory will be a regular feature of the annual, although we will not include it in the Spring 2003 issue.

July 2002 saw the passing of Alan Lomax. Although in many respects a controversial figure, Lomax was without question one of the giants of public folklore in the 20th century. The quantity and influence of his fieldwork alone would make him a major figure even if he'd never done anything else. Robert Gordon's recent biography of Muddy Waters makes it clear that the recordings done of Waters by Lomax and John Work in 1941 were a central factor in Waters' decision to pursue a career in music; and he was just one of thousands of musicians recorded by

Lomax in many parts of the world. Lomax's other achievements include his role in New Deal public folklore programs, his vast body of recordings, radio shows, documentary films, books and other media for the presentation of folklore, his early and passionate advocacy for a populist approach to the arts, and his innovative ideas and research methodologies in cantometrics and other areas. His life and work will, without a doubt, be the subject of much discussion and scholarship in the future.



Alan Lomax (on right) in Aragon, Spain in 1952. Photo courtesy of the Alan Lomax Archives.

As always, the success of the Bulletin depends on the time and efforts of section members, and it reflects the varied skills and ideas of public and applied folklorists. I would like to thank Angela Horn, Amber Ridington, Jim Hardin, Terry Liu, Mark Puryear, Tim Lloyd, Tom Zimmerman, Andrea Graham, Greg Hansen, Holly Oglesbee, Chris Antonsen, Scott Gutowski, Kevin Murphy, Thor Templin, Aaron Kiely, and the Alan Lomax Archives, and all contributors for help with the Bulletin. Suggestions for changes and improvements are welcome.

The deadline for the Spring 2003 Bulletin will be March 1, 2003. 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 title and e-mail subject line. We also love photos, electronic or hard copy; please submit captions and let us know if you want hard copies back. Be warned that high-resolution electronic photos sometimes give us problems. **JPEG images sized 1280 x 1024 pixels with at least 72 dpi resolution are optimal (file will be between 500 and 600K).** Please submit electronic photos separately; do not send them as part of the text. Submit contributions to: Tim Evans, Programs in Folk Studies, Dept. of Modern Languages and Intercultural Studies, Western Kentucky University, 1 Big Red Way, Bowling Green, KY 42101. E-mail: Tim.Evans@wku.edu. Phone: (270) 745-5897. Fax: (270) 745-6859.

Tim Evans, Western Kentucky University

Bibliography:

Robert Gordon, *Can't Be Satisfied: The Life and Times of Muddy Waters*. Boston: Little, Brown & Company, 2002.

The electronic version of this journal is at
<http://afsnet.org/sections/public/newsletter/fall2002/fall2002.pdf>

Cover: Alan Lomax recording in La Plaine, Dominica in 1962. Photo by Antoinette Marchand, courtesy of the Alan Lomax Archives.

| Contents | |
|---------------------------|----|
| Convener's Report | 3 |
| Issues and Queries | 5 |
| Announcements | 13 |
| Program/Agency Reports | |
| National | 14 |
| Regional | 19 |
| State | 23 |
| Public Programs Directory | 63 |

CONVENER'S REPORT

AFS Public Programs Section Co-Convener's Report

By Andrea Graham & Gregory Hansen

The Public Programs Section sponsored numerous presentations, workshops, and sessions on public folklore at the annual meeting in Rochester. These sessions included Miriam Camitta's documentary film "Crosstown"; Barbara Lau and Flawn Williams' workshop "Good Sound, Good Gear: Selecting and Using Audio Recording Equipment"; a panel that Jill Linzee and Amy Skillman organized on the code of ethics and its relationship to public folklore; a panel presentation on the impact of public presentation on folk artists organized by Varick Chittenden; and a session on the Delmarva research projects coordinated by Rory Turner. This year's meeting also included a forum on fieldwork and apprenticeships chaired by Kathleen Mundell and a poster session co-sponsored with the Independent Folklorists Section.

A special session of papers in honor and celebration of David Shuldiner featured presentations that were vital to our late colleague's work and scholarship. Participants on this panel paid tribute to the scope of his vision as a scholar, editor, and activist by addressing the work of social justice, silenced voices, educational work, disability concerns, and politics. The panel challenged participants to consider how folklorists can continue to be inspired by David's complex thought and practice and his

ability to speak fluently and confidently from an ethical center.

The section also awarded six \$300 travel stipends to students, both graduate and undergraduate, to support participation in the annual meeting. The awardees and their backgrounds are described below.

Jillian Gould is a native of Toronto, now studying folklore at Memorial University of Newfoundland after receiving an MA in performance studies at NYU. She worked for three years as a museum educator for the Eldridge Street Project in New York City and participated in the AFC/Indiana University field school in Bloomington in the summer of 2000. Her dream is to found a folklife center in Toronto based on the model of New York's CityLore. She plans to use her time at AFS to meet public folklore colleagues and learn about new research and ideas.

Erica Haskell and **Maureen Loughran** applied jointly for the Student Travel Award. Both are graduate students in ethnomusicology at Brown University. Erica has recorded and documented Bosnian musical expression in a United Nations refugee camp and is interested in the ways in which refugees assimilate into new environments by adopting, discarding, and reconstructing their traditional musics and identities. She has also worked with Smithsonian Folkways Recordings and the American Folklife Center. Maureen worked with the Smithsonian Folklife Festival for three summers and has served as an intern at the Archive of Folk Culture, American Routes, and the Massachusetts folklife program. She is especially interested in the way that public folklorists work as "cultural translators" in a variety of settings. Together, Erica and Maureen are developing a course

on applied ethnomusicology at Brown and look forward to this year's conference and the opportunity to learn about how public folklorists approach cultural preservation, presentation, and representation.

Tatiana Irvine is completing her master's degree at the University of North Carolina at Chapel Hill. Her thesis project is a multimedia reflection on a documentary video that she researched and produced in Southern India in 1998-99. Her main interests include researching and producing multimedia presentations on folklife. She is especially interested in attending the 2002 AFS meeting to broaden her knowledge of documentation and presentation and to participate in the audio recording workshop presented by Flawn Williams.

Sally Van de Water is a student at Western Kentucky University, where her areas of interest include public folklore, community theater, and gay culture. For four years prior to enrolling in graduate school, she worked as a folklife specialist at the Institute for Cultural Partnerships in Harrisburg, Pennsylvania where she coordinated the state's Apprenticeships in Traditional Arts Program and co-directed an original theater production depicting the lives and concerns of gay and lesbian youth in central Pennsylvania. Her plans for this year's conference include gaining a broader understanding of the work being done by folklorists who apply their energies and knowledge to community-based action, and presenting a paper on her work with the gay and lesbian youth group as part of the *Silenced Voices* series of panels.

Although **Jamie Yuenger** is only a junior at the University of Wisconsin-Madison, she is already convinced that she wants a career in public folklore. She has been working with

the Wisconsin Arts Board for the past year doing research and writing for the "Wisconsin Folks" educational Web site, and recently received an undergraduate fellowship to allow her to continue the work for another year. Her interest in ethnographic film and new media is a good match for the theme of this year's annual meeting, where she plans to attend sessions and talk with working folklorists. She also hopes to meet with representatives of folklore graduate programs to discuss her further education in the field.

ISSUES AND QUERIES

PUBLIC FOLKLORE SYLLABUS

The Program in Folk Studies at Western Kentucky University offers a class in Public Folklore every fall semester. This is the syllabus for Fall Semester 2002. I try to keep it up-to-date and, in particular, use a variety of up-to-date and high quality public folklore products every year. I would appreciate criticisms and any suggestions for readings, activities, topics covered or not covered, etc. Send them to Tim.Evans@wku.edu or call me at (270) 745-5897.

Many topics that might otherwise be included in a Public Folklore class have been minimized or left out because they are covered in separate classes at WKU: Folklore and Education, Museum Studies, Folklore and Medicine, Cultural Conservation, etc.

I would love to publish syllabi from public folklore related classes at other universities.

FOLK STUDIES 572: PUBLIC FOLKLORE FALL SEMESTER 2001, MONDAY 1:25 – 3:55

Instructor: Timothy H. Evans

Office: FAC 245

Office Hours: Monday and Wednesday 11:30-1, or by appointment

Phone: (270) 745-5897, E-mail: Tim.Evans@wku.edu.

Mailbox for papers, messages, etc.: FAC 257

This class is a survey of public and applied folklore. We will look at the history, politics and major institutions of public/applied folklore; at working with individuals and communities; at festivals, exhibits, media productions and other issues of cultural presentation; at the relationship of public/applied folklore to social work and social activism; at ethical issues; and at practicalities of budgets, grants, and other matters. We will discuss and evaluate specific public/applied folklore products (videotapes, radio programs, CDS, web pages, etc.) in class. The class will include field trips and visits from public folklorists. Students should finish this class with a grasp of the complex and ever-changing world of public/applied folklore, and an ability to look at public folklore issues critically.

In addition to assigned readings, students are required to subscribe to the Publore Listserve (directions are on the last page of the syllabus), and should be familiar with the Public Programs Bulletin, the Folklife Center News, and the webpages listed on the last page of this syllabus.

COURSE REQUIREMENTS

1. Class participation (20% of final grade). In a graduate seminar, participation is the heart of the class. To participate, you will need to keep up with the readings. This 20% also includes the mini-assignments on 8/26 and 9/16.
2. Each student must report and lead a discussion on one public folklore product, chosen from the required readings (10% of final grade). This means the readings by Cauthen, Ekfelt, Feltault, Kodish, Lund, Miller and Modic. Professor Evans will add others to his list if the number of students in the class merits it. What is the purpose of the product? How well does it fulfill its purpose? Whom does it serve? Who is its audience? Does it raise any ethical issues? Does it take sides? What kind of institution sponsored it? In what ways (if any) does it reflect the agenda of that institution? A more detailed description of the assignment will be handed out in class.
3. All students are required to participate in a public folklore event, most likely a festival, still to be determined. Details will be discussed in class. Students will be expected to write a short report about the event. (10% of final grade)
4. Class website (10% of final grade). This will be discussed in class.
5. Grant proposals (25% of final grade). Grant forms will be handed out and discussed on October 7. 2-3 page preliminary proposals are due October 21, grant drafts on November 14, completed proposals on November 25. The class will form a grant panel on December 3, and vote on which grants to fund with a limited amount of money. (Grades will not be based on whether a grant is funded.)
6. Final exam (25% of final grade). An open book essay exam.

READINGS

TO BE PURCHASED AT THE CAMPUS BOOKSTORE:

** (Items with asterisks will be handed out in class.)

Baron, Robert and Nicholas Spitzer, editors. Public Folklore. Smithsonian Institute Press, 1992. (Public Folklore on schedule)

Belanus, Betty, and Gregory Hansen, editors. Public Folklore. Folklore Forum 31:2 (Special Issue). Indiana University, 2000. (Folklore Forum on schedule)

** Cauthen, Joyce. Presenting Mississippi's Traditional Artists: A Handbook for Local Arts Agencies. Mississippi Arts Commission, 1994.

Ekfelt, Lynn. Good Food Served Right: Traditional Recipes and Food Customs from New York's North Country. Traditional Arts in Upstate New York, 2000.

Feltault, Kelly. "It's how you pick the crab": An Oral Portrait of Eastern Shore Crab Picking. St. Michaels, MD: Chesapeake Bay Maritime Museum, 2001.

Jones, Michael Owen, editor. Putting Folklore To Use. University Press of Kentucky, 1994.

** Kodish, Debora, editor. Folk Arts of Social Change. Works in Progress 13:2, Winter 2000. Philadelphia Folklore Project (photocopy).

Lund, Jens et al. Olympic Peninsula Loop, Washington Heritage Corridor Tour Series, no. 4. Book and cassette tapes. Northwest Heritage Resources, 1999.

Miller, Craig, et al. Utah's Old-Time Heritage of Music and Dance. Two books and a CD. Utah Arts Council, 2000.

Modic, Kate and Ron Kirby. Refugee Arts: A Strategy for Successful Resettlement. Institute for Cultural Partnerships (Pennsylvania), 1998.

Price, Richard and Sally. On The Mall: Presenting Maroon Tradition-Bearers at the 1992 FAF. Indiana University Press, 1994.

Whisnant, David E. All That Is Native and Fine: The Politics of Culture in an American Region. University of North Carolina Press, 1986.

A READER OF PHOTOCOPIED ARTICLES can be picked up at Kinko's, 1689 Campbell Lane, Bowling Green. (KR on the schedule)

PUBLIC FOLKLORE PUBLICATIONS AND OTHER PRODUCTS will be available as part of the Morgan collection in the Folklore seminar room. Students should browse through these as early in the semester as possible.

SCHEDULE

WEEK ONE. AUGUST 19. INTRODUCTION TO THE CLASS.

Course requirements, assignments, readings, grading policy, and major themes of the class.

WEEK TWO. AUGUST 26. NAMES, BOUNDARIES, CAREERS, RESOURCES: THE NATURE OF PUBLIC AND APPLIED FOLKLORE.

Readings: Michael Owen Jones, "Applying Folklore Studies: An Introduction." Putting Folklore To Use, pp. 1-41.

Jim Griffith, "Feet on the Ground, Head in the Clouds." Public Folklore, 231-242.

Bess Hawes, "Happy Birthday...." Public Folklore, 65-73.

Folklore Forum, "From the Guest Editors," articles by March, Yocom, MacDowell, Walle, May-Machunda, Rahn, Long.

Steve Siporin, "Public Folklore: A Bibliographic Introduction." Public Folklore, 339-370. Read the essay, skim the bibliography.

Tim Evans, "Toward Critical Theory for Public Folklore: An Annotated Bibliography," Folklore Forum, 115-122. Read the preface, skim the bibliography.

Assignment: Browse through the Publore archives (<http://lists.nau.edu/archives/publore.html>). Find an issue that seems interesting and important, take notes on the discussion, be prepared to talk briefly about it in class.

WEEK THREE. SEPTEMBER 2. LABOR DAY. NO CLASS!

Begin reading Whisnant!

WEEK FOUR. SEPTEMBER 9. THE KENTUCKY FOLKLIFE PROGRAM. A representative of the Kentucky Folklife Program will speak to the class.

Readings: to be handed out in class.

WEEK FIVE. SEPTEMBER 16. HISTORY OF PUBLIC FOLKLORE, PT 1.

Readings: Archie Green, "An Unreconstructed Do-Gooder," Folklore Forum 5-6.

Erika Brady, "The Bureau of American Ethnology," The Conservation of Culture, ed. Burt Feintuch, 1988, pp. 35-45. KR

Timothy Evans, "Folklore As Utopia," Western Folklore 67:245-68, 1988. KR

Jane Becker, "Revealing Traditions: the Politics of Culture and Community in America, 1888-198," in Folk Roots, New Roots: Folklore in American Life, ed. Jane S. Becker and Barbara Franco, 1988. KR

David Whisnant, All That Is Native And Fine, first half.

Assignment: Go to www.tapnet.org on the web. Go to the listing of state and regional websites. Browse through them. Choose one that you especially like, be prepared to describe it to the class and say why you like it.

WEEK SIX. SEPTEMBER 23. HISTORY OF PUBLIC FOLKLORE, PART 2.

Readings: Whisnant, All That Is Native and Fine, second half.

Barbara Kirshenblatt-Gimblett, "Mistaken Dichotomies," Public Folklore 29-48.

Robert Cantwell, "Feasts of Unnaming," Public Folklore 263-305.

Jerrold Hirsch, "Cultural Pluralism and Applied Folklore: the New Deal Precedent," The Conservation of Culture, ed. Burt Feintuch, 1988, pp. 46-67. KR

Robert Baron, "Postwar Public Folklore and the Professionalization of Folklore Studies," Public Folklore 307-337.

WEEK SEVEN. SEPTEMBER 30. CLASS WEBSITE.

Readings TBA.

WEEK EIGHT. OCTOBER 7. GRANTS, FUND-RAISING, BUDGETS.

Readings: To be handed out in class.

WEEK NINE. OCTOBER 14. GRANTS, FUND RAISING & BUDGETS PT. 2

Readings: to be handed out in class.

Ekfelt, Good Food Served Right.

**** OCTOBER 21. PRELIMINARY GRANT PROPOSAL (2-3 PAGES) DUE. ****

WEEK TEN. OCTOBER 21. KEY INSTITUTIONS, CONCEPTS AND PROGRAMS IN PUBLIC FOLKLORE.

Betty Belanus, "Serving the Public," Putting Folklore To Use 201-213.

Betty Belanus, "An Interview with Joe Wilson," Folklore Forum 7-24.

Betty Belanus, "An Interview with Peggy Bulger," Folklore Forum 53-66.

Ormond Loomis, Cultural Conservation: The Protection of Cultural Heritage in the United States, pp. 3-33. KR

Steve Siporin, American Folk Masters: The National Heritage Fellows, excerpt. KR

Miller, Social Dance in the Mormon West (two booklets and a CD).

WEEK ELEVEN. OCTOBER 28. WORKING WITH INDIVIDUALS AND COMMUNITIES.

Folklore Forum, articles by Galuska, Rosenberg, Leary, Hinson, Stephenson, Teske.

Jessica Payne, "The Politicization of Culture in Applied Folklore," Journal of Folklore Research 35:3, 251-277, 1998. KR

Frank Proschan, "Field Work and Social Work: Folklore as Helping Profession." Public Folklore 145-158.

Patricia Wells, "Helping Craftsmen and Communities Survive: Folklore and Economic Development," Putting Folklore To Use 240-250.

Cauthen, Presenting Mississippi's Traditional Artists.

Modic, Refugee Arts.

WEEK TWELVE. NOVEMBER 4. ISSUES OF CULTURAL PRESENTATION, PART 1. FESTIVALS.

Folklore Forum, article by Graham.

Kurin, Richard. Smithsonian Folklife Festival: Culture Of, By and For the People, chapters four ("Why We Do The Festival") and five ("Producing the Festival"), 1998. KR

Richard & Sally Price, On The Mall: Presenting Maroon Tradition-Bearers at the 1992 Festival of American Folklife, 1994.

Shalom Staub, "Folklore and Authenticity: A Myopic Marriage in Public Sector Programs." The Conservation of Culture, ed. Burt Feintuch, 1988, pp. 166-179. KR

Feltault, "It's How You Pick the Crabs".

WEEK THIRTEEN. NOVEMBER 11. ISSUES OF CULTURAL PRESENTATION, PART 2. EXHIBITS, MEDIA, HERITAGE TOURISM.

Folklore Forum, article by Congdon.

Baron, Robert. "Theorizing Public Folklore Practice - Documentation, Genres of Representation, and Everyday Competencies," Journal of Folklore Research 36:2/, 185-201, 1999. KR

Nicholas Spitzer, "Cultural Conversation: Metaphors and Methods in Public Folklore." Public Folklore 77-104.

Jack Santino, "The Tendency to Ritualize: The Living Celebrations Series...". Conservation of Culture, ed. Burt Feintuch, 1988, pp. 118-131.

Jo Farb Hernandez, "Folklore in Museums: Issues and Applications." Putting Folklore To Use 62-75.

Lund, Olympic Peninsula Loop, 2000.

**** GRANT DRAFTS DUE. NOVEMBER 14 (THURSDAY) ****

WEEK FOURTEEN. NOVEMBER 18. APPLIED FOLKLORE, SOCIAL ACTIVISM AND THE PUBLIC GOOD.

Marjorie Bard, "Aiding the Homeless: The Use of Narratives in Diagnosis and Intervention." Putting Folklore To Use, 76-93.

David J. Hufford, "Folklore and Medicine." Putting Folklore To Use 117-135.

Sara Selene Faulds, "Designing Public Spaces for People's Symbolic Uses." Putting Folklore To Use 150-161.

Michael Owen Jones, "A Folklorist's Approach to Organizational Behavior and Organizational Development." Putting Folklore To Use 162-186.

Kodish. Folk Arts of Social Change, 2000.

**** COMPLETED GRANTS DUE. NOVEMBER 25 ****

WEEK FIFTEEN. NOVEMBER 25. THE BIG PICTURE: THE FUTURE.

Folklore Forum: articles by Roberts, Brigham, Eleuterio, Feintuch.

Betty Belanus, "An Interview with Rayna Green," Folklore Forum 33-46.

Gregory Hansen, "An Interview with Richard Bauman," Folklore Forum 73-86.

Gregory Hansen, "An Interview with Henry Glassie," Folklore Forum 91-114.

Howell, Benita J. "Folklife, Cultural Conservation and Environmental Planning." Putting Folklore To Use 94-114.

WEEK SIXTEEN. DECEMBER 2. GRANTS PANEL, MISCELLANEOUS.

Students will form a grant panel to judge each others' grant proposals.

Read every grant proposal.

FINAL EXAM. DECEMBER 9.

SOME FOLKLORE INTERNET RESOURCES

Students are required to join “Publore,” the online public folklore discussion group. To do this, access the Publore web page at <http://lists.nau.edu/archives/publore.html>. Click on “join or leave list.” Follow the directions for joining the list. We will discuss issues raised on Publore in class. Discussions and advice on many key issues can be found in the Publore archive, which can also be accessed from the webpage.

The following websites should be accessed early in the semester. Most of them include links to other relevant websites. There are many other interesting and high quality folklore related websites. You are required to access these sites, and are strongly encouraged to follow links to other sites.

TAPNET (folklore links, almost any public folklore online resource can be accessed from here) <http://tapnet.org/>

American Folklore Society <http://afsnet.org/>

Public Programs Section, AFS <http://afsnet.org/sections/public>

Folkline: jobs <http://afsnet.org/jobs/> internships <http://afsnet.org/internships/>

American Folklife Center, Library of Congress <http://lcweb.loc.gov/folklife/>

Office of Folklife Programs, Smithsonian Institution <http://www.si.edu/folklife/>

National Endowment for the Arts, Folk and Traditional Arts <http://www.arts.endow.gov/artforms/>
Click on “Folk & Traditional Arts”.

National Council for the Traditional Arts <http://ncta.net/index2.html>

Fund for Folk Culture <http://www.folkculture.org>

CARTS (Cultural Resources for Teachers and Students) <http://www.carts.org/>

Kentucky Folklife Program <http://kyfolklife.org/>

City Lore (New York City) <http://www.citylore.org>

Louisiana Voices (an awe-inspiring website for teachers) <http://www.louisianavoices.org/>

ANNOUNCEMENTS

EMPLOYMENT

University of Wisconsin-Madison – Interdisciplinary Faculty Position in the Folklore and Cultural Diversity of the USA's Upper Midwest

The University of Wisconsin-Madison seeks to fill the third position in a cluster of three interdisciplinary faculty concerned with the traditional expressive culture or folklore of the Upper Midwest's diverse peoples. Cluster faculty will be affiliated with the Center for the Study of Upper Midwestern Cultures (<http://csumc.wisc.edu>), the Folklore Program (<http://csumc.wisc.edu/folklore>), and allied departments. The aim of the cluster is to foster innovative, sophisticated, and collaborative research, teaching, and outreach. We welcome applicants of diverse theoretical orientations whose areas of expertise, nonetheless, must include the evolving material and customary folklore of several of the region's varied American Indian, African American, Asian American, European American, and Hispanic American peoples; their relationships to respective homelands and diasporas; and the documentation, maintenance, revival, representation, even invention of their traditions by activists, artists, educators, entrepreneurs, communities, and states.

The successful candidate will use the cluster structure as a catalyst for collaborative research; maintain an independent research program; advise students; teach at both the undergraduate and graduate levels; develop new courses as appropriate; participate in the governance of the Center for the Study of Upper Midwestern Cultures and his/her respective department, program, college, and the University of Wisconsin. The successful

candidate will also be experienced in and committed to the presentation of cultural research to the public through such modes as school curricula, festivals, media productions, museum exhibits, technical assistance workshops, and community-oriented events. The appointment will be made at the level of assistant professor. Tenure home will be established in one or more departments appropriate to the successful candidate's background.

Required: Ph.D. in Folklore or a related discipline.

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

Joseph Salmons
Center for the Study of Upper Midwestern
Cultures
University of Wisconsin-Madison
901 University Bay Drive
Madison, WI 53705-2269

Deadline to insure full consideration is December 1, 2002. Unless confidentiality is requested in writing, information regarding the applicants must be released upon request. Finalists cannot be guaranteed confidentiality.

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

PROGRAM / AGENCY REPORTS

NATIONAL

American Folklife Center Library of Congress

James Hardin

September 11, 2001, Documentary Project

On September 7, 2002, the Library of Congress opened an exhibition and Web site featuring selections from material gathered in connection with the tragic events of September 11, 2001. (See

<http://www.loc.gov> and select

“Remembering September 11.”) The

exhibition, entitled “Witness and Response to September 11: Acquisitions at the Library of Congress,”

includes tape-recorded interviews



“Remember the Lost.” A poster on the wall surrounding Arlington Cemetery, opposite the Pentagon, where a plane hijacked by terrorists on September 11, 2001, crashed into the building. Photo by James Hardin.

documenting the immediate reactions of many people to the event. The recordings were made at the request of the American

Folklife Center and donated for preservation in the Folk Archive. They were edited for the exhibition by the Center for Documentary Studies at Duke University, and under the title “Looking Back: 9/11 Across America” are available at <http://cda.aas.duke.edu/exhibits/lookingback.htm>.

The exhibition also includes drawings sent in by school children and several photographs of spontaneous memorials that were created by friends and relatives of the September 11 victims on a grassy slope opposite the Pentagon and near Arlington Cemetery.

AFC Board Meets in Omaha

The Board of Trustees of the American Folklife Center held its fall 2002 meeting in Omaha, Nebraska, September 26-27, at the invitation of former board member Charles

Trimble, President of the Red Willow Institute. The meeting was hosted by the Nebraska Arts Council, the Nebraska Humanities Council, the Nebraska State Historical Society, the Nebraska Commission on Indian Affairs, the Red Willow Institute, and the John G. Neihardt Foundation. The itinerary for the meeting included visits to the El Museo Latino facility, the Joslyn Art Museum, the Western Heritage Center, and the VA Medical Center, as well as a meeting with local tribal leaders to discuss participation in the AFC’s Veterans History Project.

Reprints of Popular Publications

The American Folklife Center has reprinted two popular publications that are available,

once again on request, free of charge. The poster entitled “Explore Your Community,” designed for middle and high school students, produced in cooperation with the Rural School and Community Trust and with support from the U.S. Department of Education, encourages students to learn more about their own communities by engaging in documentation projects. The new edition of *Folklife and Fieldwork: A Layman’s Introduction to Field Techniques* is revised and updated, and offers new recommendations for using documentary equipment. Both publications are available from the Library of Congress,

American Folklife Center
101 Independence Avenue, SE
Washington, DC 20003
Email: folklife@loc.gov

The Fund for Folk Culture

Betsy Peterson

A Series of Upcoming Gatherings:

In the coming year, the Fund for Folk Culture intends to organize four issue-oriented gatherings, with partial support from the National Endowment for the Arts, designed to accomplish two main goals:

- 1) address issues of internal importance to the field, such as training, networking, and identifying the best practices around thematic topics for practitioners at all organizational levels; and
- 2) advocating for the interdisciplinary nature of our work by increasing and raising the level of dialogue with allied fields and policymakers. We are particularly interested in hearing comments from folklorists regarding the design of the gatherings and suggestions for possible participants. Gatherings are organized as follows:

1. Support for individual folk and traditional artists. In the past two decades, sporadic attention has been paid to the needs of folk and traditional artists. The FFC commissioned a report in 1991 surveying the needs of folk artists, and the NEA published a survey on the status of state arts agency apprenticeship programs in the mid 1990s. Little is known about existing resources beyond the primary mechanisms for support—that is, state arts agency apprenticeship programs, the NEA Heritage Fellowships, and a handful of fellowship programs at state agencies and private foundations. Given the current artist support data research being done by the New York Foundation for the Arts and the larger, privately-funded Study of Support Structures for Individual Artists (led by the Urban Institute), we feel it is worth revisiting issues of support for folk and traditional artists.

In Santa Fe in Spring 2003, we plan to convene a meeting of folk artists, folklorists (at state agencies and private non-profits), and other relevant cultural practitioners (including individuals from the artist support study and foundations) to share information about existing resources and strategies for identifying and supporting promising areas for program development. Folklorist Elaine Thatcher will record the meeting and prepare a summary. A follow-up report identifying key issues and areas for future action will be distributed broadly (via print and internet) to practitioners in the field and funders.

2. Support and assistance for small cultural organizations. Among foundations, state arts agencies and others engaged in cultural policy work, there is increasing interest in the role and dynamics of the unincorporated or voluntary sector (defined as organizations that are either unincorporated as non-profits or those with

annual budgets of \$100,000 or less) in a broader context of national cultural life. From our recent survey work for the NEA on private funding opportunities for the folk and traditional arts, it is clear that a majority of organizations in the field of folk arts and traditional culture have annual budgets of under \$100,000. The folk and traditional arts have much to contribute to the larger policy conversation in terms of data, methodology, and experience, but have been largely underutilized. The FFC intends to convene a meeting on this topic in the summer of 2003 to encourage and tap the critical thinking of folklorists in this field, identify characteristics and roles of small traditional cultural organizations in community life, explore strategies for assistance, and research strategies for collecting additional data. In doing so, we hope to insert the interests of the field in larger cultural policy conversations and position the field as a major contributor to such discussions.

3. A day-long series of panels, discussions, and forums focusing on resources and opportunities in folklore targeting young professionals and graduate students, to be developed for the annual AFS meeting, October 2003, in Albuquerque. Working with the American Folklore Society (AFS) and a planning committee (as yet to be established), the FFC will co-design a day of panels, roundtable discussions, and forums to address resources and opportunities in both academic and public or applied sectors of the field. An online resource manual for students, young professionals, and others entering the field will be prepared in advance for the AFS and FFC websites. If the field hopes for continued growth, we strongly feel that leadership in academic and public sectors must become more intentional and vocal about issues of mentorship and professional guidance.

We hope this will be an opportunity for various generations from diverse sectors of the field to come together and share useful and practical information (in other words, not a gripe session focusing on the woes of the field). We hope to feature panels addressing funding and service resources in the arts and humanities (involving representatives from the NEA, the National Endowment for the Humanities, the American Council for Learned Societies, the National Humanities Alliance, and others); recent career choices (featuring recent graduates and young professionals with positions in museums, university teaching, arts, and policy-related research); and other topics to be determined by the advisory group. A series of lunch roundtables will focus on a range of nuts and bolts topics, such as post-doc and other fellowships, non-traditional career opportunities, building your vita or resume (and understanding the difference between them), interviews, and others to be determined. We hope that these sessions (or smaller versions thereof) will become a regular feature of future AFS meetings.

4. A gathering of people and ideas focusing on cultural heritage conservation stewardship and community economic development. While the first three gatherings described above focus more on issues of internal importance to the field, this fourth gathering emphasizes building a common cause between the field of folk and traditional cultural practice and allied fields such as community economic development, conservation stewardship, and heritage preservation. Over the last decade, the FFC has been able to encourage and observe the growth of interdisciplinary grassroots work in these areas, through its many grantmaking programs. Similarly, organizations in community economic development and

environmental fields are becoming increasingly aware of the cultural dimensions in their work. While much activity is happening (within the folklore field and beyond), there is little overlap or knowledge of related fields. Furthermore, there is a constant lament that funding sources do not know how to support this type of holistic work because it does not fit neatly into categories.

Set to take place in Fall 2003, the meeting will create a forum for the sharing of stories and ideas and the presentation of findings. The goal is to develop a strategy for directing philanthropic resources in this powerful direction, where artmaking, other cultural practices, environmental protection, and sustainable economic development opportunities merge. Participants will represent FFC grantee organizations, folklorists and other cultural practitioners as well as representatives from economic development, conservation, and heritage preservation.

Background papers representing diverse approaches (i.e. folklore, community economic development, and conservation stewardship) will be commissioned and distributed to participants in advance. A follow-up report identifying key issues and areas for future action will be distributed broadly (via print and internet) to practitioners and funders. This gathering has already received partial support from the Rockefeller Foundation, the Walker Foundation and an individual donor.

For information about these gatherings and other activities of the Fund for Folk Culture, contact Betsy Peterson, (505) 984-2534 or bpeterson@folkculture.org.

National Network for Folk Arts in Education

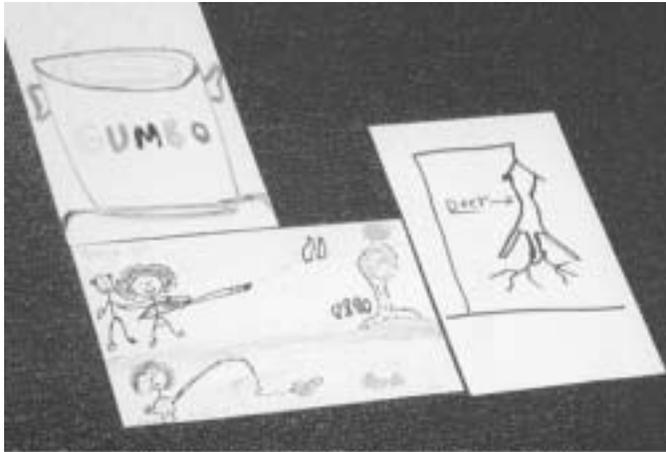
Paddy Bowman

The double strain of budget cuts and the emphasis on education standards affects K-12 educators nationwide, sometimes making it more difficult to integrate folklife projects and perspectives. In-service training is down as teachers are asked to spend more time in the classroom. Teachers must drill “the basics” and have less flexibility in using their own teaching strategies. Yet the need for the content and methodology that folklore offers is greater than ever as educators and parents look for ways to improve literacy and to teach about cultural diversity. In some communities, the year since September 11, 2001, has seen healing ceremonies, intercultural exchanges, outreach to immigrants.

The 2003 *CARTS Newsletter* will focus on ways our discipline can help young people study and understand their own and others’ traditional cultures. If you have model projects, resources, or suggestions related to improving tolerance, please contact me.

The number of summer institutes and workshops in folklore and oral history was down slightly this summer (see roster on www.carts.org). These remain one of the richest teaching experiences for all involved—folk artists, teachers, folklorists, and, ultimately, students. Look to humanities councils as well as arts councils and local foundations when seeking funding and to universities for partnerships. If interested in creating summer training for teachers, there are some veterans who can help, and I have a syllabus bank on-hand. A survey of last summer’s institute directors indicated that teachers’ fieldwork was the top-rated teaching tool.

Please check the “Resources” section of the CARTS web site and send updated information to me at pbowman@ix.netcom.com. New content includes a residency with NEA National Heritage Fellow Mary Louise Defender Wilson of North Dakota. We feature her



Voilà, here is a corner of the finished “indigenous teachers” exhibit. Congreta Geiger’s pot of Gulf Coast gumbo connects to Sandra Robinson’s depiction of her father teaching her to hunt and fish. Sandra seems to be taking aim at George Graves’s deer, which he learned to skin from an old hunter. “The real work comes after shooting the deer. There’s the right way and the long way.”

responses to students’ questions, activities, and audio of one of her stories. There is a “Staff Development” component that works well for teachers as well as students to study Sense of Place. In “School Projects,” find tips for teaching artists and sample artist residencies that can help folk artists and teachers develop successful projects. Excerpts from the 2002 *CARTS Newsletter* on Sense of Place are coming soon, and a redesigned *CARTS Catalog* is online.

Network associates are presenting at several major education conferences this year, including the 9th annual Saturday workshop for local teachers and folklorists at the AFS meeting in Rochester and a full-day workshop for the National Council of Teachers of English in Atlanta. The 2001 workshop in Anchorage featured a number of

Alaska Native educators. Participants gave it rave reviews.

New resources range from a DVD-ROM and accompanying education guide on the National Heritage Fellows, *Masters of Traditional Arts*, to a forthcoming picture book based on the Smithsonian Folklife Festival, *Caravan to America: Living Arts of the Silk Road*. Please share news of new resources with me so we can publicize them.

Many of you are already on the mailing list for the Network’s occasional e-bulletins. Let me know if you want to be added. If you are not receiving the annual CARTS Newsletter and want to, contact Elena Martinez at City Lore, emartinez@citylore.org.

Thanks to Craig Stinson, a new folklife education initiative is underway in South Carolina: *Made in South Carolina: Learning Through Crafts and Traditions*. Craig hooked the SC Artisans Center up with the Network as the Center sought a way to get involved in education. The resulting project will start locally and is designed to be adaptable in other parts of the state.

I am pleased to announce that I will be a Fellow at the Virginia Foundation for the Humanities January to May 2003 to start work on *Virginia Voices*, an adaptation of *Louisiana Voices* for the Commonwealth. I look forward to working with Jon Lohmann and others in Charlottesville for five months.

REGIONAL

Center for the Study of Upper Midwestern Cultures

Ruth Olson

The Center for the Study of Upper Midwestern Cultures (CSUMC) at the University of Wisconsin-Madison has had a very busy year.



Dane County Cultural Tour. Kids from Randall Elementary School take notes as pig farmer Mike Danz talks in Black Earth, Wisconsin. Photo by Anne Pryor.

Most people already know that the National Endowment for the Humanities will not continue to support the regional humanities centers initiative created when Bill Ferris was director of NEH. We learned late last November that we would be receiving a one-time grant of \$378,900, rather than the \$5 million we had hoped to receive over the next few years. This has considerably reduced our abilities to serve the region NEH visualized for us (Wisconsin, Minnesota, Illinois, Iowa, and Missouri), but we continue to work hard on the goals we originally had when we started the center. Last fall, we received support from the university to fund the hiring of three faculty members to further the study of the

languages and expressive culture of the Upper Midwest and to assist the Center in its work. We are pleased to announce that we have now filled one of those positions. Dr. Theresa Schenck joined us this fall. Dr. Schenck holds a double Ph.D. in Anthropology and History. She will be based in Life Science Communications (in UW's College of Agriculture and Life Sciences) and in the American Indian Studies Program, and part of her appointment is to provide outreach to Wisconsin tribes. She already has great relationships with a number of local tribal communities as a result of earlier research. We are very excited to have her with us.

We have made an offer to and are currently negotiating with a distinguished ethnomusicologist whose work includes considerable research on the folk music of the Upper Midwest. We still have one position left to fill in our cluster hire. The university has been very supportive, in spite of budget cuts, and we will be going forward with our search this fall. This last search will be for a folklorist and the individual hired will come in at the level of assistant professor. We hope to be able to post the new position description soon, and once again we encourage applications from qualified public folklorists with experience



Midwest Folklife Festival. Two of George McCormick's "Flat People." Photo courtesy of CSUMC.

and/or interest in the region. We have participated in a number of different projects this year, including the Midwest Folklife Festival and *Barnstorm Wisconsin*, the Wisconsin Humanities Council's



Dane County Cultural Tour. Kids from Randall Elementary School watch butcher Spud Rose cut bacon at Black Earth Meats. Photo by Anne Pryor.

program accompanying the traveling Smithsonian exhibit *Barn Again! Celebrating an American Icon*. Our ongoing project, "Cultural Maps, Cultural Tours" featured this year a trip with a 4th/5th grade class, the Dane County Cultural Tour. To view the kids' work, please visit our website: <http://csumc.wisc.edu>. We also have been creating a database of information and images from 1996 fieldwork done for the Wisconsin Folklife Festival, which should be available on the Web soon. This first batch of material will be followed in upcoming years by other Wisconsin-based or regional fieldwork collections; we have received a

grant from NEA which will allow us to hire Janet Gilmore to research these collections.

Southern Arts Federation

Teresa Hollingsworth

Folklorists in the South Retreat

The 15th annual Folklorists in the South Retreat was held April 19-21 in St. Augustine, Florida. Forty traditional arts professionals and graduate students from nine states and Washington, DC gathered to discuss community, state, regional and national issues. The retreat theme, "New Collaborations, New Opportunities" included sessions that addressed the new NEH regional humanities centers, collaborative programming in south Florida and southern state folklife organizations. Partnering with the Florida Folklife Program, the weekend featured fieldtrips to the workshop of surfboard builder John Lucas, and a beach-front demonstration with castnet maker, Stuart Pacetti. Information will be available soon about the 2003 retreat, which will be held in Tennessee.

Southern Visions

Two new Southern Visions exhibits, *The 521 All Stars, A Championship Story of Baseball and Community* and *Elysium, A Gathering of Souls* have been added to the *Southern Visions: The Folk Arts and Southern Culture Traveling Exhibits Program* roster. *The 521 All Stars* is a photographic tribute to baseball and community by North Carolina photographer Byron Baldwin. He spent two seasons documenting the semi-professional baseball team from Rembert, South Carolina. During the course of his documentation, the 521 All-Stars won their league championship and mourned the untimely death of a beloved teammate. Baldwin, a retired educator, is a founding member of the Light Factory

Photographic Arts Center in Charlotte, North Carolina. The accompanying text is provided by award-winning writer Frye Gaillard. Funding for the exhibit was provided by the South Carolina Humanities Council.



Cast-net maker, Stuart Pacetti, performs beach-front demonstration during a fieldtrip from the Folklorists in the South Retreat.

Award-winning photographer and curator Sandra Russell Clark has captured the still, haunting images of the historic cemeteries of New Orleans, Louisiana. *Elysium – A Gathering of Souls* is the first exhibit to document the visual, aesthetic and atmospheric dimensions of New Orleans' unique above-ground cemeteries. These black and white images reflect over 200 years of the city's religious and cultural history. This art photography exhibit illustrates the grace of the past through contemporary photography. Images from the following New Orleans cemeteries are included in the exhibit: Metairie, St. Louis I, St. Louis II, Gates of Prayer II, Greenwood, St. Roch I, Holt, Carrollton, St. Patrick I, St. Patrick II, Lafayette I, Hebrew Rest, and Odd Fellows Rest. Sandra Russell Clark is the former director of photographic exhibitions at the Contemporary Arts Center in New Orleans. Her work has appeared in *American*

Artist, Mirabella, The Traveler and Vogue. Funding for this exhibit was provided by the Louisiana Endowment for the Humanities, Save Our Cemeteries, and Stewart Enterprises.

Georgia Folklorists Retreat

Funding for the folklife staff position for the Georgia Council for the Arts (GCA) was frozen last fiscal year. In an effort to re-establish the position and develop a network of traditional arts professionals and advocates, SAF in partnership with GCA and the Georgia Humanities Council will host a retreat for Georgia folklorists this fall. The retreat will be held October 25-28, 2002 in Darien, Georgia and will include a fieldtrip to Sapelo Island with Geechee storyteller, Cornelia Bailey. Pat Wells will serve as the retreat facilitator.

Look for a retreat report in the next PSN newsletter.

US/Mexico Exchange

I recently participated in the First Binational Congress of U.S./Mexico Regional Arts Organizations in Chicago, Illinois, May 6-8. During the three-day meeting, we discussed a number of exciting collaborative projects between SAF and the Mexican regional arts organizations. Over the next two years, SAF will partner with the Northeastern Regional Fund for Culture and the Arts and Centro Cultural Tijuana on three projects: a Mexican tour of Southern Visions' *Living Traditions: Folk Artists of the American South* exhibit; delivery of a Spanish language version of SAF's American Traditions Professional Development for Traditional Performing Artists; and the participation of a number of

Mexican artists at SAF's annual Performing Arts Exchange conference.

Challenge America Grant Funds

SAF still has funding available through the NEA Challenge America funding category. Funding is available to non-profits in SAF's nine-partner state region to present performing artists (including traditional performing artists) who do not reside in the presenter's state. Please see the SAF website, www.southarts.org, for complete guidelines and application information.

Traditional Arts Advisory Committee

Rich Boyd, Executive Director of the Tennessee Arts Commission, recently completed a three-year term as committee chair. Many thanks to Rich for his time and expertise. Carolyn Ware of Louisiana State University and Tina Bucuvalas of the Florida Folklife Program have also completed three-year terms. JuDee Pettijohn, Division Director of the Florida Bureau of Cultural Affairs, has graciously agreed to serve as the Traditional Arts Advisory Committee Chair in the coming year. Other committee members include Tim Evans (Western Kentucky University), Ray Brassieur (University of Louisiana at Lafayette), Anne Kimzey (Alabama Center for the Traditional Arts), Beverly Patterson (North Carolina Folklife Program), Aimée Schmidt (contract folklorist) and Laurie Sommers (South Georgia Folklife Project).

Technical Assistance

The past six months have provided several opportunities for me to attend a number of events and meetings in our region including the Florida Folk Festival (White Springs, FL), National Folk Festival (Bangor, ME), Louisiana Folklife Festival (Monroe, LA) and Sandy Springs Festival (Sandy Springs, GA).

Mountain West Center for Regional Studies at Utah State University

Elaine Thatcher

We are heavily into the heritage tourism mode here, working with the Bear River Heritage Area in northern Utah and southeastern Idaho. We have just completed writing and designing a heritage tourism guide to the area. It will be printed by the end of September, and I'll bring a few copies with me to AFS for those who are interested. We have had some difficult discussions with local tourism people as we have pushed for a different kind of content in the guide than they are used to. In the Utah sections of the guide, the content is strongly driven by the results of our fieldwork. However, in the Idaho section, where fieldwork is being conducted on a piecemeal basis as funding becomes available, we have had to rely more heavily on local people for content. Some of them understand what we're after, and some do not. As a result, the guide is a good illustration of the difference fieldwork makes. The next printing, in a year or two, will have a much more comprehensive Idaho section.

We are currently doing fieldwork on historic barns in the region in hopes of creating a self-guided driving tour of barns. While conducting fieldwork, we are also wrestling with liability issues related to creating something that invites people to drive slowly and look for barns along highways where people are used to driving very fast. Unfortunately, these issues will likely have more influence on our decisions about which barns to include on the tour than historic or cultural significance of some barns. Two graduate students from the Utah State Folklore Program are conducting most of the

fieldwork and getting internship credit for the project.

On campus, we are collaborating with the Music Department and several other departments to produce the Mountain West Symposium on Song. This event, scheduled for early 2004, will be a combination of academic papers and lectures, workshops and master classes, and performances by people from many cultures who make songs. The idea sprang from the desire of the Music Department chair to have a songwriting curriculum. When we became involved, we expanded the concept to cover all kinds of song making, song performance, and song use and meaning. We are currently in the fundraising stages, having thus far had one awareness-building event featuring singer-songwriter Michael Martin Murphey, who is an adjunct faculty member in Music and American Studies here.

STATES

CALIFORNIA

Los Angeles County Arts Commission

Lisa Richardson, Folk & Traditional Arts
Program Manager

It's been an eventful first year and a half of the program, which has been supported in part by the Alliance for California Traditional Arts (ACTA, 2001) and the Fund for Folk Culture (2001-2002).

New Grant Program

In July 2002, with support from an NEA Heritage and Preservation grant, the Arts Commission launched a pilot "Project Grant Program" (PGP). The PGP provides small grants to folk and traditional artists and

organizations without nonprofit status for support of programs and events open to the public. It has a streamlined application and quick turnaround times for notification. There will be two rounds in 2002-03 with the hope that the program will continue and grow in future years. For more information, see www.lacountyarts.org.

Technical Assistance/Networking

With support from the Fund for Folk Culture, the LACAC sponsored a series of gatherings and workshops for Los Angeles County folk and traditional artists. Topics included: Learning from the successes and challenges of "model" folk arts organizations; networking and information exchange between folk artists and presenters; and a marketing and public relations workshop.

As part of our contract with ACTA, we assisted in the research, design and implementation of their Traditional Arts Development Program.

In August 2001, we established the LAFolkArts listserv. Postings include information on performances, events and funding opportunities, and discussions of artistic, social and political issues. There are approximately 300 members to date. To subscribe, send an email to LAFolkArts-subscribe@yahoogroups.com

In coordination with the LACAC's folk arts program, several professors in the music and anthropology departments of Cal State Northridge have incorporated fieldwork with local folk and traditional artists into their curriculum.

In 2003, we will be compiling an online Directory of Southern California Presenters that will include the full range utilized by artists of all genres and levels – everything

from bookstores, farmers markets, university departments on up to large performing arts venues. We will also coordinate the L.A. Folk Arts Forum, a conference of local folk and traditional artists, presenters and booking agents modeled on those sponsored annually by the Western Arts Alliance (WAA) and on the Southern Arts Federation's "American Traditions" program.

Integration Into Other Arts Commission Programs

The Folk & Traditional Arts Program has developed a symbiotic relationship with other LACAC programs.

As part of Arts Open House, the yearly countywide free festival sponsored by the Arts Commission, Lisa produces an all-day "L.A. Folk Arts Festival" at the Ford Amphitheatre (a facility managed by the LACAC). In October 2001, it featured performers from Thai, Mexican, Middle-Eastern, Italian, Cajun and African traditions, and was supported in part by the California Council for the Humanities. 2002's festival is made possible by a grant from the Fund for Folk Culture's California Traditional Arts Advancement Program, and is called "A Celebration of Tradition: Latino Culture in Los Angeles." It will feature performers from the local Guatemalan, Oaxacan, Cuban, and Argentinean communities.

Lisa also encourages and assists local artists in applying to the LACAC's Organizational Grant Program, the Ford Amphitheatre's summer season, the Arts Education artist training program, and the annual Holiday Celebration.

FLORIDA

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

Tina Bucuvalas, Robert Stone,
Natalie Underberg

Farewell to Gregory Hansen

Many of you may already know that Gregory Hansen accepted a position in the English Department at Arkansas State University, Jonesboro. We are sorry to see him go—he was a great asset to our program. We expect to open the job for a Folklife Education coordinator in January 2003. In the interim, folklorists Martha Ellen Davis and Annette Fromm will be working with our education programs.

Music from the Sunshine State

The Florida Folklife Program is distributing *Music from the Sunshine State*, a series of eight one-hour radio programs produced by Robert Stone that explores a wide range of traditional music. Florida's population is one of the most culturally diverse in the fifty states, and this is reflected in its music. The series includes segments on fiddle, blues, sacred, Cuban, Mexican, old-time and bluegrass, Caribbean, and Pacific Island music. Recordings range from seldom-heard archival field documentation from the 1930s to high-fidelity digital recordings made in the artists' communities or selected from their commercial recordings. Each program includes artist interviews to provide insight into the cultural contexts. We expect to uplink the series to the Public Radio Satellite System (PRSS) in October 2002. The programs will be available to NPR affiliates, without charge, by download from the PRSS. The radio series was produced with the assistance of a Folk & Traditional Arts Infrastructure grant from NEA. For more

information on *Music From the Sunshine State* visit

<http://dhr.dos.state.fl.us/folklife/index.html>

Florida Artists Tour Canada and Switzerland

The Lee Boys are three brothers and three nephews from Miami who play in the House of God's "sacred steel guitar" tradition. The group's pedal steel guitarist, 19-year-old Roosevelt Collier, learned from his late uncle, Glenn Lee. Following their presentation at a "Sacred Steel Tradition in Florida" workshop coordinated by Robert Stone at the Folk Alliance Conference in Jacksonville, they were booked for a two week festival tour in Canada this summer. Before the Canadian tour was completed, they were invited to play at the Blues to Bop Festival over the Labor Day weekend in Lugano, Switzerland.



The Lee Boys: (standing lt. to rt.) Earl Walker, Derrick Lee, Keith Lee; (sitting lt. to rt.) Alvin Lee, Roosevelt Collier, Alvin Cordy, Jr. Photo by Robert Stone.

***The Florida Music Train* leaves the station!**

The Florida Folklife Program and the Florida Folklore Society have produced *The Florida Music Train*, written and developed by Laurie K. Sommers. This educational resource consists of an audio CD with twenty-three selections of traditional music, five lesson plans, extensive notes on the musical traditions presented in the kit, information for further study of Florida's musical traditions, and links to state educational standards. The lesson plans follow a format recommended by the Florida education professionals. They were tested by teachers in Leon County schools and favorably evaluated by teachers attending a folklife workshop. The *Music Train* will be offered to Florida schools and libraries, and will be used in conjunction with other FFP programs.

Florida Folklife in Education: Educator/Artist Inreach

The Florida Folklife Program has received a Challenge America Fast Track grant from NEA for *Florida Folklife in Education: Educator/Artist Inreach*. The project will

integrate classroom instruction with community folklife resources through a series of traditional music and dance performances combined with teacher-education workshops that will be piloted in ten schools statewide. Participating schools will be provided with instructional resources, including *The Florida Music Train*, that integrate folklife into curricula. As a result of the project, students will gain a greater understanding of folklife in their communities and teachers will acquire skills and resources for teaching about folklife through social studies, language arts, music and art education classes.

Central Florida Folklife Program

With the assistance of a grant from NEA, we have hired folklorist Natalie Underberg to coordinate the second year of the Central Florida Folklife Program. This year the

University of Central Florida has joined with the Florida Folklife Program to support this position. Projects include:

- ◆ on-going survey of Central Florida traditional culture;
- ◆ “Documenting African American Foodways and Narrative,” a project through UCF’s Film Department to train students to document African American community stories and traditional culture;
- ◆ partnering with UCF/Special Programs and Defense Transition Services on a project to document African American World War II veterans in the Orlando area;
- ◆ developing local traditional cultural program content for UCF’s “Cultural Byways” project to provide the information on city buses;
- ◆ programming folk arts events for the Mennello Museum of American Folk Art;
- ◆ creation of a Central Florida folklife collection through the University of Central Florida Library” Special Collection unit.

Folklife Apprenticeship Program

The Florida Folklife Apprenticeship Program, funded in part by the National Endowment for the Arts, provides an opportunity for master folk artists to share technical skills and cultural knowledge with apprentices in order to maintain their art as a vital part of their heritage. Six 2002-2003 apprenticeship teams were recently selected. They include master artist Geeta Raaj Karkera/apprentices Roshny Joseph, Amisha Mehta, Nita Vasudevan, and Jennifer Yameen (Indian *bharata natyam* dance), Troy Demps/apprentice Frank Spaulding (African American hymn lining), Margaret Horvath/apprentice Albinka Szakacs-Bodor (Hungarian embroidery), Daisy Newell/apprentice Marianne Sanua

(Sephardic music and narrative), George Robinson/ apprentice Justin Buxton (wooden surfboard making), and Almann Ulysse/apprentice Renold Marcelin (Haitian *fer koupe*).

Free publications documenting master artists from the Florida Folklife Apprenticeship Programs are now available in hard copy and on our website. *Michael Kernahan: A Life in Pan* by Stephen Stuempfle explores Kernahan’s career as a steel drum maker and musician. *Troy Demps: African-American Hymn Lining* by Robert Stone and *Musical Brocade: Ann Yao and Zheng Music* by Li Wei also explore the life and art of their subjects. Available on-line is *George Robinson: Surfboard Maker* by Robert Stone.

GEORGIA

South Georgia Folklife Project, Valdosta State University

Dr. Laurie Sommers, Director

The South Georgia Folklife Project has just started its fifth year with an NEA Infrastructure grant, with funding secured at least through August of 2003. Given budget cuts elsewhere, I feel fortunate to have a position still. I continue to work on building a resource collection on South Georgia folklife, giving presentations on local folklife, providing technical assistance to artists, offering workshops on community documentation, and teaching a course a semester at VSU. The most interesting fieldwork lately has been with the suckerfish traditions of southwest Georgia. The second annual (and alas, probably last) Bainbridge Suckerfish Festival in January had a wonderful booklet on the tradition by Carol Heard of the City of Bainbridge, made

possible with funding from a Georgia Folklife Program grant. I hope to put this and a photo essay online later this year.

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

- ◆ The Folklife of the Georgia Wiregrass exhibition continues its tour of South Georgia communities, including a current showing at the Jimmy Carter National Historic Site Visitor's Center in Plains. This fall, a revised light-weight version of the exhibit (funded by an NEA Access grant) will tour small non-traditional exhibit spaces in the region. Each location has featured a reception with a performance by local traditional musicians. An online version of the exhibit with curriculum links is planned for later this year.
- ◆ FOLKWRITING: Lessons about Place, Heritage and Tradition for the Georgia Classroom is now a curriculum workbook of over 400 pages (!!!) and also a CD, co-edited by Laurie Sommers and Diane Howard with educators from Cook County, Georgia. This project grew out of a Georgia Humanities Council Teacher Enrichment grant and combines approaches from the National Writing Project, Louisiana Voices, the Montana Heritage Project, and other folklife in education efforts but is geared toward Georgia standards and quality core curriculum for the language arts and social studies classroom. The workbook has lessons for all grade levels organized in units titled *My Places, Their Places, and Our Places*. Each grade level has an interview component. We now need to take this on the road to teachers. A website with selected lessons and table of contents will be up later in the fall of

2002:

<http://www.valdosta.edu/folkwriting>. To order send \$25 for Folkwriting (softcover with three hole punch and CD) to Diane Howard, VSU Department of English, 1500 N. Patterson, Valdosta, GA 31698.

- ◆ In September and October 2002, the Folklife Project is collaborating with the Department of Modern and Classical Languages at VSU for a series of events for Hispanic Heritage Month which focus on farmworker life, work, and culture. The events are organized around a Florida Humanities Council traveling exhibit called *The Last Harvest A Tribute to the Life and Work of Farmworkers of Lake Apopka*, based on an oral history project I was involved with in 1997-98 through the Florida Folklore Society and the Farmworkers Association of Central Florida. We're adding new panels that address the growing farmworker population in South Georgia and are featuring a music performance by former farmworkers Los Bandits of Kalamazoo-Michigan (courtesy of Southern Arts Federation and a NEA Challenge America grant), and presentations by colleague Martha Nelson on "Traditional Arts and the Politics of Culture in Georgia's Newly Settled Hispanic Community" and by Bob Stone on "Music in Florida Farmworker Communities." These events are funded in part by a grant from the Georgia Humanities Council.

IDAHO

Andrea Graham
Independent Folklorist

I am writing this from a motel room in Pierre, South Dakota, after a two-day, 1,000-



Saddlemaker (and cowboy poet) Robert Dennis (right) with his apprentice Pete Reinert, admires the saddle Pete made during his apprenticeship. Robert and Pete are from the ranching country of northwestern South Dakota.

mile drive from Idaho. As of July, I took over from Elaine Thatcher as the contract Folk Arts Coordinator for the South Dakota Arts Council and am loving it. It's nice to be back in the state arts council/folklorist world, even (or maybe especially) on a part-time basis. This is my second two-week field trip here this year, the first coming in April when I visited the five master-apprentice pairs who were finishing up their work for the last fiscal year. They were a German-Russian willow basket maker, a Scandinavian rag rug maker, a Midwestern fiddler (the master was actually from Iowa), a Lakota artist, and a saddlemaker. In April we also selected five

new pairs for the current fiscal year; they include a diamond willow cane carver, a Lakota bead, quill and buckskin artist, a Scandinavian woodcarver, and the same basket maker and rug maker from the previous year with different apprentices.

We just published a booklet on the 2000-2001 apprenticeships, the first year of the revived program under Elaine's direction. If you'd like a copy, contact the Arts Council at 605-773-3131. Plans for the future include an exhibit on the second and third years of the program (2001-2003) and another booklet, to be done in the fall of 2003. We are also participating in a seven-state effort to document and present the folklore of the Missouri River in conjunction with the upcoming Lewis & Clark Bicentennial. Jens Lund did three weeks of fieldwork for us this summer and documented fishing traditions, netmakers, boat builders, taxidermists, foodways, and Native American and ethnic traditions along the river (which in SD is more a chain of lakes because of a series of dams). My time on this trip will be spent working on our NEA Infrastructure grant with the Arts Council staff, meeting with the two new apprenticeship masters whom I don't already know, some fieldwork with new artists we'd like to get into the apprenticeship program, follow-up fieldwork on Jens's work, and attendance at the Badger Clark Cowboy Poetry Gathering, among other duties. South Dakota's my kind of state—big in geography, small in population, and (as Elaine warned me) “everyone's so nice.”

Most of my other work as a freelancer has been out of Idaho, although I'm currently involved in the hunt for money to continue fieldwork in southeast Idaho as part of the Bear River Heritage Area. The BRHA includes three northern Utah counties and

four Idaho counties; fieldwork in Utah was done in the summer of 2001, and we'd hoped to continue in Idaho this summer, but a Forest Service/NEA grant was pulled because they needed money to fight forest fires (the FS, not the NEA, presumably). Elaine is also involved in this project, and ended up writing most of the text for a heritage tourism guide to the area after we realized the tourism folks weren't going to jump on all our great field research and change their whole approach by themselves.

My other major project was a county folklife survey for the Nevada Arts Council in east central Nevada. It's a classic Nevada county, historically rich in ranching, mining and railroading, currently suffering economic hardships with the loss of the mines and railroad, but feisty nonetheless. Interestingly, it too is part of a developing heritage area, the Great Basin Heritage Area, which also includes the adjoining county in Utah.

There have been other projects for the Western Folklife Center, Idaho Commission on the Arts, Utah Humanities Council, Idaho Historical Society, etc.—enough to keep me plenty busy, often on the road, and in touch with colleagues all over the West. As they say in the Midwest, “could be worse....”

INDIANA

Traditional Arts Indiana

a partnership of Indiana University Folklore & Ethnomusicology Department and the Indiana Arts Commission

Erin Roth and Inta Carpenter

We are now beginning our fifth year and are experiencing the benefits of laying the groundwork for a statewide program in Indiana, after Indiana's folk arts program

fifteen-year hiatus. Funding has remained relatively steady despite state budget cuts. Credit goes to the Indiana Arts Commission's dedicated executive director,



Leona Barthle of Sioux Falls, SD, teaches a workshop on Polish wycinaki (papercutting) at the South Dakota State Heritage Museum in Pierre.

Dorothy Ilgen, a committed believer in the power and importance of the folk arts. Indiana University has also become an equal funding partner.

We are in the final stages of our **Master Apprenticeship Program** pilot year. We've supported three apprenticeships with a tamburitza maker, catfish hoop net maker, and a bluegrass musician all from different regions in the state. They have demonstrated in conjunction with other TAI programs—on stage at the Indiana State Fair during TAI Day and at a workshop featuring regional foodways in southwest Indiana.

A spring, 2002 **Lyceum**, cosponsored by TAI and the Indiana Historical Society, included master classes and a day-long bus tour that featured a little-known area of southwestern Indiana—the river bottoms as well as African American and German neighborhoods in Evansville. Participants met with local residents and sampled everything from brain sandwiches and fiddlers to kuchen and BBQ ribs.

In addition to the musical performances on a TAI stage at the **Indiana State Fair**, our activities with the fair have expanded to include a State Fair Masters program that recognizes individuals or families for their dedication to the fair and mastery of a tradition.

The NEA funded a project to document three **Indiana County Fairs** this summer. A professional documentary photographer paired up with a folklorist and spent a week at the fair, recording sights, sounds, and impressions in photographs, interviews, and detailed fieldnotes, etc. Special freedom was given to researchers to pursue his/her own



Master catfish hoop-net maker Jim Cooper begins tying the throat on the webbing. Cooper is the recipient of one of Indiana's first master-apprentice awards. Photo by Rich Remsberg.

representational style. This project may expand beyond Indiana.

Our newly designed website (www.indiana.edu/~tradarts) includes a section for slide shows that feature excerpts from interviews. We will be expanding this section in the coming months. Our website also includes an artist directory which works together with the statewide artist database and directory (www.indianaarts.org). "Mapping" our genres with the NEA disciplines (i.e., finding the corresponding

non-folk/traditional NEA discipline code) has been extremely complicated. Our goal was to have traditional artists identified with a TAI logo alongside other textile or visual artists, for example. We are still hopeful that we will successfully integrate traditional artists into the general database, at some level.

TAI's work with **IU students** stimulates spirited discussions ranging from distinctions between folklore and ethnomusicology to ethics, the politics of public presentation, and the advantages of grounding professional careers in folklore perspectives. F497, the undergraduate folklore majors seminar, integrated hands-on experience with discussions of theory and method. Two undergraduates prepared a web-based slide show for TAI. An undergraduate folklore student earned six credits working through TAI to do fieldwork and then plan and produce a *Cinco de Mayo* celebration with a local arts agency. Students from other departments have also been involved with TAI: telecom majors produced a video on saddle-making and graduate students in a non-profit management class chose TAI for their case study.

KENTUCKY

Kentucky Folklife Program

Bob Gates, Brent Bjorkman, Mark Brown

Festival Update

As reported on in the Spring PP Newsletter, the production of our program's largest statewide educational event, the Kentucky Folklife Festival, was put on hold for one year. We are pleased to announce that it will return in the fall of 2003. Currently a diverse

body of community participants, building on assessments made throughout the year, are dividing into small work teams to address strategies for addressing issues such as long range programming goals, marketing research, and both local and regional fundraising. Details on the 2003 festival will be shared this coming spring.

Outreach and Partnerships

The break from festival production has given our staff time to expand our work with community partners throughout the state and various projects within our agency. Here are highlights of some projects we are involved in.

START Initiative

Beginning in the spring of 2002 the KFP has worked closely with one of our parent organizations, the Kentucky Arts Council, in the implementation of the State Arts Partnerships for the Cultural Participation



Initiative (START). The goal of this initiative, sponsored by the Lila Wallace Reader's Digest fund and granted to 13 state arts agencies throughout the country, is to help state arts agencies adopt more effective guidelines, programs, and funding practices aimed at encouraging broader public participation in the arts. During the past year and a half we have begun the process of both infusing this model into the long-term goals of the KAC and presenting this material to performing arts organizations throughout the state.

This past September the KAC, with assistance from the KFP, held a specialized training session with 14 regional arts organizations to expand community participation in the arts following the same START model. A key concept we introduced to these organizations is an approach to participation that focuses on broadening, diversifying, and deepening audiences. This has been a rewarding experience for the folklife staff as this perspective coincides so well with our discipline's approach to the identification and documentation of traditional artists and their communities. The KFP staff is very interested in talking with other folklife programs throughout the country who are connected to the START Initiative. For more information on the START program visit the Lila Wallace site: www.arts4allpeople.org. Within the site, click on Press Room to find the START section.

Community Scholars Grow

The Community Scholars Program began in 2000 as a result of one region's interest in learning folklore fieldworking techniques. The KFP began by offering training to resident's of Jackson County Kentucky, teaching basic documentation skills (such as

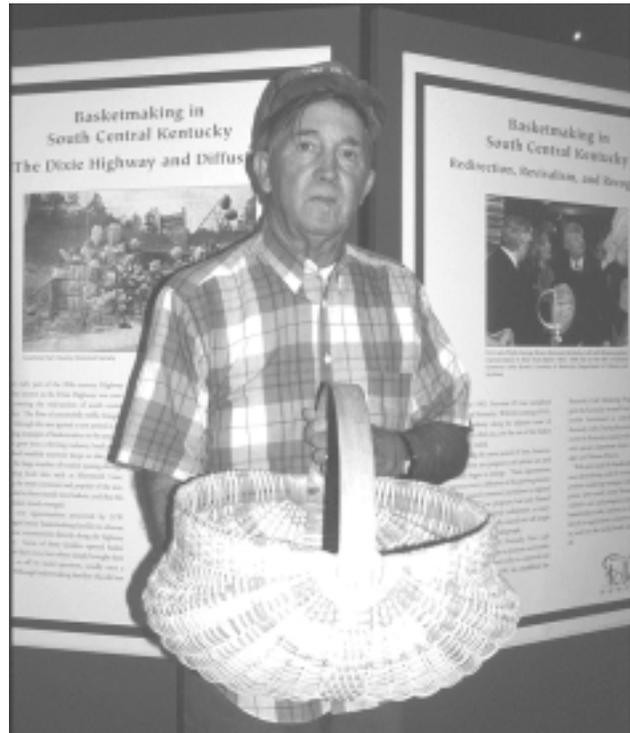
photography and collecting oral history). Following this training, KAC regional representative Judy Sizemore and the group of community scholars applied for and received an NEA grant (FY 2001-2002) to expand their regional folklife work. Over the past year this grant has helped them to assess a number of local festivals and make plans to incorporate locally-gathered folklife into them. Throughout this process the KFP helped to teach workshops and loaned interpretive panels and signage from our festival collection to these growing heritage-based events. The response from local communities has indicated a strong interest in bringing folklife elements to their community fairs and festivals.

Currently, the group is partnering with other state agencies and programs (including regional arts networks, the KFP, the Kentucky Heritage Council, etc) to expand this local heritage program and has submitted another grant to incorporate an expansion of both the community scholar and local heritage festival vision. Additions might include participants constructing walking tours of their communities, acting as local contacts involved with local heritage driving tours, and developing a "tool kit" of resources based on the entirety of this community heritage/festival work. A goal of the grant is to post a large amount of this material on an interactive website and available on CD. We envision that this cultural toolkit, in tandem with one-on-one consultations, will become a resource for interested communities throughout the state.

Kentucky Folklife Goes to Washington

In April, thumbpicker and Kentucky's National Heritage Award winner Eddie Pennington was the featured performer at two special concerts in Washington D.C. celebrating traditional music. As part of the

American Folklife Center and the Library of Congress' Millennium Concert series, Pennington performed an outdoor program at Neptune Plaza and was featured the following evening on stage at the Kennedy Center. Kentucky Folklife Program Director Bob Gates was on hand at both performances to introduce Pennington and provide concertgoers with an overview of this cherished form of Kentucky-based music. Adding to this musical overview of our own state's regional folk tradition was Pennington's son Alonzo. In his own right, Alonzo is a dedicated thumbpicker who also helps to shape the living and changing nature of this style of guitar playing.



Master Artist Cleve Childress displays a white oak basket at the 2002 Kentucky State Fair. Photo by Brent Bjorkman.

Mammoth Cave Basketmakers Guild forming

The Mammoth Cave Basketmakers Guild began in the spring of 2002 when a group of central Kentucky folk artists came together for the purpose of promoting, through

education and marketing, the time-honored tradition of basketmaking in this region. Throughout the summer and fall this group traveled to local festivals in the south central Kentucky region. With the assistance of folk art project funding through the KFP, this group plans to produce a series of interpretive panels highlighting both the history and process of this artform over the last 150 years. A developing educational website created by this organization can be viewed by visiting:

www.mammothcavebasketmakers.com

LOUISIANA

Louisiana Folklife Program

Maida Owens

Tamika Edwards began working as the Louisiana Folklife Program Assistant in March. She is a native of Baton Rouge and brings to this position a love for and appreciation of Louisiana folk culture. Her particular area of interest is African-American folklore. Currently she is embarking on an independent project which focuses on African-American burial traditions within the state. Tamika is a graduate of Louisiana State University (Baton Rouge), where she earned a BA in English, and an MFA in Creative Writing.

Regrettably, the Louisiana State Legislature did not provide continued funding for the new Regional Folklorists positions at Louisiana State University and the University of Louisiana at Lafayette. We learned of this possibility early enough to stop the hiring process, so no job offers were made. The Louisiana Division of the Arts was also targeted to get a 75% budget cut. But that was resolved only five days before the end of the session, so the Division did not

receive the cut. We will continue to keep trying to get these two positions funded.

During the last two weeks of June, Louisiana State Museum staff removed the Creole State Exhibit artifacts from the cases in the Capitol breezeway after 17 years! The artifacts will be used in the new Louisiana State History Museum in Baton Rouge. The Regional Folklorists will assist State Museum curators in exhibit planning.

Recent efforts to increase the number of folk artists submitting applications for Fellowships and Apprenticeships were successful, but not for Artist Mini-Grants. The Division of the Arts often receives 1-4 fellowship applications each year even though there are so many folk artists worthy of this \$5,000 award for artistic merit. In January, I mailed a letter about these programs to about 900 folk artists in the Louisiana Folk Artist Database, which listed the 15 folk artists who won fellowships in the last 10 years since these were the only folk artists not eligible to apply. As a result, we received 21 fellowship applications and 18 apprenticeship applications for the March 1 deadline. And the number of folklife fellowships awarded increased from two to four! Regrettably, this strategy did not result in an increase in Mini-Grant applications from folk artists. We received 3 Mini-Grant applications at the August 1 deadline, which is typical. Previous strategies relied on folklorists and community organizations informing folk artists of deadlines

Louisiana Regional Folklife Program

Laura Westbrook, Regional Folklorist at the University of New Orleans, continues to work with the New Orleans Museum of Art on its exhibit of New Orleans Building Arts, "Raised to the Trade," scheduled to open November 10, 2002. She has been consulting

with its curator, NOMA staff, scholars, and the craftsmen who were interviewed as part of the Building Arts Survey coordinated by Ray Brassieur, upon which the exhibit is based.

Other researchers have made valuable contributions to work in the region. Mark Sindler of the New Orleans Jazz and Heritage Festival spent part of his off-season documenting German American traditions. Anita Harris has documented a number of people who were once residents of Chalmette's historic Fazendeville community. Her research is in conjunction with Joyce Jackson's for the Jean Lafitte National Historical Park and Preserve on the Fazendeville community, and the Battleground Baptist Church which was displaced when the Park took over land connected with the Battle of New Orleans in 1812 for Chalmette Battlefield and National Cemetery. Anthropologist Allison Pena is coordinating the research project with the Fazendeville community.

The Region Five Program is collaborating with the National Project for Nonprofit Leadership's Urban Roots Program on a "cultural mapping" initiative to document cultural assets in blighted neighborhoods and develop beneficial community programs. The project was conceived as a way to bring together concerns of Urban Roots, International Project for Nonprofit Leadership, the Louisiana Folklife Program, and neighborhood-based organizations.

Susan Roach, Folklorist for the Louisiana Regional Folklife Program at Louisiana Tech University, is continuing her Louisiana Quilt Documentation Project. With over 500 quilts currently documented, the project identifies and documents quilts made in Louisiana from the days of earliest settlement of the

state to the present. Results of the research will be presented in a searchable database of quilts online on the Folklife in Louisiana website.

She is working with the Rebel State Park curator and state fiddlers to reconsider the La. State Fiddling Championship contest rules. She is also assisting the Cultural Crossroads of Minden, Inc. with its Shadow Plantation Museum and Folklife Center (featuring an antebellum dogtrot house with later additions located on 20 acres, with outbuildings) in developing its restoration, interpretive, and exhibition plans. She is collecting stories about the site and will be training community members in interviewing to assist with the collection through her workshop, Collecting Stories and Oral History from Your Family and Community. After the first phase of restoration, the group plans to donate the museum to the Louisiana State Parks as a Commemorative Site. In other work with Louisiana Voices, she will be a guest lecturer on material culture at the upcoming mini-institute in November.

Dayna Lee, Regional Folklorist at Northwestern State University, Louisiana Folklife Center, reports that Region 2 partnered with Williamson Museum at Northwestern State University on two projects focusing on Southeastern Indian basketry. The Southeastern Indian Basketry Gathering was held May 17-18, 2002, in Natchitoches, supported by grants from the NEA and the U.S. Forest Service. Seventeen weavers from nine Southeastern tribes, as well as tribal cultural officers, participated. Presentations and discussions were recorded and an edited version will be available this fall. Copies may be requested. With support from the National Park Service/Lower Mississippi Delta Region Initiatives, Dayna Lee and H. F. Gregory will produce a book

on Southeastern Indian split cane basketry traditions. Essays will present perspectives of both practitioners and researchers. Publication is scheduled for Spring 2003. We are in the process of completing a database containing examples of Southeastern Indian basketry.

Production of the video, *Uski Taposhik: Cane Basketry Traditions of the Jena Band of Choctaw Indians*, produced in cooperation with the U. S. Forest Service and the Jena Band of Choctaw, was recently completed. The video documents a workshop conducted by a Jena Choctaw weaver, Rose Fisher-Blassingame, in which tribal members were taught to gather and process cane and to weave a basket. Tribal elder, Mary Jackson Jones, provided Choctaw translations.

Region 2 is involved in the development of curricula and training designed to make historically accurate and culturally sensitive information available to tour guides and service personnel within the Cane River Creole National Heritage Area and Park. The project is under the direction of the Cane River Creole National Heritage Area Commission in Natchitoches.

New on the *Folklife in Louisiana* Website, www.crt.state.la.us/folklife:

The 22 new articles, liner notes, and exhibit booklets added or linked can be found under *Articles and Essays*. Many are publications previously printed and distributed by other organizations including the Louisiana Folklife Festival, Louisiana Folklore Society, The Louisiana Folklife Journal, and New Orleans Museum of Arts. *Learning from Your Community: Folklore and Video in the Schools* by Gail Matthews-DeNatale and Don Patterson, is posted in cooperation with the South Carolina Arts Council. We continue to develop the *Creole State Exhibit*

Online and the *Louisiana Folklife Photo Gallery*. Carolyn Ware provided 42 essays on artifacts. Ray Brassieur is providing essays for photographs of Louisiana boats for the Louisiana Folklife Photo Gallery.

Louisiana Voices Folklife in Education Project

Nalini Raghavan, Outreach and Development Coordinator, reports that Louisiana Voices (LV) continues to collaborate on projects sponsored by the state Department of Education (DOE): the SAGE project targeting English Arts Standards and LINCS, a three-year-old initiative targeting low performing schools. Taking the lead from the DOE's LINCS format, Louisiana Voices has taken a different approach to teacher training this year, focusing on individual schools. Schools representing different grade levels and different regions will participate in an intensive professional development program.

LV's annual summer institute was, once again, hosted by the folklore faculty of the University of Louisiana at Lafayette. Under the direction of Jane Vidrine, LV's Education Coordinator, educators from all over the state enjoyed presentations from LV's presenters, ULL faculty, and folk and professional artists with field trips to a Creole dance hall and a local museum. Teachers attending this and the past three Institutes had the option of getting college credit by enrolling in a University of Louisiana seminar taught by folklorist John Laudun in the Fall 2002 semester. Teachers will complete a field project, submit a report, and participate in an email dialogue.

LV produced the first issue of its newsletter, *Giving Voice*, last spring. This newsletter will be produced twice a year and will be

delivered via email and posted online. An LV email group has been established on Yahoo.

Louisiana Voices has been awarded a grant of \$24,950 from the National Endowment for the Humanities to support the "Folklife Studies for Louisiana Schools" project coordinated by Jocelyn Donlon and Carolyn Ware. Twelve high school and middle school teachers from three parishes will participate in an intensive series of four seminars from November through June. Guest Lecturers include Susan Roach, Ray Brassieur, Helen Regis, and Dayna Lee.

For more thorough reporting on the Louisiana folklorists, refer to the Louisiana Folklife Update posted online at www.crt.state.la.us/folklife/main_news.html.

MARYLAND

Catocin Center for Regional Studies at Frederick Community College

The Catocin Center is a Maryland Traditions partner and has hosted folklorists Cathy Kerst and Steve Warrick who are completing contractual fieldwork in Carroll County and Washington County begun in early 2002.

Cathy's fieldwork is focused on identifying and documenting the traditional arts of Carroll County, including festivals and community celebrations, auctioneering, and agricultural culture (orchards, farmers' markets, sheep farming, etc.).

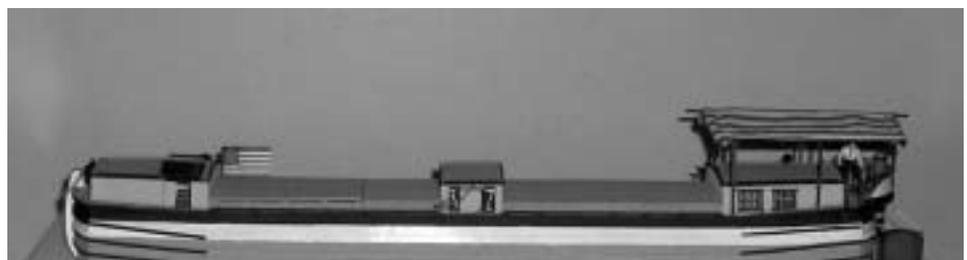
Steve is concluding the fieldwork phase of identifying and documenting traditional artists and community

events in Washington County. There are scores of cultural expressions that can be found in the county and these include occupational folklife and folk arts concerning the Western Maryland railroad, the agricultural community and the celebration of identity through events such as peach and strawberry festivals and the Hagerstown Farmer's Market, community events such as Sharpsburg Heritage Days and Canal Days of Williamsport. Traditional arts include quilting and other needle arts, model canal boat making, fresh water fly tying, stone wall masonry, weaving, foodways such as slippery pot pie, cured meats, scrapple, and *fastnachts* can all be found throughout the County.

The research collected by Cathy and Steve will be housed at the Catocin Center, created in 1998 at Frederick Community College as a place for research on the history and culture of central Maryland. Plans are underway for the Center to develop a video based on the research of Steve and Cathy in Carroll and Washington Counties, and also focusing on the knife making artistry of Bill Moran. The documentation of local expressive culture will also be useful for future public and educational programming in the county and elsewhere in the state.

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the camaraderie among the pickers in the packing-houses. While the program discussed the sacrifices families made there was also a heavy emphasis on the stories, singing, and artistry of picking. After several visits however, the take home message was adapted to better represent Alice Palmer's message: "it was hard work-not fun-to pick crabs but people took dignity in their work and learned respect and responsibility." Instead of talking about how beautiful the singing was, we talked about how the singing was inspirational to the workers and made the chore of picking easier to do.

Festival

Our annual *Crab Days* festival incorporated five new demonstrators from the folklife roster including decoy carvers Ron Rue and Jack Simperts, artist and community scholar Joseph Keene, sculptor Dave Gentry, and water woman Mary Tyler. The museum also celebrated the publication last fall of "*It's How You Pick The Crab*": *An Oral Portrait of Eastern Shore Crab Picking*, with a *Crab Chat* book signing and meet the people social. Crab pickers, packinghouse owners, and their families joined author Kelly Feltault to sign copies of the book and share their stories with museum visitors. For some participants, it was a moving reunion as family and community members were fondly remembered by people who worked together in the packing houses over 30 years ago.

Programs

Funded by a Gateways grant from the National Park Service, the *Chesapeake People* program was a raging success this summer. Shelly and Jackie hosted over 90 visits on the museum campus and developed a solid roster of 8 experienced demonstrators. Each weekend, the museum exhibits and grounds came to life with several *Chesapeake People* participants sharing

stories, arts, and traditional knowledge of the bay.

One highlight of the program was the personalized format demonstrators developed to showcase their knowledge and traditional arts. On the porch of the Waterfowl building, master carver Ron Rue shared stories about growing up in Dorchester County, details of operating a punt gun, hunting tales, and his disputes with the DNR as he carved. Husband and wife team, Charles and Linda Hutson set up a carving station and display inside the Waterfowl building. His award winning decoys are carved and painted using her waterfowl photography as reference so we had both the decoys and the photography exhibited together. Using photos and several remaining historical buildings located on the museum grounds as a reference point, Alice Palmer shared stories with visitors about growing up working in the packing houses and living in St. Michaels when there was a thriving seafood industrial center on Navy Point. Capt. Willis Coleman gave our first waterman tours of the Miles River, taking visitors out on board several of the museum's historic vessels. And two of the last dip net makers on the Eastern Shore, Chris Turner and his uncle John Fitzhugh, shared the secrets behind their hand woven stainless steel crab dip nets as they finished the nets from the back of their truck on the museum lawn.

Like the *Chesapeake's Best Crab Cakes* curriculum, the *Chesapeake People* program helped the museum foster relationships with local tradition bearers and encouraged community input into our programs. Working closely with community members to develop museum programming is one of the goals of the folklife and oral history

program and we consider this the biggest accomplishment of the summer.

Maryland Traditions

Maryland Traditions Complete First Year!

Maryland Traditions is a collaborative program between the Maryland State Arts Council, the Maryland Historical Trust, and regional institutions within the state to build infrastructure for the documentation, preservation, interpretation and promotion of folklife and folk arts in Maryland. With support through the NEA's folk arts infrastructure initiative program, folklorists Rory Turner at the Arts Council and Elaine Eff at the Historical Trust have helped to fund folklorists working at three organizations, the Chesapeake Bay Maritime Museum on Maryland's Eastern Shore, St. Mary's College of Maryland in Southern Maryland, and the Catoctin Center for Regional Studies at Frederick Community College, in the state's piedmont and agricultural heartland. These folklorists have been conducting fieldwork and developing a range of programming from in-school curricula to videos to a field school. Additionally, Turner administers a grant program for folk and traditional arts organizations at the Arts Council and Eff provides grant funding for cultural conservation research and public programming at the Trust.

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Southern Maryland Folklife Project at St. Mary's College of Maryland

At St. Mary's College, Michael and Carrie Kline successfully developed a folklife field school with 12 students held this June. The field school, focusing on foodways of the region, trained students in interviewing techniques and listening skills, and in the editing, production and presentation of digital audio. The course garnered highly appreciative evaluations by attendees, one student writing: "Outstanding and very inspiring. Intensive, immersive and involving, just the way it is supposed to be. It opens your eyes to the power of audio production as a particular medium conveying individual life-stories and the voice of a whole community in a truly sensitive way."

During the preceding six months Michael and Carrie had been involved in conducting folklife field research in three Southern Maryland counties, St. Mary's, Calvert and Charles, and had been teaching fieldwork approaches and techniques to a class of St. Mary's College students and interns. With guidance from folklorist Elaine Eff and faculty and staff at the college, Michael and Carrie identified foodways as a major focus of the field school, a broad folklife theme that would touch every life in communities of this region, while collaterally looking at

culinary arts and cuisine, as well as traditions of agriculture, marsh life and the Chesapeake region as a legendary fishery in transition. They named the school “Crabs and Crayfish, Muskrats and Melons: A Field School in Folklife Documentation through Foodways.” They taught highly motivated students how, with carefully honed, active listening skills, to respectfully gain access to local communities and cultures. Students working in small groups through recorded, open-ended interviews learned to document those traditions, narrative accounts and activities focusing on foodways: the planting and harvesting of foods, growing, preserving and preparing of meats and fowl, harvesting the waterways, trapping and hunting in the marshes, favorite old family recipes, songs, poetry and expressive arts celebrating various aspects of food and the pleasures of dining, and visual arts depicting foodscapes and food gathering. Students sifted through the interviews they gathered during the week and distilled the most vivid and telling passages and sounds into five-minute radio pieces or multi-media productions ready for broadcast. Thus, beyond merely gathering field data, students had the opportunity – and tools – to interpret what they had heard for a larger listening audience.

The first Field School in Folklife Documentation at St. Mary’s College was blessed both by solid institutional support and remarkable students. In organizing the event Michael and Carrie balanced teaching the basics of folklife research with audio production skills in an effort to provide students with the opportunity of distilling and interpreting their research for the public.

MASSACHUSETTS

Folk Arts & Heritage Program

Massachusetts Cultural Council

Maggie Holtzberg

Weathering Severe Budget Cuts

At the end of the budgeting process in late July 2002, Acting Governor Jane Swift cut the Fiscal Year 2003 budget for the Massachusetts Cultural Council (MCC) by 62 percent from last year. MCC’s state allocation went from \$19.1 million to \$7.3 million. This is the lowest appropriation to the council since 1994. Despite thousands of calls to the Acting Governor and the legislature, the House of Representatives refused to override Swift’s decision.

Needless to say, things were very stressful in August as agency staff and board grappled with extremely difficult choices. No program escaped significant cuts. Grant programs were slashed between 59% and 79% and several programs were eliminated. According to the National Assembly of State Art Agencies, Massachusetts was one of the deepest cuts in the country. In the current fiscal environment, it is good news indeed that the Folk Arts and Heritage Program survives. Both Artist grants to traditional artists and Apprenticeships will continue, however, on alternating years. The grant amount in each of these categories has been lowered to \$5,000 and \$6,000, respectively.

Fieldwork

The MCC is working in depth in three partnership communities (Springfield, Framingham, and the Northern Berkshires) as part of the State Arts Partnership for Cultural Participation (START) Initiative, a three-year grant from the Wallace-Reader’s Digest Funds. The overarching goal of the initiative is to broaden, deepen and diversify participation in the arts within communities, while building the organizational capacity of organizations.

One measure of our Community Partnership work is how proactive cultural organizations' leadership and programming are in promoting cultural equity within their communities. This year's contracted fieldwork will focus on these three communities with specific emphasis on cultural participation within recent immigrant populations. For example, a folklore fieldworker will investigate what cultural participation means for Brazilians in Framingham (whose members now occupy 60% of the downtown storefronts). Findings from this fieldwork will be reported to each of the community's local START Partnership steering committees. The knowledge will inform the community at large and support efforts to increase cross-cultural participation. RFPs for this fieldwork will be posted in late September.

In addition to the START related fieldwork described above, staff will document apprenticeship grantees and pursue leads in other areas of the state.

Access to Fieldwork Materials

Fieldwork-generated materials are archived in our Traditional Arts Collection, which currently includes 3064 slides, 695 black & white negatives, 110 color negatives, 121 cassette tapes, and 40 digital audio recordings. The collection is processed according to archival standards and represents a unique and important record of Massachusetts's folk cultural traditions. Physical access to the collection is available by appointment. In addition, the Boston Public Library has expressed interest in housing and caring for the collection. We are exploring this option with the curator of Special Collections in hopes of ensuring continuing preservation and access to these specialized research materials. Virtual access to the collection via the agency's online

roster is currently in the planning stages. This roster will be designed to serve the needs of various stakeholders, including educators, presenters, artists, and the media.

Regional Retreat

After much planning and support from the NEA, a weekend retreat on fieldwork for New England folklorists was held last June. The retreat was organized by Kathleen Mundell and took place at a boys camp in western Massachusetts. We were able to share examples of each other's work while attending workshops on improving photography, getting stories on the air, and



Turkish 'ebru' (marbled paper) made by artist Feridun Ozgoren at this summer's Smithsonian Folklife Festival.

writing well about culture.

Festival Season

We were pleased to find that year's Lowell Folk Festival had a higher percentage of Massachusetts performers and craft artists than ever before. They included the Peter Kyvelos Ensemble, Angkor Dance Troupe, The Wampanoag Nation Singers and Dancers, Los Pleneros del CoCo, William Sarni, decoy carver, Mark Sutherland, ship model builder, Mike Browne, dory builder and MCC Apprenticeship master artist, and the Gloucester Fishermen's Wives Quilters. Thanks to Millie Rahn, who has done a superior job programming the festival's crafts area for the past several years. The

festival's musical and dance performances
are programmed by NCTA.

MICHIGAN

Michigan Traditional Arts Program

LuAnne G. Kozma, East Lansing

2002 Great Lakes Folk Festival

On August 9-11, we launched the first Great Lakes Folk Festival. Following in the tradition of the National Folk Festival and the Festival of Michigan Folklife in previous years, the new festival brought national, international, regional and local traditions to downtown East Lansing. The crowds were large and appreciative, and the weather was fabulous. We depended on over 400 dedicated volunteers to do hundreds of things from collecting donations to site set-up. As a staff, we appreciate the collaborations with many of our fellow folklorists and others to put on this huge event. Joining us on the stages and in the interpretive areas were: John Beck, Bob Blackman, Noel Allende Goitia, Isaac Kalumbu, Steve Kwiecinski, Tim and Barbara Lloyd, Bill Lockwood, Lucy Long, Mike Luster, Nancy Matthews, Doug Miller, John Moe, Diana N'Diaye, Anne Pryor, Laurie Sommers, Larry Syndergaard, Matt Watroba, and Marie Weddle. Marjory Hunt provided assistance with the Masters of the Building Arts program.

A musical lineup including Howard Armstrong, Campbell Brothers, Nadim Dlaikan, Georgia Sea Island Singers, Honey Boy Edwards, a Junkanoo "all-star" group, Teddy Boy Houle, Matapat, and Nathan and the Zydeco Cha-Chas, filled out the four main music/dance stages. Four performers were current or past recipients of the National Heritage Award. Pat Power, our newest employee, did a great job as booking coordinator. Traditional foods vendors from around the region provided visitors with

authentic folk foods and many cooks demonstrated their techniques on an interpreted foodways stage. A traditional games tent focused on buck euchre from Minnesota, cribbage by Michiganders, and dominoes played by a Milwaukee domino league. A folk arts marketplace provided artists an outlet for selling quality traditional arts. A quilt area allowed visitors to seek conservation care for quilts, hear stories about quilters, quilts, and quiltmakers, and other activities. A ceremony for the Michigan Heritage Award winners recognized this year's honorees: Lois Bettesworth, an old time fiddler; Mary Schafer, a quilter and quilt educator; Paul Lahti and Adell Beatrice Raisanen, rag rug weavers; and Giovanni Perona, a bones player. A material culture spotlight was on "Masters of the Building Arts" as a Smithsonian-affiliated project--in this festival, we involved artists in the building trades who helped restore the magnificent Michigan State Capitol Building. Wood carvers, decorative painters and plasterers, historic lighting restorers, and metal casters shared their talents and stories. The festival Children's Area, with the theme "Children Learn the Building Arts", was devoted to hands-on activities with kids building things they know best- forts and playhouses.

Thanks to many sponsors, including City of East Lansing, Michigan Council for Arts and Cultural Affairs, Michigan State University, National Endowment for the Arts, public radio and television, the Bahamas Ministry of Tourism, City of Lansing, and numerous corporate and individual donors, the festival once again was free for admission.

To see festival photos check the website:
www.greatlakesfolkfest.net

Humanities Institute for Educators:

Twenty-four secondary and elementary teachers from around Michigan took part in "Michigan Voices," the humanities institute the MSU Museum held in conjunction with the Great Lakes Folk Festival. Designed to strengthen their capacities to incorporate humanities-based approaches to the arts in Michigan's schools, the institute provided participants with museum and traditional cultural resources and web technology instruction. Robert Root-Bernstein, Michele Root-Bernstein, Ana Cardona, Marsha MacDowell, Dean Rehberger, Addie Drucker Guzman, and Anne Pryor were the institute faculty.

Participants will contribute to a website being developed modeled after "Louisiana Voices." The site will be linked to Michigan Department of Education standards and will use audio recordings. Both the institute and the website development are funded by a Dwight D. Eisenhower Professional Development grant with additional support from MSU Museum, Michigan Department of Education, Michigan Council for Arts and Cultural Affairs, and MATRIX: Humanities and Social Sciences On Line. For more information, contact Marsha MacDowell at macdowel@msu.edu.

Michigan 4-H History Project

Now running through February 2, 2003 is the exhibition "The Michigan 4-H History Project: Celebrating 100 years of 4-H" at the Michigan State University Museum. More than 100 historical photos, archival documents, and objects tell the story of how Michigan children have been involved in 4-H through the decades. The exhibit is one part of Michigan 4-H's year long centennial celebration. The project continues as an oral history project. A new 4-H publication, "The

Michigan 4-H History Project Collection Manual & Oral History Interviewing Guide" guides 4-H youth, leaders, & staff through the process of conducting interviews and collecting historical objects. An aim of the project is to build an historical collection of 4-H memorabilia and tape-recorded interviews at the MSU Museum and the university's archive that best tells the history of 4-H from both organizational and personal points of view. Copies are available from the MSU Museum for \$7.50. For more information, contact LuAnne Kozma at kozma@msu.edu.

We continue our many ongoing projects, such as the Michigan Stained Glass Census and the Michigan Traditional Arts Traveling Exhibition Service.

Visit the Michigan Stained Glass Census Web site at

<http://museum.msu.edu/museum/msgc/index.htm>

Center for Great Lakes Quilts:

RJR Fashion Fabrics published a pattern designed by museum staffer Mary Worrall, that tells how to make a reproduction "Trip Around the World" quilt based on one of the quilts in the Clarke family collection. RJR is producing a fabric line that includes all of the fabrics used in this 1932 quilt. As with other recent fabric lines produced by RJR based on the MSU Museum's quilts, royalties from the fabric sales benefit the museum.

"Quilts Old and New: Reproduction Quilts from the Great Lakes Quilt Center" will be on exhibit in the MSU Museum January 12-August 17 2003. For more information, contact Mary Worrall at worrall@pilot.msu.edu

Arab-American Exhibit:

For those of you visiting the NASAA meeting in Detroit this October, the MSU Museum's exhibit "Community Between Two Worlds: Arab Americans in Metro Detroit" will be featured. Be sure to see it!

MISSISSIPPI

Mississippi Arts Commission

Larry Morrissey,
Heritage Program Director

Folk Artist Directory Website

The Arts Commission received a lot of good feedback on the companion website for our *Crossroads of the Heart* traveling exhibit. However, the most frequent comment we received was "When are you going to add new stuff to the site?" Rather than completely altering the site to meet this need, the Commission received funding from the Mississippi Humanities Council last fall to build a new, more flexible website. The *Mississippi Folklife and Folk Artist Directory* (www.arts.state.ms.us/folklife) debuted in the summer of 2002 with over thirty artists and community traditions included. Each individual entry on the site includes text a description, as well as a photo gallery, and audio or video clip (depending on availability). In order to make it more useful for school groups or others doing research, the site is searchable by region or artistic discipline. The best component of the site is that it was designed to allow for easy modifications by the Commission staff. Therefore the directory has become an ongoing project of the Heritage Program, with artists being added and existing entries updated as new documentation is completed.

Documenting Music in Northeast

Mississippi

The Arts Commission is partnering with the Center for the Study of Southern Culture at the University of Mississippi this fall to document the traditional musicians and community music events in the northeastern corner of Mississippi. This region has a rich musical tradition, being the birthplace of Elvis Presley, Tammy Wynette, and Chester "Howlin' Wolf" Burnett. Traditional music still plays a vital role in many of the communities, with a number of small festivals, local Opry-type shows and gospel sings taking place on a regular basis throughout the region. However, the area has often been overlooked by researchers due to the strong interest in other regions of



Richard Amoah, a woodcarver and native of Ghana now living in Ellisville, Mississippi, is one of more than thirty artists featured on the Mississippi Arts Commission's Mississippi Folklife and Folk Artist Directory website.

Mississippi, most notably the Delta.

As part of the project, the Center will work to host a series of performances by musicians documented during the project. The information gathered through the project will be shared with local groups interested in presenting traditional music. It will also be distributed to organizations currently working on tourism plans for the region that will feature local arts and culture. The Arts Commission's Heritage Program also will make use of the information in recruiting more artists from the region for Commission grants and other services.

Wiley Prewitt, a Mississippi native and graduate of the masters program in Southern Studies at the University of Mississippi, will be conducting much of the fieldwork. Prewitt has extensive fieldwork experience on projects throughout the state, including work for the Pine Hills Culture Program at the University of Southern Mississippi and the Mississippi Delta Exhibit at the 1997 Smithsonian Folklife Festival.

The project is being supported through a grant from the NEA's Folk and Traditional Arts Infrastructure Initiative.

Annual Statewide Conference

The Arts Commission held its third annual statewide folk arts conference April 5-7, 2002 in Biloxi, on Mississippi's gulf coast. The meeting brought together members of the Mississippi Folklife Association (co-sponsors of the event) and others who work documenting and presenting the traditional arts. Featured events included a presentation by folklorist and Gulf Coast native Aimee Schmidt, a tour of the Bill Holland's boatyard, a traditional wooden boat builder, and an evening concert by master Bulgarian musicians Milen Slavov and Zhivka

Papancheva, recent transplants to the coast. The Folklife Association also held its annual business meeting at the conference and made plans for hosting a series of workshops over the next year.

MONTANA

Montana Folklife Program

Alexandra Swaney, Folklife Director

Challenges and Survival; Mission Continues

In August, 2002, The Montana Arts Council Folklife Program survived a recent special session of the state legislature called to address dwindling state funds due to the recent national economic downturn. We will face another challenge this January during the regular biennial session. We continue to produce high visibility projects to promote folk and traditional artists and educate Montanans about their cultural treasures. Many projects here described are continuing from 2001.

Apprenticeships

A publication, *From the Heart and Hand: Montana Folk and Traditional Arts Apprenticeships 1992-1996*, reporting on thirty NEA-funded apprenticeships, was produced last fall. The apprenticeship program was restored in 2000 and has continued, through state funding, every other year with five or six awards to master artists. Applications for 2003 Folk and Traditional Arts Apprenticeships will be available in early 2003, and will also be posted on the Montana Arts Council website: www.art.state.mt.us. Documentation of future apprenticeships will be accomplished through folklife web pages, in progress.

Montana Living Treasures Radio Series

In production is an eight part, thirty-minute series entitled *Montana Living Treasures*,

including segments on Metis Culture, Cheyenne Courting Flute, Texas Style Fiddlers Dick and Lisa Barrett, the Historic Musics of Butte, etc. Some of the subjects of these programs are also masters from the Folk and Traditional Arts Apprenticeship program.

Historic Music of Butte CD

Also in planning and production is a CD entitled, "The Historic Music of Butte," which will have selections from the Wayland Hand field recordings done in Butte during the 1940's as well as selections from music played by contemporary musicians with ties to that past. DAT copies of these recordings have been obtained from the Library of Congress. Choice of selections, search for living relatives, CD design and jacket notes will complete the project sometime in 2003.

At the Fiddler's Knee

With the encouragement of North Dakota folklorist Troyd Geist, The Montana Arts Council happily partnered with the North Dakota Council on the Arts to produce "At the Fiddler's Knee," a CD of the music of Texas style fiddlers Dick and Lisa Barrett of Rapelje, Montana. Both states share credit with the National Endowment for the Arts for this beautiful collection of music and stories sketching the life of a great practitioner of this music. It will be distributed to schools and libraries throughout Montana as well as to National Public Radio stations.

Missouri River Traditions

In April and May 2002, some excellent fieldwork was carried out by independent folklorist Jens Lund in northeastern Montana thanks to funding of the Missouri River Traditions Proposal, submitted by the University of Missouri to the National Endowment for the Arts. This fieldwork was

especially useful for this program as northeastern Montana is roughly six hundred miles away from our capital Helena, and it isn't often that the director is able to travel that far, or carry out extensive fieldwork. Jens found some new artists both on and off the Fort Peck Reservation, as well as interviewing individuals suggested by the folklife director and other contacts. This fieldwork will be a rich resource for future projects, work and study.

Cultural Tourism/Lewis and Clark Liaison

The folklife director is a liaison for Lewis and Clark and arts activities, serving on a planning group, as well as attending a Lewis and Clark Arts Plan Workshop held by the National Assembly of State Arts Agencies in Vancouver October 20-22, 2001. The intention is to develop ways for Lewis and Clark Trail states to collaborate and promote arts projects as an integral part of the celebration of the Lewis and Clark Bicentennial. She also attended and participated in two Share Your Heritage Conferences.

Montana State Conference on Race

The Montana Arts Council's folklife program partnered with the Department of American Indian Minority Education and other state agencies to present the Montana State Conference on Race. The folklife program's contribution was to provide the elder for prayers, and to facilitate funding a performance of "Better 'n Indians," by playwright William Yellow Robe Jr. and the Indigenous Theater.

Folklife Website Development

Work on a folk and traditional arts website is ongoing, and the director is working with key people in state government and tribes to enrich resources for teaching about the many

cultures of Montana, report on apprenticeships, and display the work of some of Montana's finest folk artists.

NEBRASKA

Gwen Meister Independent Folklorist

Due to massive budget cutting in state government earlier this year, my grants coordinator position with the Nebraska State Historical Society ended as of June 30th. I am continuing to work as an independent on some projects than began prior to the layoff, such as the seven-state collaborative Missouri River Folklife Project and a folklore fieldwork project known as the Missouri River Bluffs Fruit Culture Folklife Project. That effort is sponsored by the Southeast Nebraska Development District and funded in part by the Fund for Folk Culture. I am training local residents of Brownville Nebraska, an old Missouri River town with a history of fruit growing, in fieldwork and oral history techniques and helping them design and implement a project to document that agricultural heritage of their area and apply the results to their plans for cultural tourism and marketing of local products. I am also working with Barbara Sommer, an Oral History Association colleague, to train volunteer fieldworkers for the Library of Congress Veteran's History Project in our area.

As for the state's public folklore program, that is currently on hold, with some hope of revival if funds can be secured to start a non-profit folklife organization to assume some of the activities that were formerly undertaken by staff of the Nebraska Arts Council or the Nebraska State Historical Society. Nebraska's state humanities council

is currently spearheading an effort to create the non-profit and is seeking start-up funds for the state folklorist position and the organization's initial programs. I am assisting them in whatever ways I can. I hope to have better news for the next newsletter. Thanks to all who sent me kind words at the time of the layoff. I really appreciate them.

NEVADA

Nevada Arts Council

Jeanne Harrah Johnson

Folk Arts Apprenticeships

This year's masters and apprentices cover a wonderfully broad spectrum of ethnic, community and geographic areas. The 2002-2003 awards go to support Ralph Charlie to teach Paiute arrowhead making in Schurz and Yerington; Mohammad Darehbaghi to teach Persian miniature painting in Las Vegas; Michele Gibbons to teach Flamenco dance in Las Vegas; David Hoover to teach saddle making in Yerington; Andrew Lum from Hawaii to teach Chinese martial arts and Chinese lion dance drumming and steps in Las Vegas; Angie McGarva to teach Shoshone moccasin and buckskin glove making in Spring Creek and Elko; Zeny Ocean to teach Russian Balalaika in Reno; Daniel Ramos to teach Shoshone cradleboard making in Battle Mountain; and Kulvadee Sompong from Bangkok, Thailand to teach Thai cooking, vegetable and fruit carving and flower arranging in Las Vegas.

Las Vegas Occupational Folklife of Casino and Entertainment Workers

Christina is working on two major fieldwork-based projects in southern Nevada; the first is a project to document the informal practices of dealers and other casino and entertainment

personnel. Christina is working with Las Vegas City staff to help develop a project, possibly an exhibit of informal gaming culture for next years Las Vegas centennial cultural programs.

Southern Nevada Traditional Fabric Arts

Christina's second fieldwork-based project documents an array of quilters, embroiderers and many other traditional "fiber" artists across southern Nevada who are discussing their techniques, learning and teaching methods and offering to share their finished and in-progress fabric pieces of art with Christina and her camera. Plans are to exhibit samples, photographs, and excerpts from interviews later in the year.

Great Basin Native Basketweavers Association

The still young organization—modeled after the California Indian Basketweavers Association—just held it's third Gathering in Reno. The Folklife Program provides funding and in-kind support for monthly meetings of the GBNBA and their annual Gathering, and Jeanne documents the work of members in the GBNBA and their event year round, and works with tribal members to organize their events.

Traditional Arts Education Programming

Washoe Native basket makers, and ranching and cowboy gear collections were the special attractions offered, free of charge, to elementary school classrooms in northern Nevada. Jeanne coordinated the programs, and will again manage and support traditional artists in providing almost weekly presentations to students—primarily 4th graders who are required to learn Nevada history—so they have an opportunity to learn first-hand about the traditional arts and culture of the state.

White Pine County Cultural & Folklife Survey

Andrea Graham (former Coordinator of Nevada Arts Council's Folk Arts Program) conducted a cultural survey to document the folk arts and cultural heritage of communities in Nevada's White Pine County—a rural area in the far east-central region of the state. Andrea's work was completed in conjunction with support from the Western Folklife Center in Elko, and through a grant from Challenge America. A short publication including photographs of the people and their traditional arts, as well as a description of the results of the survey is in the making. Plans are to have the publication available to the public sometime next Spring, 2003.

Greater Lake Tahoe Basin Cultural & Folklife Survey

Jeanne is conducting a cultural survey of a large area that includes the communities near the Lake, and extends well beyond the Lake Tahoe Basin to rural and forest-based communities on all four sides of the Lake. The project incorporates the heritage and historical foundations of Tahoe and related communities, such as the Washoe Natives, and Chinese immigrants, to the current inhabitants including white, Hispanic and Filipino groups who live and work in the industries that support tourism, and to a lesser extent (in this day and age) mining, forestry and logging, and fishing.

This project is supported by a Challenge America grant and money from the Millennium Trails programs. We plan at least one traveling photographic exhibit, as well as several school programs—to be held at Lake Tahoe K-12 public schools, and have ambitions to develop a Cultural and Heritage Driving Tour booklet (w/tapes and/or CDs) over the next two years.

Association of the Western States Folklorists Meetings

In 2002 and again in March of 2003, the Western States Folklorists will meet in Las Vegas, with an agenda and local logistics spearheaded by Christina and Jeanne (with lots of help from their friends, e.g. folklorists from all over the West). The meetings include one day with a featured workshop, and at least two days of varied presentations, discussions, and other programming, along with a day that the entire community of visiting folklorists meet with a number of different types of traditional artists. The meetings are supported by WESTAF and the NEA. For more information about the meetings in March, 2003, contact Jeanne or Christina.

Under One Sky Exhibit

The State Museum of Nevada in Carson City has a large exhibit of Native Culture in the Great Basin. Jeanne provided monthly consultations, along with a core of other state agency, university and Native supporters, and the Folklife Program's extensive Archives (particularly the slide and photograph collection) acted as a key research base for the exhibit's oral histories, videos and photo documentation. The exhibit will be open for a minimum of two years, with both permanent and temporary exhibits, as well as school and other public programming.

Trilce Navarrete Hernandez, Latino Arts and Culture in Rural Libraries Coordinator

Portraits of Oregon Project

The Oregon Historical Society's Folklife Program and the Oregon State 4-H Program have teamed up to teach 4-H youth about documenting their communities traditional artists and culture. This exciting and innovative pilot program is designed to give 4-H club teens "hands on" training in fieldwork strategies, interviewing skills, black and white and color photography, sound recording, and video production. This yearlong project in five rural counties in Oregon (Coos, Jefferson, Josephine, Malheur, and Washington) involves 4-Hers and their team leaders who participate in training workshops run by the Oregon Folklife Program. Teens gain field experience as they explore, investigate and gather visual and oral information from tradition bearers in their respective communities. *Portraits of Oregon Project* includes documentation of the Basque community in Jordan Valley, the Latino community in Washington County, ranching related activities such as saddle making and branding, the work of farriers (horse shoeing) in Jefferson County, agricultural and Native American traditions and customs in Coos County, and pioneering, mining, and timber folklife in Josephine County.

At the conclusion of this project, 4-H teens will design and create exhibits for display at local historical museums, libraries, county fairs and civic organizations as well as enter documentary video productions in film and video festivals locally and nationwide. The results of the projects and the documentation materials will be available on the Oregon Historical Society website at www.ohs.org.

OREGON

Oregon Folklife Program, Oregon Historical Society

Nancy Nusz, Director
Carol Spellman, Folklife Coordinator
Gabiella Ricciardi, Las Artes Tradicionales
en la Comunidad Coordinator

The project is funded by the National Endowment for the Arts and Oregon Arts Commission.

Our Ways: History and Culture of Mexicans in Oregon

The Oregon Historical Society's Folklife Program announces its new traveling exhibit "Our Ways: History and Culture of Mexicans in Oregon." In celebration of Mexican Independence Day, the exhibit opened at the



One picture from the Folklife Exhibit "Our Ways: History and Culture of Mexicans in Oregon."

North Portland Branch of the Multnomah County Library on September 14 with arts activities from 10am through 5pm. The exhibit, the culmination of the two-year Las Artes Tradicionales en la Comunidad project,

is made possible through the generous contributions of the National Endowment for the Arts, the Oregon Arts Commission, the Regional Arts & Culture Council, and PGE Foundation.

The exhibit highlights many facets of the history and culture of Mexicans in Oregon, which dates to the 1600s with the early Spanish explorers. For example, Mexicans introduced mule pack trains and trained Oregon's early buckaroos, and in 1821 the northern limits of Mexico's claim was established at 42nd parallel, the present-day Oregon/California border. In the past century, Mexican workers were recruited to help alleviate the labor shortages brought on by World Wars I and II. Now Latinos compose over 8% of the state's population with people of Mexican heritage being the largest segment. In remote rural areas, small towns, suburbs, and cities, Mexican American restaurants, stores, celebrations, and radio stations are integrated into the fabric of community life. The exhibit also displays some of the celebrations and traditional arts of Mexicans and Mexican Americans living in Oregon with art works by regional artists.

The exhibit will travel the state during the coming year.

September 13-October 10, 2002
North Portland Branch of the Multnomah County Library

October 12-November 5
Woodburn Public Library

November 8-November 29
Portland State University, Chicano/Latino Studies Program

December 2-December 31

Centro Cultural of Washington County in
Cornelius

January 3-February 2, 2003
McMinnville Public Library

February 7-March 7

Independence Public Library

March 14-April 11

Malheur County Public Library-Ontario

April 18-May 16

Coos Bay Public Library



Another picture from the Folklife Exhibit "Our Ways: History and Culture of Mexicans in Oregon."

Latino Arts and Culture in Rural Libraries

In February, the Oregon Folklife Program was awarded \$71,400 from the Oregon State Library for a *Latino Arts and Culture in Rural Libraries* project. Jim Scheppke, State Librarian, commented that the project will contribute to Oregon's overall library development in addition to improving library services to Latino constituents in nine rural communities.

Folklife Coordinator Trilce Navarrete Hernandez, a recent graduate of the Arts Management Masters Program at the University of Oregon, is working to bring Latino artists in to nine public libraries in Coos Bay, Newport, McMinnville, Independence, Woodburn, The Dalles, Milton-Freewater, Ontario, and Klamath Fall. The artists engage local people in arts activities and events thus assisting libraries to fulfill their mission to serve Spanish-speaking constituents.

Funding for the *Latino Arts and Culture in Rural Libraries* project comes from the Library Services and Technology Act, a federal grant program from the Institute of Museum and Library Services, administered by the Oregon State Library.

New Staff

In June, Leila Childs left the Folklife Program to pursue a degree in Culinary Arts. Carol Spellman has been hired to continue the good work begun by Leila and to expand, create and make a name for herself in the field of folklife. Carol has been a teacher for many years and recently received her MA in folklore from the University of Oregon.

SOUTH CAROLINA

The South Carolina Traditional Arts Network [SCTAN]

Michelle Ross

This article is an introduction to the South Carolina Traditional Arts Network (SCTAN). Because SCTAN is just finishing its second full year most of the article will be an introduction to its staff, Board of Directors, some of the activities we have been involved with, areas of research and professional interest of its Board members and a preview of future projects. SCTAN is an organization of academic and public sector folklorists, lay community scholars, and other individuals interested in the state's traditional cultures. SCTAN began as a free listserv in 1999 and its membership is just under 200, of which nearly half are paid members. The listserv is a discussion venue for practitioners, as well as academic and public folklorists and professionals from arts, cultural and educational agencies. One night, over potato chips and beer—beer'll do-it-to-ya every time--Craig Stinson and Stephen Criswell decided to organize a steering committee to establish a non-profit organization.

SCTAN was formed in the summer of 2000 at the South Carolina Arts Commission (SCAC) with a core group of academic and public folklorists, folklore enthusiasts and practitioners, among them Leslie Williams, Craig Stinson, Vennie Deas-Moore, Stephen Criswell, Mike Coggeshall, and Michelle Ross. Some of its accomplishments include receiving its non-profit status, organizing and hosting the "SCTAN Conference on South Carolina Folklore, Folklife and Traditional Arts" that ends with an evening concert of South Carolina traditional music, writing successful Federal and State funded grants, jointly editing the "Folklore in the Carolinas" newsletter with the North Carolina Folklore Society and compiling the South Carolina issue of the North Carolina Folklore Journal.

Clemson Education Radio records the concert and the recording is later broadcasted on "Noon Day Today" South Carolina Public Radio, and folklorist Craig Stinson narrates the program. We recorded the first concert and produced a compact disc. We also consistently work closely with SCAC's Folklife and Traditional Arts Program, the McKissick Museum, and other arts and cultural agencies dedicated to South Carolina folklife.

The conference is unique in that it is designed to reach an educated, but not scholarly audience and panel members are both experts and practitioners of a particular genre. This venue proves to be inviting for a wide range of peoples and disciplines. Lunch is most often catered by a business that features traditional South Carolina foodways. SCTAN is convinced of the importance of interdisciplinary representation and collaborative programming. This year we will collaborate with the McKissick Museum's Folklife Program, the South Carolina State Museum, and Benedict College's English, Foreign Languages, and Mass Communication Department to host a day-long conference on belief traditions in South Carolina. This conference will bring together scholars of religion, history, folklore, and cultural studies, along with community religious leaders, arts and cultural agency administrators, educators, and traditional artists for a discussion of the role of religion, belief, and faith in the various cultural, religious, and ethnic communities in our state. The conference, to be held on March 8, 2003, at the SC State Museum will also be followed by an evening concert of traditional sacred music. These same institutions and SCAC are also collaborating on a compact disc production of traditional music to commemorate fifteen years of the Jean Laney Harris Folk Heritage

Award. Saddler Taylor will feature the artists at the McKissick with an exhibit titled; "Considerable Grace" that will also be the title of the CD. Craig Stinson will organize an evening music concert giving its audience a glimpse of past recipients of the award and the State Museum be responsible for graphic designs.

Our Board of Directors dedicate many volunteer hours for SCTAN while still working on professional careers and research of their own. Following is a glance of what they are involved with. President Dr. Stephen Criswell documents African American Family Reunion Traditions. This extensive documentation has taken him all over the country for the past few years. His wife Samantha accompanies Stephen in every field project. Dr. John M. (Mike) Coggeshall devotes much of his time on the Piedmont Harmony Project and Cultural Tourism, along with traditional artist Gale McKinley, who also plays a significant role in organizing the monthly Hagood Mill Folklife Festival in Pickens County. Vennie Deas Moore is organizing a field workshop and a video documentary of her hometown on coastal Carolina. She also works closely with Michelle Ross in developing a working template in partnership with the SC Artisan Center. The template will delineate regional fieldwork, lesson development on folklore and education, interpretation and presentation. Alda and Norma Smith are educators, performers and preservationists of traditional music. Alda comes from a long ancestral line of musicians, and McKissick museum presently has on exhibit "Legacy of a Soldier" features the music traditions of Alda's grandfather and father. Dr. Will Goines is the CEO and founder of Eastern Cherokee Southern Iroquois and United Tribes of South Carolina. He is dedicated to bringing to light Native American history

and traditions as well as organizing an anthology of poetry of Native American and Indigenous peoples. Among his recipients are schools and libraries, where he also integrates storytelling and exposes the children to Native crafts. Vedia Counts is a Native American dancer and bead worker who shares Will's vision. She travels regionally and beyond to share Native traditions with a broader audience. Ginetta Hamilton is an educator and active tradition bearer committed to the integration of folklore and education; she strongly believes SCTAN's conference and concerts should be inviting to school-age children. Maree Dowdey is an educator, advocate and practitioner of many traditions. She often expresses the need for an organization such as SCTAN in South Carolina. Prof. Fran Perry is a textile artist with a fine arts background and a growing recognition of the value of traditional art. Saddler Taylor is curator of McKissick's Folklife Center. Paul Matheny is an art historian and curator at the State museum who has just completed an exhibit featuring Herman Thompson, a South Carolina artist who creates dinosaur sculptures with colorful wire and discarded parts in junk yards. They are both involved in extensive fieldwork and exhibition. Laurel Horton is a quilt expert who will be the symposium presenter for "Mosaic Quilts: Paper Template Piecing in the Lowcountry" at the Charleston Museum. This exhibit features approximately thirty mosaics and accessories made in Charleston and the South Carolina Lowcountry. Booth Chilcutt is the Director of the Sumter Art Gallery and is committed to the presentation and exhibition of traditional art representative of Southern and emerging cultures in the South. Lisa Randle is a public historian who has compiled a workbook for 4th and 5th grade teachers on the Mann-Simmons Cottage which was owned by Celia Mann who,

according to oral tradition bought her freedom. And finally Charles Joyner's son Wesley is a doctoral student at USC and his interests lie in Middle Eastern music. Varsha Parikh is an immigrant from India who is very involved with the Hindu Temple in Columbia and dancer/instructor of Indian Classical and Traditional Dance. Finally, Kathleen Harleston is a patent lawyer who wants to serve on anything but SCTAN's finance committee, but is drafted until our Board becomes more professionally diversified—sorry Kath.

The Publications Committee of SCTAN is planning publication of an edited volume on folklore and folklife of South Carolina. It will be modeled after the "Special Issue" of the North Carolina Folklore Society Journal and will be edited by Stephen Criswell and Mike Coggeshall and should be published by the University of South Carolina Press. According to Coggeshall, "The purposes of the volume are to promote South Carolina folk traditions to a wider audience, to increase community awareness of and pride in local traditions, and to increase our state's awareness of our own cultural diversity. The anticipated audience will be high school students, college students, the general public, and state visitors (email message dated Sept. 19, 2002). Coggeshall is hoping people will "Jump on this incredible opportunity like stink on a monkey!"

Finally, Michelle Ross is SCTAN's Executive Director and she will be happy to answer any inquiries, send you a membership brochure, and network with folklorists because who knows what kinds of collaborative projects wait between independents, organizations and institutions dedicated to folklore, folklife and traditional arts. The salary of the executive director is paid in part from an NEA Infrastructure

Grant in the Folklife Program and SCAC Salary Assistance Grant.

Look us up at www.traditionalarts.org.

TENNESSEE

Folklife Program, Tennessee Arts Commission

Robert Cogswell, Director

Folklife Program Assistant

Jennifer Core recently completed her first year on staff, in a position funded by a NEA infrastructure grant. She has provided valuable support in TAC grant program work and constituent services, and her work has contributed steady improvements to the program's archival files and database systems. She also serves as principal liaison with the Tennessee State Museum's curatorial staff in the folklife program's acquisition activity for the TSM collection. During the year, Jennifer has taken several classes to enhance her database and photography skills. She's also initiated two special projects related to her textile interests and expertise:

"Stately Stitches: Quilted and Embroidered Wallhangings by Clara Fodor" was an exhibit in the Tennessee Arts Commission Gallery in January and February, 2002. This Hungarian immigrant needleworker from Linden, TN, devoted years to the creation of large pieces commemorating each of the 50 states. Jennifer, who had previously worked with the artist in accessioning her collection into the Tennessee State Museum, curated this first showing of Fodor's work in Nashville.

"Cultural Threads: Ethnic Textile Arts in Tennessee" is a survey-documentation

project recently underway. Referrals from refugee and social service programs and ethnic mutual-aid associations are affording contacts for fieldwork to assess traditional textile arts among immigrant groups. We hope that the documentation effort will create opportunities for additional outcomes such as technical assistance to artists, identification of new constituent organizations, and exhibit projects.

Special Projects

Artist Press Kit Projects. A pair of special projects involved constituent organizations in producing model press kits for traditional performers with whom they regularly work. Each of the 16 participating artists and groups received 50 copies of a professional-quality press kit, with a promotional



New press kit photo of Nashville's Arellano family mariachi band known as "Viva La Musica." Photo by Dan Loftin.

photograph, publicity bio statement, and an authoritative commentary on their art form. In addition to filling a need for these artists and improving the content of their presentation and coverage, the projects have

also set standards for other artists in this area of professional development. At the Global Education Center in Nashville, folklorist Pat Wells worked with GEC Director Ellen Gilbert and Nashville photographer Dan Loftin to complete the project. Benefiting artists there were Doalnara Rising Sun (Korean cultural performance group), Kala Nivedanam (South Indian classical dance troupe), NanaNom Dance Ensemble (Ghanaian dance and drum group), Gary Cady (Native American performer), Djembefole (West African percussion ensemble), Hula Halau Mano' A E Hawaii (Polynesian dance and music group), Batimbo Drummers Ensemble (Burundi drum group), and Viva La Musica (Mexican mariachi band). At Jubilee Community Arts in Knoxville, JCA Director Brent Cantrell produced the press kits working with Knoxville photographer Don Dudenbostel. Artists receiving press kits there were Charlie Acuff and the Lantana Drifters (old-time string band), Five-Star Jubilee Singers (African American gospel group), Nanae Hateruma Ramey and the Miyagi Ryu Nozo Kai (Okinawan dance group), Will Keys (old-time banjo player), the Natti Love Joys (Jamaican reggae band), Roy Harper (old-time singer), Henry Perry (blues harmonica player), and Bob Townsend and the Fiery Gizzard String Band (old-time string band).

E.T. Wickham Poster. In an excellent exhibit entitled "E.T. Wickham: A Dream Unguarded," the Customs House Museum in Clarksville, TN, interpreted the long-neglected concrete memorials built in Palmyra by Enoch Tanner Wickham (1883 - 1970), which comprise Tennessee's most significant "folk art environment." After a regular arts project grant from the folklife program helped fund the exhibit catalog, the program also supported production of a companion poster reproducing images of

Wickham's sculptures by Nashville photographer Clark Thomas. Both the catalog and poster are available from Customs House Museum, P.O. Box 383, Clarksville, TN 37041-0383, phone 931/648-5780.

Uncle Dave Macon CD. A special grant subsidized a CD reissue of historic home recordings by Uncle Dave Macon produced by the Arts Center of Cannon County. Entitled "*Uncle Dave Macon at Home,*" the recordings were originally issued on LP by the Tennessee Folklore Society. The project will help the Center call attention to the local Macon legacy as part of its new folk arts initiative. For more on this and for contact information for orders, see "Local Partnership" below.

Museum Acquisitions

The program continues to administer a recurrent budget for acquisition of significant folk art and related objects for the permanent collection of the Tennessee State Museum. This year's acquisitions took advantage of opportunities to add pieces by a number of



deceased artists to the collection, including a selection of flint marbles and a marble-making machine by Bud Garrett, a group of carvings by "Mr. Ben" Atkinson, a carving by Clarence Stringfield, and a group of carvings by Parks Townsend. A set of four baskets by Martha Jones added to the museum's sampling of basketry in the Cannon County tradition. Other acquisitions bringing representative work into the collection were a dulcimer by Robert Mize, a fretless banjo by John Huron, a rocking chair by Jake Davis, and a group of sculptures by "outsider artist" Danny Hoskinson. Jennifer Core's work in cataloging these acquisitions builds a productive alliance between the Folklife Program and the museum's staff.

Local Partnership

The program assisted the Arts Center of Cannon County in Woodbury, TN, in its successful pursuit of a Folk and Traditional Arts Infrastructure Initiative grant to add a folk arts program to its activities. An exemplary rural arts organization, the Center serves an area renowned for its basketmaking and chairmaking traditions, and the grant helps it realize a long-term objective of enhancing its traditional arts programming. The position was filled in August with the hiring of Evan Hatch, who recently completed a master's degree in Southern Studies from the University of Mississippi. His duties will include fieldwork and archival documentation of the craft traditions, traditional music programming, and artist assistance work. His new contact information is:

Evan Hatch
Arts Center of Cannon County
P.O. Box 111
Woodbury, TN 37190
(615) 563-2787
evan@artscenterofcc.com

Grants

In recently completed allocations for FY'03 grants, the Folklife Program has awarded \$42,500 to two organizations under General Operating Support, \$26,000 to seven organizations under Arts Project Support, and \$27,300 to six organizations in Rural Arts Project Support.

UTAH

Utah Arts Council

Carol Edison, Craig Miller, George Schoemaker

The newly renovated Chase Home Museum of Utah Folk Arts has now been open for one full year and attendance over the past fiscal year totaled close to 11,000 people. New purchases which have been added to the state collection in the past year include three traditional Northern Ute buckskin dolls made by Clayton Sireech, four Mexican Day of the Dead sculptures by Guillermo Colmenero, Hand Forged Roses in Vase by blacksmith, Mark Schramm, five Hopi kachinas by Earl Denet, and three Navajo wood carvings by Marvin Jim and Grace Begaye.

In May we used some of our Challenge America monies to begin a project documenting the rural ranching heritage and Northern Ute culture of northeastern Utah's Uintah Basin. We coordinated with the local travel council in this first phase which we hope will provide the basis for an automobile tape tour. We contracted folklorist Jens Lund to spend two weeks in the field and he gathered many outstanding photographs and audio recordings. As part of this project, we began conversations with

the Northern Ute Tribe and we have expectations that the tribe will become a partner in planning other interpretive uses of this and future fieldwork in the Basin.

Once again, our annual Mondays in the Park concert series featured two months of folk music and ethnic dance presented on the front porch of the Museum of Utah Folk Arts. With the recent proliferation of free outdoor concert series in Salt Lake City, we have been forced to reevaluate the importance of these concerts to our program and to the community. We have built our niche by presenting local groups that perform ethnic dance and acoustic folk music in an intimate park setting. These presentations are designed to complement the collection of visual folk art housed in the museum but



Saddlemaker, singer and cowboy poet Jeff Wharburton of Vernal, Utah is pictured here with his wife and kids. Photo by Jens Lund, courtesy of Utah

perhaps more importantly, the event status of the concert series further raises the visibility of folk arts in the community dialogue. This

summer, audience numbers varied between 200 and 600 people. With an emphasis on cultural diversity, this past season we attracted our first corporate sponsor, Target and Mervyn's.

In September we produced our annual day-long mini folk festival in the Pioneer Building at the Utah State Fair. This program featured participant pairs from the Folk Arts Apprenticeship Project who demonstrating traditional crafts from 10:00 AM until 5:30 PM. Following that, we presented an evening of Indian sitar music by grant recipient Sahsi Kalashar, and Mexican music and dance by Mariachi Michoacan and Ballet Folklórico Citlali. This year our audience totaled more than 3,500 people.

During fiscal year 2002, we awarded \$6,200 in funds to nine projects. This funding category is designed especially for Utah's ethnic communities to revitalize, strengthen, and present their ethnic and national art forms, whether traditional or contemporary. Priority is given to organizations and individuals that have a demonstrated record of arts activities and who work to maintain art forms of their own cultural heritage. It is intended to be seed money for new projects and it is available throughout the year. It is also a matching grant. Requests must be received thirty days before the project date. Because our endowment interest has been accruing at a much lower rate, we lowered the award ceiling from \$800 to \$500.

2002 Ethnic Arts Matching Grants

1. **Kamal Bewar**, Salt Lake City; Kurdish: to record a compact disc of original Kurdish music (\$800)

2. **Utah Hispanic Dance Alliance**, Sandy Hispanic: to purchase materials and sew dance costumes (\$800)

3. **Iuni Wolfgramm/ Polynesian Pearls**, Taylorsville; Polnesian: to purchase materials for dance costumes (\$800)

4. **Tonga Old Boys Association**, Murray Tongan: to support a storytelling and music festival (\$800)

5. **Clan Donald Heritage, Inc.**, West Jordan Scottish: to support kilt making workshop (\$400)

6. **Japanese-American Citizens League** (local chapter), Salt Lake City; Japanese: to support a Bonsai making workshop (\$800)

7. **Anna Stovall/ St. Peter and Paul Russian Orthodox Singers & Dancers**, Salt Lake City

Russian: to support purchase of dance costume material (\$800)

8. **Trinity Tongan Women Association**, Salt Lake City (\$500); Tongan: to support an exhibition of Tongan arts and crafts

9. **Merehau Kamai/Poerava Nui Halau**, Orem (\$500); Tahitian: to purchase costume materials

We recently received a \$5,000 grant from the Utah Office of Museum Services to produce a 2003 full-color calendar entitled "Utah Traditions." This year's edition will feature photographs from the State Folk Arts Collection that is housed in the Chase Home Museum of Utah Folk Arts, short essays on Utah folklife, and dates of significant folk events, statewide. This is our second year producing this calendar and we hope it will bring year-round attention to folk and ethnic arts in Utah.

Last year we received a Preservation Assistance Grant from the National Endowment for the Humanities to preserve and stabilize our archives collections. We purchased equipment to transfer cassette and

reel-to-reel recordings onto removable hard drives and onto compact discs, and that process is now up and running. Plans are to produce exact digital reproductions of the original recordings to keep as preservation masters to be stored in a separate location from the original recordings. Then service masters will be made for office use. We received critical assistance from Western Folklife Center Archivist Steve Green and from sound technician Cyrus Gardner who was hired on contract to advise on equipment purchase, to assemble the components and train the Folk Arts staff.

And lastly, we are participating in a Western States Folk Arts Archives initiative to identify, describe, and improve access to information about archival holdings throughout the West. This year we hope to completely accession and log our entire collection of slide transparencies and we will log the audio archives as the final step in the digital transfer process. The best news we have to offer so far, is that after listening to cassette tapes recorded over twenty-five years ago, we can report no noticeable deterioration in sound quality.

WISCONSIN

Wisconsin Arts Board Folk Arts and Folk Arts in Education Program

Rick March and Anne Pryor

The last few months have been very eventful for the Folk Arts Program at Wisconsin Arts Board.

The Midwest Folklife Festival

The Midwest Folklife Festival took place in Dodgeville, WI at Folklore Village on June 22-23. The event is a collaboration between

the folk arts programs at the state arts agencies of Iowa, Minnesota and Wisconsin, working in partnership with local organizations in each state to stage the event. In 2001 and this year, the participants have come mostly from the hosting state, augmented by a few from the other two. In 2003, participant numbers from the three states will be equalized.



Midwest Folklife Festival Institute participant Mary Nelson interviews tinsmith Bill Metz of the Amara Colonies, Iowa.

This year Folklore Village of Dodgeville was the location, a pastoral rural site. Despite unusually high temperatures for that time of year, attendance was quite respectable and area newspaper coverage was spectacular. The festival had three scheduled venues: a main stage, a narrative stage and a workshop area for foodways, craft, music and dance demos. There were also two areas for material culture artists' tents. The schedule

is still on the Folklore Village website at <http://www.folklorevillage.com/Folklife.html>

In 2003 the festival will take place in Duluth, MN and it goes back to Waterloo, IA in 2004, the site where this rotating event originated in 2001.

The Midwest Folklife Festival Institute

As part of the Midwest Folklife Festival, WAB co-sponsored a three-day institute for educators and community scholars. "The Midwest Folklife Festival Institute: A Training Session in Recording Community Traditions" was an experiment in form that proved to be very successful. Anne, Ruth Olson of the Center for the Study of Upper Midwestern Cultures (CSUMC), and Mark Wagler of Randall Elementary School led introductory sessions on folkloric principles and documentation techniques. This included participating in a Friday night fish fry in Dodgeville, WI, interviewing a pasty maker during a lunch she prepared, and learning how to decorate eggs in the Croatian wrapped-thread style. On day two, participants went out into the festival to record interviews and take photos of artists. With invaluable assistance from computer-savvy University of Wisconsin staff, the participants then took their documentation and made web pages, following a provided template. To view the results, go to CSUMC's website:

<http://csumc.wisc.edu/folklifefestival/teachinst/index.html>.

The element of this format that was new to us and that proved so successful was the participants' immediate application of the principles they'd learned. By having a produced item be the outcome of the institute created an immediacy of purpose that inspired a dedication that we hadn't seen before in teacher workshops. This is a model

that, while very labor and technology intensive, we are eager to repeat.

Traditional Native Arts Apprenticeships

This spring we reinstated a traditional arts apprenticeship program. The program that functioned from 1985 through 1996 went into hiatus after the loss of federal funds and because of our staff's heavy engagement with the 1998 Smithsonian Folklife Festival and an in-state restaging. Because the funds for the new apprenticeship program derive from the gaming compact agreements between the state and the Native tribal governments, all of the apprenticeship grants are designated to go to Native traditional artists to teach apprentices of their own choosing.

We are experimenting with a no deadline, no panel meeting approval process. When Rick receives an application, he faxes a copy to each of three reviewers and sends them jpeg images of the visual work samples. (So far they have all been visual—he hasn't tried sending sound files yet.) The reviewers e-mail Rick their decision—fund or not fund. Those are the only choices. If they are unanimous, we follow the decision. If they are not unanimous (which hasn't happened yet) we would do a conference call, discuss it and decide by a majority vote.

So far we have funded apprenticeships in Ojibwa quill basket making, Oneida pottery, Ho-Chunk bowl and spoon carving, Ojibwa birchbark canoe making, and inter-tribal pow-wow regalia making. The apprenticeship guidelines and forms can be seen on-line at <http://www.arts.state.wi.us/static/apprent.htm>

Wisconsin—Chiba, Japan Cultural Exchanges

As I (Rick) write this, I am minutes away from leaving the office to finish packing for my departure to Chiba, Japan. This is the third folklife program I have organized to send to our sister-state in Japan and the second time that I have personally accompanied the participants.

This year traditional dance is the emphasis. I am taking two groups. The Oneida Nation Dancers from the Oneida reservation near Green Bay, WI will be demonstrating their traditional Iroquoian dances plus contemporary inter-tribal dances like the grass dance and jingle dress dance.



Oneida Nation Dancers from Oneida, Wisconsin traveled to Chiba, Japan as part of an ongoing cultural exchange program in September, 2002.

The other group is the Zaibas Lithuanian Dancers from Madison. Their dances focus on polka, waltz and skipping steps combined

into intricate patterns created by the dancers themselves. Those of you who know me will be amused to hear that because their accordion player was unable to make the trip, I was drafted to provide the accordion music. I've had to learn six Lithuanian dance tunes in short order. Let's hope I don't mix them up!

I'll repeat my encouragement (which I expressed two years ago) to colleagues in state programs to look into this type of cultural exchange possibility in their own states. The international trade people at the state department of commerce would be a good place to start. The experience has been very enriching for the participants—akin to participating in the Smithsonian Folklife Festival. Also, the Japanese folk artists and performers who come to Wisconsin (in the odd-numbered years) have been awesome and much appreciated by visitors to Wisconsin events.

Deeper Polka CD and Polka Passion PBS Special

In May "Deeper Polka," my second polka compilation put out on Smithsonian Folkways was released. Like "Deep Polka," the earlier CD, it features seven different ethnic polka styles. Unlike "Deep," which had only Wisconsin bands, "Deeper" features bands from six states. In addition to the 27 tracks on the CD, the 34 page booklet, there is also 14 pages of material on the Folkways website at www.folkways.si.edu/catalog/40140lyrics.htm.

The Polka Passion PBS special that I worked on in collaboration with Nebraska Educational Television (and which aired on about 150 PBS stations in March, 2002) is

typical of the half-full glass that I've learned to expect when working with many media people. I'm happy that performances of some excellent bands were videotaped really well but disappointed that so much of the documentary material that was shot never made it into the program. Well, maybe I can spring those out-takes for another show.

The Midwest Native American Arts and Crafts Market

June 13-15th at Wisconsin Dells we launched the first Midwest Native American Arts Market, working in collaboration with Great Lakes Inter-tribal Council. It is the first juried Indian arts market exclusively devoted to the traditional and contemporary arts of Woodland Indians from the Midwest. In addition to the market, a small business-training workshop and an organizational meeting for a Woodland crafts cooperative were held. As with any start-up effort, the number of artists who dared to get involved the first year was small—a dozen. But since they all did reasonably well financially, we are hopeful that next year, in Bayfield, WI, the event will be able to include more artists.

Wisconsin Folks Website

Anne continues to lead production of the on-line educational resource "Wisconsin Folks." Jamie Yuenger, a folklore student at UW and staff writer for "Wisconsin Folks," wrote the text for an additional eight artists over the summer and is spending September refining those. Louie Holwerk, UW folklore student and volunteer writer for "Wisconsin Folks," also contributed a set of pages on a dance troupe. After Anne adds resources, curriculum standards and activities, these additional pages will go on line in October to join the existing twelve fully developed artists pages. Only another forty-nine more artists to go!

Another phase of Wisconsin Folks is evaluation. Four teachers came to the Arts Board office in August for a day of evaluating the website. Their insights were valuable. Also, WAB is partnering with IDEAS, a web-based project of UW-Extension, to have two music and two art teachers evaluate the site according to established rubrics and to test each section with their classes. We look forward to their input.

Dane County Cultural Tour

A highlight of the 2001-02 academic year for Anne was the "Dane County Cultural Tour," a year-long collaboration between Room 202 of Randall Elementary School in Madison, CSUMC, and WAB. This was a cultural exploration of Dane County by Mark Wagler's 4th/5th grade class. It included studying the Dane County Farmers' Market and interviewing vendors there; a fieldtrip to Bayview Apartments to interview numerous Hmong elders on various topics; several in-class visitors; and a visit to the nearby synagogue. The highlight was a four-day bus tour of the county in March, during which students, folklorists and school staff visited a dozen towns to meet local tradition bearers. We learned how to play Kings in the Corner, what tools are used in tobacco farming, how to hold a baby pig, the history of a local dam, how to sing a cappella gospel, what a cattle



This is the Madison, Wisconsin based Lithuanian dance troupe that went to

auction sounds like, and some secrets of

Norwegian baking. One tangible result of this great experience is a book of the students' writings, drawings and photos.

Another is an expanded version of the book on the CSUMC website:

<http://csumc.wisc.edu/cmct/DaneCountyTour/index.htm>.

The tour was funded by a grant by Dane County and by class fundraisers, such as their sale of potholders decorated with images that reflected the students' family culture.