

AFS
PUBLIC PROGRAMS BULLETIN



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Spring 2003

Public Programs Section of the American Folklore Society

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Letter from the Editor

Dear Section Members:

This is the last issue of the Bulletin in biannual format. In the foreseeable future, the Bulletin will be an annual published every Spring. The next deadline for contributions will be February 1, 2004. As the deadline approaches, reminders will be posted on the Publore listserv, the AFS Public Programs Section web page and other appropriate venues. The Bulletin will continue to be published in both hard copy and electronic formats.

We are hoping that, once the Bulletin/newsletter is an annual, public and applied folklorists will make a special effort to send annual reports on activities. We will continue to publish the section conveners' report, tributes to departed colleagues, and other features. We would especially like to encourage short articles, critiques, manifestos or commentaries on current issues or controversies in public/applied folklore. The Bulletin will also include an annual update of the Public Folklorist Directory.

This issue includes two syllabi from Public Folklore related classes. In future issues, we would love to include information on the training of public folklorists in academic programs, workshops, conferences or any other venue.

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, Tim Lloyd, Andrea Graham, Gregory Hansen, Holly Oglesbee, Chris Antonsen, Kevin Murphy, Thor Templin, and all contributors for help with the Bulletin. Suggestions for changes and improvements are always welcome.

*The deadline for the Spring 2004 Bulletin will be February 1, 2004. Contributions can be e-mailed, mailed on a disk, or mailed as hard copies. When e-mailing a contribution, we prefer attached files (not in the text of the e-mail), with the name of your program in the file title and e-mail subject line. **Please send attached documents in rich text format.** Photos are always appreciated and can be sent in electronic or hard copy format. Be warned that high-resolution electronic photos sometimes give us problems. **TIFF images sized 1280 x 1024 pixels with at least 300 dpi resolution are optimal (file will be between 500 and 700K).** Please submit electronic photos separately; do not send them as part of the text. Electronic or hard copy, please do not forget a caption and let us know if you would like hard copies returned. 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

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

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Cover Photo: Dinner on the grounds of the 2002 National Sacred Harp Convention in Birmingham, AL. Photo courtesy of the Alabama Center for Traditional Culture.

Photo on Left: Mark Davis and Ms Marquez leading song at 2002 National Sacred Harp Convention, Birmingham, AL. Photo courtesy of the ACTC.

CONVENER'S REPORT

AFS Public Programs Section Co-Convener's Report

Andrea Graham & Gregory Hansen

This Conveners' Report, the last from us near the end of our three-year term, will be a recap of the section meeting at the AFS conference in Rochester last October. The meeting opened with the introduction of the six recipients of the Student Travel Award. The original award program provided for four stipends, but this year one application was shared by two students, and the field was so strong that the selection committee decided to give a fifth award. The membership voted to raise the number of awards in future to five, and a committee was appointed to select an honorific name for the award. A few weeks after the meeting, the name proposed (and accepted) was the Archie Green Student Travel Award, in honor of pioneering public folklorist and mentor to many in the field, Archie Green of San Francisco. Thanks to committee members Lucy Allen, Kathy Condon and Sally Van de Water for collecting suggestions and making the recommendation. See elsewhere in the Bulletin for a call for applications to the program for this year.

The Program Committee (Barbara Lau, Terry Liu and Lynne Williamson) reported that there were nine section-sponsored sessions at the meeting, including panels, forums, a poster session and a sound recording workshop. The Botkin Prize Committee (Sue Eleuterio, Bea Roeder and Betty Belanus) reported a good crop of nominations to choose from, but said that more were still needed, particularly for women folklorists. There were two recipients of the

prize this year, Robert Baron and Nick Spitzer, both honored for their national as well as regional work. Both generously returned their prize money to the section and the society.

After reports from the major national folklore organizations (the National Endowment for the Arts, the American Folklife Center, the Smithsonian Institution and the Fund for Folk Culture), there was a hastily-called agenda item to discuss advocacy strategies, occasioned by reported changes at the NEA under the direction of an acting chair, and with little input from staff or constituents. Although most of the proposed changes appear now to have been at least put on hold with the appointment of a new chair at the agency, the situation reinforced yet again the need for ongoing advocacy for and education about our field with legislators and policy makers at all levels.

The business meeting was followed, as per tradition, by the annual auction of eclectic and collectible goodies, organized again by the seemingly tireless Teresa Hollingsworth and Sally Van de Water. Revenues were down for the first time in several years, coming in at just over \$1,000. There were likely several reasons for this: the section meeting and auction were held on Thursday instead of the usual Friday because of schedule conflicts; the meeting also started later than usual and ran long because of the advocacy discussion, thereby forcing the auction to a late 10:30 p.m. start; and many people were distracted

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by the changes at the NEA and the need to mobilize quickly to express our concern, thus pulling them away from spending big bucks at the auction. We hope this is a one-time convergence of negative factors, and we will forge ahead with the auction again next year. Start scouting thrift stores and rifling your personal folk art stashes now so you'll be prepared with the best possible merchandise in Albuquerque.

Well, it has been a privilege and a joy to serve as your co-conveners for lo these past three years. New conveners will be announced at the Albuquerque meeting, and we will all carry on our twenty-plus year tradition of doing good work and having good fun under new leadership. Thanks to all for being willing to pitch in when needed, and especially to those many of you who have volunteered to serve on various committees over the past three years. We couldn't have done it without you.

Andrea Graham & Gregory Hansen

ISSUES AND QUERIES

Arkansas State University Cultural Research Methods Syllabus

Arkansas State University has initiated a new doctoral program in Heritage Studies. This program is interdisciplinary, and includes classes taught by folklorists, anthropologists, historians, and literary critics. The program is designed especially to prepare graduates to work in fields that involve researching, interpreting, and presenting local history and culture within public programs. The following syllabus is for a core course in cultural research methods that I taught in the spring of 2003. It focuses on fieldwork techniques and ethnographic description, with a particular emphasis on relations between public programming and cultural display.

Gregory Hansen
Department of English and Philosophy
Arkansas State University
Jonesboro, Arkansas

Heritage Studies 7933: Cultural Resource Methods Ethnography, Fieldwork, and Presentation

Dr. Gregory Hansen
202 Wilson/972-3044
ghansen@astate.edu

Spring 2003
Thursday: 5:00 - 7:30
Museum 157

Office Hours: Thursday and Friday, 8:00 - 10:30. Other times by appointment.

Course Description: This course examines interrelationships between ethnography, field research, and the presentation of culture and history. As students learn field research methods, they will read ethnographic studies and oral histories that are developed from fieldwork. Students will discover how the presentation and representation of culture and history is related to research techniques and styles of ethnographic writing. Throughout the course, students will learn skills that are essential for their own ethnographic studies and for evaluating other researchers' ethnographic presentations.

Objectives: At this course's completion, students will:

- * demonstrate competency in completing taped interviews
- * use a camera effectively for documentary field research
- * write an interpretive ethnographic study based on fieldwork
- * evaluate various ethnographic presentations and representations

Texts:

Brady, Erika. 1999. *A Spiral Way: How the Phonograph Changed Ethnography*. Jackson: University Press of Mississippi.

Briggs, Charles. 1986. *Learning How to Ask: A Sociolinguistic Appraisal of the Role of the Interview in Social Science Research*. Cambridge: Cambridge University Press.

Collier, John. 1986. *Visual Anthropology: Photography as a Research Method*. Albuquerque: University of New Mexico Press.

Glassie, Henry. 1995. *Passing the Time in Ballymenone: History and Culture of an Ulster Community*. Bloomington: Indiana University Press.

Hinson, Glenn. 2000. *Fire in My Bones: Transcendence and the Holy Spirit in African American Gospel*. Philadelphia: University of Pennsylvania Press.

Hufford, Mary, ed. 1994. *Conserving Culture: A New Discourse on Heritage*. Urbana: University of Illinois Press.

Ives, Edward B. 1995. *The Tape-Recorded Interview: A Manual for Fieldworkers in Folklore and Oral History*. Knoxville: University of Tennessee Press.

Neustadt, Kathy. 1992. *Clambake: A History and Celebration of an American Tradition*. Amherst: University of Massachusetts Press.

Spradley, James. 1997. *The Ethnographic Interview*. New York: Holt, Rinehart, and Winston.

Schedule:

Jan 9 **Introduction to Class**

Jan 16 **Fieldwork and Oral History**

Glassie: *Passing the Time in Ballymenone*. Preface through (and including) Part IV: Battles

Jan 23 **Fieldwork and Ethnographic Study**

Glassie: Part V - end of book

Jan 30 **Introduction to Field Research Techniques**

Ives: *The Tape-Recorded Interview: A Manual for Fieldworkers in Folklore and Oral History*

- Feb 6 **Ethnography, Field Research, and the Researcher**
Neustadt: *Clambake: A History and Celebration of an American Tradition*
- Feb 13 **Applying Field Research**
Hufford, Mary: *Conserving Culture: A New Discourse on Heritage*
- Feb 20 **Photographic Documentation and Ethnographic Study**
Collier, John: *Visual Anthropology: Photography as a Research Method*
- Feb 27 **Developing Field Research Techniques**
Spradley, James: *The Ethnographic Interview*
- Mar 6 **Challenges and Methods in Fieldwork**
Briggs: *Learning How to Ask: A Sociolinguistic Appraisal of the Role of the Interview in Social Science Research*
- Mar 13 **Fieldwork Methods, Continued**
Review fieldwork guides and ethnographic studies for additional class discussion
— particularly as relevant to your own fieldwork
- Mar 20 Spring Break
- Mar 27 **Experiential Fieldwork and Ethnographic Presentation**
Hinson: *Fire in My Bones: Transcendence and the Holy Spirit in African American Gospel*
— Fieldwork materials are due by the beginning of class
- Apr 3 **Student Presentations of Field Research**
- Apr 10 **Student Presentations, Continued**
- Apr 17 **Technology, Fieldwork, and Cultural Change**
Brady: *A Spiral Way: How the Phonograph Changed Ethnography.*
— *Research paper is due on April 21*
- Apr 24 **Student Research Papers**

Requirements:

Class Participation: Class participation is a significant part of this course. I expect students to come to class prepared to discuss significant issues within the readings. I will also assign essay questions about various readings throughout the course to encourage students to connect the readings to their own interests in fieldwork and ethnographic study. Students will also make presentations throughout the class. Excellent class participation may improve a final grade.

Project: The major component of your grade will be a fieldwork project and research paper. I will grade it in two segments. 30% of your grade will be an assessment of your fieldwork materials. I will distribute a specific assignment sheet, but keep in mind that your fieldwork is due on March 27th. After I return the fieldwork materials, students will write an ethnographic presentation based on this research. The paper will be 50% of your grade. Students will read copies of their peers' papers for class on April 24th; consequently your paper is due on April 21st. You may send the paper out as an attachment via email, and I will copy papers and place them in reserve in the library.

Short Paper: Students will also develop skills for evaluating other presentations of oral history or ethnographic field research by writing a short review (approximately 3 pages) of some display event, museum exhibit, documentary, radio program, internet site, audio CD, festival, drama, or other presentation of local history or culture. This paper is due on May 6th and is worth 20% of your grade.

Western Kentucky University Folklore and Education Syllabus

The following syllabus is for the graduate seminar in Folklore and Education, as it was offered at Western Kentucky University, Spring semester 2003. This class is required for students in the Public Folklore track at WKU. Class requirements include developing and leading class activities, and creating lesson plans that can be used in Kentucky schools as part of the Kentucky Core Curriculum. Some lesson plans will be submitted to the Kentucky Folklife Programs for possible inclusion in future editions of *the Teacher's Guide to Kentucky Folklife*.

Many resources were used in class that are not referred to on the syllabus: for example, several of the Smithsonian's teachers packets, including *Borders and Identity*, *Discovering the Delta* and *Silk Road*; Kristin Congdon's *Uncle Monday and Other Florida Folktales*; and *Walk Around the Block*, an excellent K-12 lesson plan dealing with the built environment, produced by the Center for Understanding the Built Environment (CUBE), a Kansas-based non profit organization associated with the American Institute of Architects.

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FOLK STUDIES 562: FOLKLORE AND EDUCATION

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AFS Public Programs Bulletin
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Spring 2003

In a broad sense, almost everything folklorists do is education. This class focuses on, but is not limited to, the K-12 curriculum. Teacher training, folk artists in the schools, the preparation of guides and curricula, and the use of folklore to teach writing, multiculturalism and other skills and values is an important and rapidly increasing part of folkloristics. This class will survey the field of Folklore and Education, considering a variety of publications, lesson plans, audiovisual materials, web pages and other resources. Goals for students include familiarity with resources and the development of practical skills. We will also explore the relevance of folkloristics in the current trend toward test-oriented education, with an emphasis on the Kentucky curriculum (KERA). This class is experimental and collaborative in nature.

COURSE REQUIREMENTS

1. Class participation (20% of final grade). Participation is essential in a graduate seminar. To participate, you must keep up with the readings and other assignments.
2. Oral and written review of a web site or other educational product (20%). Websites and products may be chosen from a list to be handed out in class, but other sites and products will be considered.
3. Oral and written presentation of a lesson plan based on both primary and secondary research (30%). Written materials should be easily adaptable to a website. Oral presentations should include actual classroom activities. More details will be presented in class.
5. Final examination (30% of final grade). An open book, open note essay exam, possibly take home.

READINGS

TO BE PURCHASED AT CAMPUS BOOKSTORE:

Belanus, Betty, editor. Folklore in the Classroom. Indianapolis: Indiana Historical Bureau, 1985.

Davis, Amy, et al. “What’s Your Name?”: Rhymes and Rhythms from Pennsylvania’s Neighborhoods, A Study Guide. Harrisburg, PA: Institute for Cultural Partnerships, 2001.

Derman-Sparks, Louise and the A.B.C. Task Force. Anti-Bias Curriculum: Tools for Empowering Young Children. Washington, D.C.: National Association for the Education of Young Children, 1989.

Heath, Shirley Brice. Ways With Words: Language, Life and Work in Communities and Classroom. Cambridge, UK: Cambridge University Press, 1996.

Simons, Elizabeth Radin. Student Worlds, Student Words: Teaching Writing Through Folklore.
Portsmouth, NH: Boynton/Cook, 1990.

TO BE ACCESSED AND COPIED FROM THE WORLD WIDE WEB:

Bartis, Peter and Paddy Bowman. A Teacher's Guide to Folklife Resources for K-12 Classrooms.
American Folklife Center, Library of Congress. Web page: <http://lcweb.loc.gov/folklife/pub.html>

Culture Catalog. New York: City Lore, 2003. Web page: <http://www.citylore.org>.

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

WORLD WIDE WEB: Other readings will be accessed on the world wide web.

OTHER MATERIALS: Additional materials will be made available during the semester.

CARTS NEWSLETTER: Students are strongly encouraged to subscribe to the free CARTS newsletter. Information can be found at <http://www.carts.org>.

SELECTED FOLKLIFE IN EDUCATION WEB SITES

Alaska Native Knowledge Network. <http://ankn.uaf.edu>. A huge online network. Includes the Spiral Chart (www.ankn.uaf.edu:591/chart.html), which gives access to resources via grade and discipline. Of particular note are the lesson plans which use indigenous knowledge and learning methods to teach science and math (www.ankn.uaf.edu/UNITS/index.html), but contains links to many other resources.

American Folklife Center, Library of Congress. <http://lcweb.loc.gov/folklife>. In addition to online publications such as "Teacher's Guide to Folklife Resources" and "Folklife and Fieldwork," contains thousands of photographs, recording and documents, many of which could easily be used in education projects.

American Folklore Society. <http://www.afsnet.org>. Includes links to the Education and Public Programs sections, and many other resources.

American Folklore Society, Folklore & Education section. <http://www.afsnet.org/sections/education>. Includes information, links, and the online newsletter.

American Folklore Society, Tapnet. <http://www.afsnet.org/tapnet>. Includes links to many, amny folklife resources. Click on "Folk Arts in Education."

American Memory Learning Page. <http://memory.loc.gov/ammem/ndlpedu/index.html>. The American Memory Project is a huge collection of online historical resources from the Library of

Congress. The learning page contains lesson plans utilizing these materials, and access to many other resources. Of particular note is folklorist Paddy Bowman's webpage on place, <http://www.memory.loc.gov/ammem/ndlpedu/educators/workshop/folklore/fiover.html>.

CARTS: Cultural Arts Resources for Teachers and Students. <http://www.carts.org>. Web site of the National Task Force on Folk Arts in Education, with many links to national resources. This is the best general website for Folklore & Education resources.

City Lore. <http://www.citylore.org>. With a focus on the folklife of New York City, this organization also works with teachers nationally and manages the "Culture Catalog," a very valuable source of folklife and multicultural classroom resources.

FieldWorking. <http://www.fieldworking.com>. A new site dedicated to cultural conservation and education, taking its name from the book *Fieldworking* by Elizabeth Chiseri-Strater and Bonnie Sunstein.

Kentucky Folklife Program. http://www.kyhistory.org/Programs/Folklife/Kentucky_Folklife_Program.htm. Includes links for the Kentucky Folklife Festival and school programs. The "Teacher's Guide to Kentucky Folklife" can be downloaded from here.

Kentucky Department of Education. <http://kde.state.ky.us/>. Click on "Core Content for Assessment," to access the Kentucky state curriculum.

Kentucky Educational Reform Act (KERA). <http://www.wku.edu/library/kerakera.htm>. It is imperative for anyone working with Kentucky schools to work closely with the curricular materials and testing systems created by KERA.

Louisiana Voices: An Educator's Guide to Exploring Our Communities and Traditions. http://www.crt.state.la.us/folklife/edu_home.html. Written for Louisiana classrooms, this large and outstanding guide can serve as a model for any region.

Mississippi: Crossroads of the Heart. <http://www.arts.state.ms.us/crossroads/main.html>. Excellent classroom materials on Mississippi folklife.

Montana Heritage Project. <http://www.edheritage.org>. Another excellent state guide for teachers and students. Particularly strong on writing and place.

National Council for Preservation Education (NCPE). <http://www.uvm.edu/histpre/ncpe/>. The main site for historic preservation education. Contains many useful links to websites and resources. Also the place to go for historic preservation internships.

National Park Service, Teaching With Historic Places. <http://www.cr.nps.gov/nr/twhp/>. Excellent website containing lesson plans and other materials for teaching about historic architecture, landscapes and preservation.

National Trust for Historic Preservation. <http://nthp.org>. Contains information on National Trust programs and many useful links.

NEH Edsitement. <http://edsitement.neh.gov/>. This National Endowment for Humanities site includes links to many useful websites in the humanities.

Oral History Association. <http://omega.dickinson.edu/organizations/oha>. Homepage of the main national organization devoted to oral history, contains much useful information and links.

Oregon Folklife Program “Masters of Ceremony”. <http://www.ohs.org/exhibitions/moc/shell.htm>. Lessons based on the work and lives of four immigrant artists.

Public Broadcasting System. <http://www.pbs.org>. Resources include online lessons such as *River of Song* (www.pbs.org/riverofsong) with lessons on traditional music along the Mississippi; *The New Americans* (www.pbs.org/kcet/newamericans) on immigration; *Vietnam: Stories Since the War* (www.pbs.org/pov/stories), which has dozens of archived personal stories; *Africans in America* (www.pbs.org/wgbh/aia); *Ken Burns' Jazz* (www.pbs.org/jazz/classroom/); *American Roots Music* (www.pbs.org/americanrootsmusic/); and many others.

Smithsonian Center for Folklife and Cultural Heritage. <http://www.folklife.si.edu>. Click on “Education and Exhibits.” Offers many resources including online curricular materials (e.g., *Borders and Identity* about the U.S./Mexican border, *Discovering Our Delta*, etc.), educational kits to order, Smithsonian Folkways records and links to many other resources.

Teaching Tolerance. <http://www.splcenter.org/teachingtolerance/tt-index.html>. Resources on teaching tolerance and combating prejudice in the classroom. Maintained by the Southern Poverty Law Center. Can be accessed from CARTS.

Texas Folklife Resources. <http://www.main.org/tfr>. Includes a number of interesting school packets; see especially “Powwow in the Schools.”

WebCT Cultural Diversity Forum. <http://webct.com/education/forum/browse>. You have to register to use this site (it’s free), but then you can access several ongoing discussions about diversity issues.

Wisconsin Folks. <http://arts.state.wi.us/static/folkdir/index.htm>. An interactive, multimedia webpage for schools, focusing on Wisconsin traditional artists.

SCHEDULE OF CLASSES

1/15. Introduction.

1/22. Folklore and Education: Encompassing the Field.

Paddy Bowman, “My Adventures in Folk Arts and Folklife in Education,” 1997, KR.

Peggy Bulger, "Politics, Principles, and Principals," Southern Folklore 48:1, 1991, 13-20. KR

Rita Moonsammy, "From Majority to Maturity: The Development of Folk Art in Education Programs," Southern Folklore 48:1, 1991, 21-30. KR

Betty Belanus, Folklore in the Classroom.

1/29. K-12 Teaching Resources, on the Web and elsewhere.

Marsha MacDowell, editor. Folk Arts in Education, selections, KR.

Rita Moonsammy, "Passing It On," Auctioneering Lesson Plan, from www.carts.org.

Familiarize yourself with the Louisiana and Mississippi web sites listed above.

2/5. Education and Community, pt. 1.

Davis, What's Your Name?

2/12. Education and Community, pt. 2.

Heath, Ways With Words.

2/19. Folk Arts.

Mary Hufford, A Tree Smells Like Peanut Butter: Folk Artists in a City School. KR

Graeme Chalmers, "How to Teach Folk Arts to Young People: the Need for Context," from www.carts.org. KR.

Barbara Kirshenblatt-Gimblett, "An Accessible Aesthetic," from www.carts.org. KR.

Debora Kodish and William Westerman, "Negotiating Pitfalls and Possibilities," from www.carts.org. KR.

Familiarize yourself with the Wisconsin website and the Oregon START website, listed above.

2/26. Student Reports on Products and Web Sites.

3/5. State Programs and Curricula.

"Teacher's Guide to Kentucky Folklife," will be handed out in class.

Familiarize yourself with Kentucky Core Content materials, to be made available in class, or online at <http://www.kde.state.ky.us/>, click on "Core Content for Assessment."

3/12. Writing.

Simons, Student Worlds, Student Words.

3/19. Multiculturalism, Immigrant/refugee.

Lynne Hamer, "Folklore in Schools and Multicultural Education: Toward Institutionalizing Noninstitutional Knowledge," Journal of American Folklore 113:447, 2000. KR.

Many Cultures, One People: A Multicultural Handbook About Vermont for Teachers, excerpts. KR

Oregon Folklife Series, curriculum units on Mexican Americans, Lao, Chinese. KR

Derman-Sparks, Anti-Bias Curriculum.

3/26 Spring Break!

4/2. Historic Preservation Education.

Teaching Cultural Heritage Preservation. National Park Service, 2002, excerpts. KR.

Masters of the Building Arts: Activity Guide. Smithsonian Center for Folklife and Cultural Heritage. KR.

Week 12. Student Presentations: lesson plans.

Week 13. Student Presentations: lesson plans.

Week 14. Student Presentations: lesson plans.

Week 15. Catch up, review, miscellaneous.

Week 16. Final Exam.

ANNOUNCEMENTS

Archie Green Student Travel Awards

The Public Programs Section of the American Folklore Society is providing up to five awards of up to \$300 each for students to defray costs for traveling to the 2003 annual meeting in Albuquerque. The Public Programs Section is interested in supporting graduate and undergraduate students who have an interest in working as public folklorists or who have chosen an area of public folklore as a primary topic of research.

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

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

The deadline for receipt of applications is July 1, 2003. Awards will be announced by August 1. To apply, send three copies of all materials to Gregory Hansen, Arkansas State University, PO Box 1890, State University, AR 72467-1890.

PROGRAM & AGENCY REPORTS

NATIONAL

National Endowment for the Arts Folk & Traditional Arts

Barry Bergey, Director
Rose Morgan, Specialist

In late January the United States Senate confirmed President George W. Bush’s nomination of Dana Gioia to be the ninth Chairman of the National Endowment for the Arts. Mr. Gioia, a poet, literary critic, educator, and former business executive, assumed office in early February. In his testimony before the House Appropriations Subcommittee in early March, the new Chairman outlined his goals for the agency: 1) to provide the focused leadership and careful management the agency needs; 2) to restore the public stature and prestige of the NEA; 3) to demonstrate the Endowment’s potential by creating model programs of indisputable artistic merit and broad national reach; 4) to develop and promote effective models for arts education;

and 5) to reclaim its leadership role in American culture. He elaborated on the last point by saying that the NEA “must promote, preserve, and celebrate the best of our culture, old and new, classic and contemporary. It must reacquaint America with its best self. Nothing less is worthy of our nation.”

The President’s 2004 budget request for the National Endowment for the Arts is \$117,480 million, an increase of \$1,749 million. Of course this request needs to make its way through the appropriation process, so stay tuned.

In Folk & Traditional Arts, we are in the final stages of processing the Fiscal Year 2003 grants in the various competitive categories of funding. A glance at our application request levels over the past two years reveals that we have had a slight increase in numbers of applications and a slightly larger increase in the amount of money requested.

CATEGORY/YEAR	# OF APPLICATIONS	REQUEST AMOUNT
Creativity/2002	17	\$737,329
Creativity/2003	17	\$1,172,028
Organizational Capacity/2002	0	0
Organizational Capacity/2003	2	\$128,023
Access/2002	15	\$941,598
Access/2003	33	\$1,562,270
Heritage/Preservation/2002	106	\$5,310,215
Heritage/Preservation/2003	103	\$4,505,951
Folk Arts Infrastructure/2002	35	\$1,472,405
Folk Arts Infrastructure/2003	33	\$1,454,902

Local Cultures Pilot/2002	32	\$1,256,782
Local Cultures Pilot/2003	35	\$1,649,288

Grant recommendations are still pending in some categories, but when all is said and done the combination of competitive grants and Leadership Initiatives will probably represent an investment of over \$4 million in Folk & Traditional Arts projects, or roughly 7% of the Endowment budget devoted to grants to organizations. This does not include the money that supports folk arts projects through Challenge America or Arts Learning, nor does it take into account folk arts related projects that receive support from other disciplines, such as Media Arts, Presenting, Multidisciplinary, Music, and Dance.

As with so many of you, we are concerned about the fiscal crisis at the many state arts agencies and we are keeping a close eye on developments at the state and regional level. Please remember that we are anxious to hear about your situation and we stand ready to do what we can to help. Our Traditional Arts Growth (TAG) and site visit monies can sometimes be used to bring in someone to consult about a specific problem that might arise. Mark Puryear (202/682-5522) is available to discuss TAG requests.

In early summer we will be announcing the recipients of the 2003 National Heritage Fellowships. The honorarium for these fellowships has been increased to \$20,000, with a maximum of ten regular fellowships and one Bess Lomax Hawes award each year. Please keep in mind that the deadline for nominations is October 1st and that we are always seeking new nominations. Ceremonies this coming year are tentatively scheduled to occur over the period of September 17-19.

It is still our hope to have a folk arts peer session at the annual National Assembly of State Arts Agencies Meeting to be held December 4-7 in Charleston, South Carolina. If travel monies become available, we will circulate information through PUBLORE.

Please check our website (<http://www.arts.gov>) for the latest news and for electronic versions of our application forms.

National Endowment for the Arts
Folk & Traditional Arts
1100 Pennsylvania Ave, NW,
Suite 720 Washington, DC 20506
202/682-5428 (voice)
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National Network for Folk Arts in Education

Paddy Bowman, Coordinator

Please don't forget to send me information about new resources useful for K-12 educators for the CARTS website, and use and publicize this site. Take a look at entries for your region and send corrections as well as additions to encourage people to use the new artist residency with National Heritage Fellow Eva Castellanoz and the online CARTS Catalog. Again, Network associates are collaborating with AFS Education Section members to plan a Saturday morning workshop for the meeting in Albuquerque. Folklorists, graduate students, teachers, and artists participate enthusiastically in these annual opportunities to interact and share new projects and new ways of teaching.

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The 2002 AFS meeting in Rochester included a significant number of deaf participants, including Simon Carmel of Florida. Here Simon and his interpreter share a story during the annual Saturday morning education workshop, which featured the theme "Backyards and Beyond: Sense of Place Education". Photo

REGIONAL

Great Lakes Conservation Partnership Needs Information from Local Cultural Groups

Cindy Kerchmar
Independent Folklorist

Last August, I had the opportunity to travel to Lake Baikal in Siberia, Russia as a participant in an International Lakes Education Partnership. My role was to act as the cultural specialist by making recommendations for future programs and offer information to Russians about cultural expressions and programs in Illinois. Of particular interest was folklore related to the Great Lakes.

In 2001, Susie Schrieber of the Citizen's Advisory Group (CAG) in Illinois formed an alliance with Dr. Elena Kuzevanova a Russian scientist concerned about conserving Lake Baikal, the world's largest supply of fresh water. As a result, Elena has made several trips to the United States to learn about forming grassroots coalition groups and organizing volunteer programs (Volunteerism wasn't a popular strategy under Soviet rule).

Lake Baikal has a healthy population of endemic species and is surrounded in many places by national parks, forests, and small villages dependent on the lake for survival. Not far from the lake is Irkutsk, Siberia's and a center for arts and culture. The city's sophisticated roots date back to the 19th century when the aristocratic wives of the Septemberists moved to the area in order to be near their imprisoned husbands. The Septemberists were the first revolutionists in Czarist Russia.

Of the many places we visited, Olkhon Island was particularly interesting to me because shamanism is their major religion. We were able to meet the island's shaman and hear him recite an hour of epic poetry. Later that day we stayed in a yurt and ate liver stroganoff. Everything was great about this adventure except the stroganoff. However, this is not to say that the food in Russia is bad. Most of the food we ate was wonderful. Our trip organizer used the best cooks and guides wherever we went.

It is the hope of Elena and others in Russia to preserve the lake through education and encouragement. Elena has been involved in projects such as designing a city park at a local seaport, encouraging small K-12 education programs and camps, and teaching classes in conservation at the Russian Academy of Sciences in Irkutsk. She is also teaching a class on how ethnic groups throughout the world use the environment in folk tales.

The Partnership also has an interest in using folk expressions as a tool for encouraging positive awareness of conservation. We are in the process of collecting information about local artists and cultural institutions who incorporate art, folklore and history related to the Great Lakes. This information will be posted on a web site that compares the natural history and culture of the lakes. Eventually the partnership would like to create lesson plans and workshops that use both cultural and environmental concepts.

Please contact me if you have information about Great Lakes folklore and history or, if you are interested in presenting Russian artists for a cultural exchange program. If you are interested in more information about the Lake Baikal and Lake Michigan

partnership visit our website at www.baikal-michigan.org.

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Midwest Folklorist's Retreat

Cindy Kerchmar
Independent Folklorist

On February 21, 2003, the Illinois Folklife Society hosted the Midwest Folklorist's Retreat for the first time. The 26 arts administrators and independent scholars from South Dakota, Wisconsin, Michigan, Illinois, and Indiana who attended the conference heard presentations about arts programs in Illinois, Indiana, and Wisconsin and discussed issues concerning improving archiving practices and grants applications for NEA Fellowship awards.

After a discussion over the organization of next year's retreat, it was determined that the retreat should remain in the same state for two years. This will give retreat coordinators an opportunity to improve programming the second year.

Next year, the conference will be held in the same location with a similar format. However, improvements will be made in a few areas. Most importantly, we hope to get funding for artist performances and will look into sponsoring an all day workshop. The theme of next year's workshop is education. A call for presentations will come out soon.

Make a point to attend next year's retreat. Everyone interested in traditional and ethnic arts or history will find the meeting beneficial. Below is the date and location for next

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year's retreat.

Dates: February 20-22

Location: Illinois Beach State Park

If you are interested in helping with programming, please contact Cindy Kerchmar at ckerchmar@earthlink.net.

Thanks to the Illinois Arts Council for partially funding the retreat.

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Southern Arts Federation

Teresa Hollingsworth

Latino/Hispanic Initiative

SAF held four public meetings for the Latino/Hispanic Initiative, March 17-20, 2003. The meetings, facilitated by Dr. Norma Cantú, were held in Dalton, GA; New Orleans, LA; Winter Park, Florida; and Raleigh, NC.

Meeting space was donated by the Creative Arts Guild (GA); University of New Orleans (LA); Crealdé School of Art (FL); and El Pueblo, Inc. (NC). Dr. Cantú is preparing a bilingual report that will include detailed information about the meetings and recommendations for future planning. The report will be available Summer 2003. She will also lead a discussion at the 2003 Folklorists in the South meeting (May 30-June 1) to discuss the meeting outcomes with folklorists working in the SAF region. Three major areas were addressed during the meetings: 1) identifying existing resources, 2) discussing barriers and obstacles, and 3) dreaming/planning for the future. Meeting participants indicated education, communication, cultural sensitivity, and networking as areas where much work is needed.

A number of traditional and contemporary

artists attended representing genres from piñata making and Capoiara to spoken word performance and poetry. Organizations represented included The Latin Music Institute, Student Action with Farmworkers, National Performance Network, United Arts of Central Florida, Georgia Humanities Council, North Carolina Humanities Council, Deep South Humanities Center (Tulane University), and Culturas Unidas in addition to representatives from the Consulate Offices of Mexico and Spain. We were also pleased to have representatives from social and community organizations, high school art students and interested community members as participants. A number of media outlets sent reporters to the meetings including the Orlando Sentinel, La Prensa (New Orleans), and News & Observer (Raleigh). Many thanks to the staffs of the Florida Folklife Program/Florida Division of Cultural Affairs, Georgia Council for the Arts, Louisiana Division of the Arts and the North Carolina Arts Commission for their enthusiastic support in planning and implementing this project, and for their attendance at the meetings. Funding for the meetings and report was provided by the National Endowment for the Arts, Folk & Traditional Arts Infrastructure Initiative.

Fast Track Touring & Technical Assistance Grant Funds

Two new grants categories, Fast Track Touring and Technical Assistance, are available through SAF. Technical Assistance Grants is a new program, which strives to strengthen Southern non-profit performing arts presenting organizations by providing opportunities for contracting outside consultants. The maximum award is \$2,500. Fast Track Touring offers artist fee support to promote touring in the South. The maximum award is 50% of the artist fee, up to \$2,500. Deadlines for both programs are

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rolling with applications due 60 days prior
to the project start date. Please see the SAF
website, www.southarts.org, for complete
guidelines and application information.

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STATES

ALABAMA

Alabama Center for Traditional Culture

Steve Grauberger

The Alabama Center for Traditional Culture (www.traditionalculture.org) released “Traditional Musics of Alabama Vol 2: African American Seven Shapenote Singing” last year and will release, in April of 2003, “Traditional Musics of Alabama Vol 3: 2002 National Sacred Harp Singing Convention.” John Bealle was given the task of producing the notes to add to Steve Grauberger’s recording of last year’s National Sacred Harp Convention held in Birmingham, Alabama. Liner notes for both CD products can be freely downloaded from our website.

Traditional Musics of Alabama Vol 4, a reissue of the 1980 LP “Wiregrass Notes” is slated for release in 3 months. This CD will have all the original African American Sacred Harp singing remastered from original reel-to-

Folklorists in the South

Partnering with the Tennessee Arts Commission and The Arts Center of Cannon County (TN), the Southern Arts Federation is pleased to announce this year’s Folklorists in the South meeting, May 30 – June 1, 2003 in Smithville and Woodbury, Tennessee. We will be staying at Evins Mill Inn in Smithville and holding Saturday sessions at The Arts Center in Woodbury. This year’s professional development workshop will address legal issues folklorists often encounter when developing concert series and festivals, recording projects, broadcast and Internet programs. We have two fieldtrip opportunities planned. Dr. Charles Wolfe will introduce the new Uncle Dave Macon Heritage Driving Tour. The trail honors master banjo player and Grand Ole Opry legend, Uncle Dave Macon. The second fieldtrip, led by Evan Hatch and Donald Fann of The Arts Center, will include visits to the homes and workshops of a number of local traditional artists.

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Creola Bennett, Arlonzia Pettway, and Georgiana Bennett sing together in Pettway Gess Bend, AL. Photo courtesy of the ACTC.

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reel tapes with added songs from the same the events, nearly doubling the LP's original length.

Photos seen here are from a recording trip made in June and July of this year. Parts of recording were released by Tinwood Media's "How We Got Over: Sacred Songs of Gees Bend".

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CONNECTICUT

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

Lynne Williamson

The difficulties of funding loom large for all of us these days. Yesterday, March 27, was Arts Day at the Capitol, an annual event sponsored by the Connecticut Commission on the Arts to showcase artists and arts programs to legislators. The turnout of legislators and other participants was excellent this year, showing a high level of interest in artistic issues and boding well for sustaining arts funding. One of the three featured artists was Sonal Vora, an Odissi dancer and master teacher who performed with her daughter. I introduced them to the audience and spoke about our statewide folk arts program. Several legislators expressed interest in our work and I will definitely pursue these new and important contacts. Connecticut is lucky: the gover-

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nor supports arts funding and decreed minor cuts this year despite a huge state deficit. The problem is that tourism, preservation, and humanities programs stand to lose under a proposed combination of agencies.

Other projects and activities we're working on:

The Southern New England Traditional Arts Apprenticeship Program - Year 5

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

- * **Charlie York**(MA)/Manuel Palomo - Beetle Cat boat building
- * **Seija Floderus** (RI)/5 members of the Finnish American Heritage Society (CT) - Finnish weaving
- * **Jose Mello** (RI)/Bobby Ponte and Gary Arrenegado (MA) - Azorean boat building
- * **Eldrid Arntzen** (CT)/Betsy Ketudat-Olsen (MA) - Norwegian *rosemaling*
- * **Bounleane Ketnavong** (MA)/Khamphone Phonekeo (CT) - Laotian *khene* playing
- * **Skip Healy** (RI)/Will Hare (CT) - Irish flute and fife playing
- * **Georges Menard** (RI)/**Bob Livingstone** (CT)/**Conrad Depot** (RI) - Franco *quadrille* calling
- * **David Ayriyan** (RI)/Sarkis (Jimmy) Shahrigan (CT) - Armenian *kamanche* playing

All apprenticeship are progressing extremely well this year, but the Armenian pair is perhaps the most inspiring. Master David Ayriyan has looked for a student to learn the rare and difficult instrument *kamanche* for a very long time. He also wants to be more involved with the area's Armenian commu-



Franco-American fiddle player Conrad Depot, at his home in Pawtucket, RI during an apprenticeship session with quadrille callers Georges Menard and Bob Livingston. Photo by Winnie Lambrecht.

nity and locate performance opportunities. His apprentice - who is 75 years young - plays *oud* and double bass with other musicians at many Armenian community events throughout New England. He says that meeting and working with David has changed his life through reconnecting him to traditional music. For David, a dedicated and knowledgeable student has been found for his beloved instrument. Jimmy's connections with other Armenian musicians and their performing network will now include David and the *kamanche*. On April 24, Jimmy will play two pieces on the *kamanche* at Armenian Remembrance Day at the Capitol in Hartford, which I'm sure will be a very moving experience for all involved.

Archive Project – We have completed the first stage of a process to organize and manage the program's 12 years of collected documentation. A locked storage room with the same climate control as our offices has been outfitted with metal shelving and archival quality storage materials, and basic inventories of materials have been compiled.

This summer an intern will catalogue, label, and file the collected images, audio/video/DAT tapes, project documents and ephemera, and art works. A group of thoughtful and supportive folklore colleagues came to Hartford to advise me on developing programming strategies that use the archive materials, and fundraising will commence to put these great ideas into practice. Plans include inviting community members to the archive to discuss what has been collected from their group; hosting training sessions on oral history, documentation, and archiving; teacher workshops; and linking with the CT Humanities

Council's statewide library series to present artists and issues important to their communities.

Summer 2002 Workshops and Website –

Last summer we hosted four traditional and community arts workshops for older teens and adults: Lithuanian straw ornaments, Caribbean dancing and carnival arts, African-American quilt making, and Puerto Rican painted textile designs. Photos from all events can now be viewed on our vastly improved website,

www.incommunityresearch.org/programs/artsprograms.htm or [/news/recent.htm](http://www.incommunityresearch.org/news/recent.htm).

Summer 2003 Puerto Rican Events - ICR will be a site for CityLore's traveling exhibit *¡Que Bonita Bandera:! The Puerto Rican Flag in Folk Art*, from July to September. An advisory group of local artists and cultural leaders is assisting with fieldwork so that we can add a Connecticut dimension to the exhibit. Presentations will include *música jibara*, *bomba* dance, and Taino-influenced music, as well as poetry and a panel discussion on the meaning of the flag to Hartford Puerto Ricans. After the exhibit we will produce a *Concurso Trovadores*, a competition for regional traditional singers/poets who

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compose *décimas*. We are thrilled that one of Hartford's most respected Puerto Rican traditional musicians, *cuatrista* Virgilio Cruz, will join us from Puerto Rico to host this revived event that he himself started a number of years ago.

New Projects - For a long time I've wanted to develop a project in marketing traditional arts based on concerns and needs expressed by artists. Later this year we will explore activities in this area, starting with a tour of selected traditional artists' homes and studios. Other possible initiatives include a sale of limited edition art works on the internet, training for artists in promotion and presentation skills appropriate to their needs, and development of marketing materials with them. A local foundation has expressed some interest in funding this initiative.

In collaboration with ICR's Depression in the Elderly Study, my program will build on its two previous series of adult workshops by encouraging residents in senior housing to share life stories and reduce their social isolation as they participate with others from their cultural group in traditional arts workshops led by local (mostly senior) folk artists. Few people are as enthusiastic and creative as the artists and tradition bearers we work with in this field, and they can have an extremely positive impact on their peers. We will really miss David Shuldiner's guidance and humor here.

AFS 2002 - What a great experience the conference was for me in my hometown! I loved involving local Haudenosaunee artists in the conference sessions and in the marketplace, and they also enjoyed meeting all of you. Thanks to the many folklorists who bought artwork - all the artists reported excellent sales.



Master Armenian kamanche player David Ayriyan shows apprentice Jimmy Shahrigian how to position the instrument, during a teaching session at David's home in Johnston, RI. Photo by Winnie Lambrecht.

Lynne Williamson
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IOWA

Iowa Arts Council, Folklife Program Update

Riki Saltzman

As many of you know, the Iowa Arts Council went through major staff and budget cuts in the previous year. At this point, we've stabilized some programs, cut others, started some new ones, and are mostly surviving. Along with Bruce Williams, my IAC colleague, I am now wearing many hats and co-ordinate the IAC Grants as well as the Community Cultural Grants. Bruce and I have been on the road doing grant writing workshops since last fall. We are also working on artist rosters of various sorts; work-

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shops for artists, organizations, and educators; and grant panels.

For those of you wondering about Karen Heege and Steve Ohrn, Karen is still in Des Moines, involved in various consulting projects and providing many of her friends with wonderful pastries and jams. Steve has been working in his incredible garden (well, not as I write this, since we've just had some early April snow), supplying his friends with jokes, reading lots of novels, watching lots of films, and traveling; he is also doing some consulting. I, and many others in our department, still feel the loss of their professional and personal contributions, though we do keep up friendships beyond the workplace.

As far as Folk and Traditional Arts in IA are concerned, I am still the Folk & Traditional Arts Coordinator, though that role has been substantially reduced. We are still doing a (reduced) Traditional Arts Apprenticeship Program and will soon be debuting a radio series, Iowa Roots, in partnership with WOI public radio in Ames, Iowa. These 5-minute mini-documentaries will also be audio-streamed on our website, www.iowaartscouncil.org in July 2003.

We are also working on a performance/touring program called "Cultural Express: Traditional Arts on Tour," which will debut in May with a program on Bosnian social life. This pilot project involves collaborative planning with five different cultural groups and will consist of 2-hour programs from May-September 2003 from 1-3 p.m. on the second Sunday of each month. Programs will start with a Bosnian coffee party in May, Vietnamese traditions will be featured in June, and then Anglo and African American gospel singing, Old Time music, and American Indian programs will occur

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July-September. Currently supported by NEA Underserved funding, this series will serve as models for a folk arts touring roster, which provide financial support for Iowa public libraries to host a growing number of themed programs involving performance, demonstration, talk, and a small touring exhibit as well as a recommended reading list for the particular theme.

Apprenticeships

Following are the apprenticeships funded for the current year and following that is my write-up for the six teams who've just completed their apprenticeships.

The recently revived Iowa Traditional Arts Apprenticeship Program has just completed its first year with six master artist/apprentice teams and will shortly be starting the program for 2003 with three teams. For more information on the Traditional Arts Apprenticeship Program, visit the Iowa Arts Council Web site at www.iowaartscouncil.org. This program is supported in part by a grant from the National Endowment for the Arts, Folk & Traditional Arts Infrastructure Program.

Congratulations to the following for being awarded Apprenticeship grants for 2003:

- ❖ Master Artists Somphong Baccam and Vilay Nguyen with Apprentices Jasmine Vong, Makayla Tuon, Selena Baccam, Gabby Baccam, Brooklynn Baccam, Viana Nguyen, Viera Nguyen and Hong Vong for a second year of Tai Dam traditional dancing
- ❖ Master Artist Aldijana Radonicic with Apprentice Alma Cocic for Bosnian traditional dancing
- ❖ Master Artist Al Murphy with Apprentice Alice McGary for Eastern Iowa Old Time Fiddling

During 2002, Master Artist Guy Drollinger, Iowa City, worked with Suzie Nehring, Cedar Rapids, on Old Time and Irish Fiddling. Master Artist Jorge Morales, Des Moines, taught Apprentice Carlos Nunez traditional Mexican guitar playing. Master Artist Arnulfo Camarillo worked with Karina Camarillo on the techniques of teaching and directing a folklorico dance company in the Quad Cities. Master Artists Somphong Baccam and Vilay Nguyen taught a variety of traditional dances to their Apprentices, the Young Tai Dancers. Master Artist Eunice Stoen worked with Apprentice Rachel Hoffland on traditional Norwegian pastries and baked goods. And Master Artist Harley Refsal taught Apprentice Dr. Dan Mansfield the ins and outs of traditional Norwegian figure carving.

Norwegian Figure Carving

Norwegian figure carving is a flat-plane style that emerged in the mid-eighteenth century; Norwegian carving itself dates to well before the Viking Era (800-1050). Using a single carving or whittling knife, Scandinavian woodworkers created small, six-to-nine-inch figures that likely began as children's toys. The figures, which typically depicted farm animals and country folk also appealed to adults. Transportable and affordable, the carvings provided a small income source, especially during the winter months. The tradition grew in popularity throughout the nineteenth century and into the twentieth but began to decline after World War II. In the past twenty years, the tradition has undergone a revival in Scandinavia and among Scandinavian Americans.

Master Artist Harley Refsal, who grew up on a farm settled by his Norwegian immigrant grandparents, has always worked in wood. Both his grandfather and father were carpen-

ters and farmers, so wood, tools, and encouragement were readily available. Refsal began to carve in the flat plane style in the late 1960s and has been working in this medium for over 30 years. Like many traditional artists, he learned his craft by watching and observing as well as through his own experience. Refsal, who teaches in the Art Department at Luther College, also studied and researched the history and techniques of Scandinavian carving in Norway.

During the apprenticeship, Refsal met weekly with carving apprentice Dan Mansfield to learn tool selection as well as maintenance and sharpening, wood selection, design, and carving techniques. For Mansfield, who had over three years of carving experience, carving is not only a skill he enjoys, but it also reinforces the heritage passed on to him by his Norwegian grandmother. He has fond memories not only of her rommegröt but also of carving the *turu* or stirring tool for that traditional cream pudding. Reports Refsal, "We began carving stylized horses, a traditional favorite among Scandinavian carvers. Basing our designs on the Dala horse tradition in Sweden, as well as horses carved on the Norwegian side of the border, we have carved tradition-inspired as well as contemporary versions of horses." The pair moved on to roosters, another Scandinavian favorite, and then on to human figures.

This style of carving involves roughing out a figure with an axe or bandsaw and using a modified Swedish *slöjdniv* (whittling knife) to carve figures out of basswood. Beyond the carving, however, this apprenticeship has involved the transmission of Norwegian culture, history, and language. Harley Refsal, who has taught and exhibited his work internationally for many years, has a

palpable love for his craft and his heritage that he is passing on to Dan Mansfield, and Dan, in turn, to his son. As Mansfield puts it, “Figure carving captures the expression and emotion of everyday people doing everyday things. It allows the common to become extraordinary.”

Eastern Iowa Old Time and Irish Fiddling

Old Time music in Eastern Iowa is a combination of Anglo-Scotts-Irish dance tunes. Settlers from the east coast and migration from the Upland South resulted in a low-key, matter-of-fact style of playing without much ornamentation. In the nineteenth century and through the mid-twentieth century, this music functioned primarily as home and community entertainment—for dances, parties, and the like. From the 1920s onwards radio and records also influenced playing styles, choice of tunes, and transmission, as did and do fiddle contests and folk festivals.

Music making is a way of life and his whole life for Guy Drollinger, who grew up in a music-making family in Iowa City. He remembers his father and his grandfather, Charlie Drollinger, fiddling all the time—jigs, reels, old time, jazz, whatever. Although everyone else in the family played, Guy didn’t really start playing an instrument himself until his grandfather gave him a guitar when he was twelve. He attempted the violin but gave it up after a couple of weeks; he tried again a few years later, but nothing really took until he saw John Hartford play in 1976. That, plus backing up his granddad on guitar for a public performance around the same time made Drollinger realize just how much he liked this music and the fiddle. He started practicing four hours a day and hasn’t backed off by much since.

For the apprenticeship with Suzie Nehring, Drollinger, who started to teach his daughters to play traditional fiddle when they were around four years old, has emphasizing bowing, rhythm, and ornamentation like rolls, trills, double stops, and phrasing as well as a variety of old time and Irish melodies. For Nehring, who grew up playing classical violin and listening to traditional Swedish music in her family, the challenge is learning to play without written music. Drollinger has her learning phrase by phrase and playing over and over again, sometimes with a little variation.

About a year before the apprenticeship started, after hearing Guy and daughter Megan playing at the local Farmers’ Market, Suzie approached Guy about lessons and started to attend local music jams, which helped considerably. But the process of playing traditional fiddle or any kind of folk music is not just about technique. It’s about belonging to a cultural group and being part of the local scene. Nehring has been playing by herself and with Guy for local groups, in libraries, at the Old Time Fiddlers Picnic, and for school children as well as at jams in the Quad Cities and in Cedar Rapids. According to Guy, she’s learned old time American fiddle playing, as done around Iowa, and tunes from other traditions, i.e. Irish jigs, German polkas, and Great Old Scotch Waltzes—over 50 tunes in all.

Guy Drollinger writes, “I do think fiddle playing is something, both Suzie and I will do for the rest of our lives. I feel grateful, and very thankful to live in a place, Iowa, that does value it. I also think that this Traditional Arts Apprentice Program will have priceless and lasting dividends, for the people of our Community, our State and even our Nation.”

Tai Dam traditional dance is a mixture of social and performance styles influenced by Tai, Chinese, and Lao folk and court dance traditions, a result of migration and cultural interchange in Southeast Asia. The influences of the Ramayana, which depicts the life of the Buddha, Buddhist and Hindu rituals, court traditions, and everyday life, are all apparent in this type of dance. Today in Iowa, Tai Dam dancers perform to popular as well as traditional music, and combine some American dance steps and ideas with those from their home culture.

The Tai Dam people, an ethnic Chinese culture group originally from Northwest North Vietnam, were forced out of their homeland and into Laos in the mid-twentieth century, during the French-Indochinese conflict. Then, in the aftermath of the Vietnam War, the Tai Dam, who allied with the Americans, became refugees again when Saigon fell to the communists. In 1975, then Gov. Robert Ray signed a contract with the US State Dept. agreeing to take responsibility for the resettlement of 1,200 Tai Dam refugees from Southeast Asia. Today, over 90% of Tai Dam not in Southeast Asia reside in Iowa, which is known as the group's second homeland in the Tai language.

Master Artists Somphong Baccam and Vilay Nguyen, both of whom were born and spent their early childhood in Laos, began learning Tai Dam traditional dance at the ages of eight and seven, respectively. This form of dance, like other forms of Southeast Asian and Asian Indian dance, feature careful hand motions and a straight torso. Steps are slow and deliberate and must be coordinated with upper body movements. Since the traditional outfits tightly cover the upper body and wrapped skirts shield the legs from view, the focus is

on collective, uniform, and graceful placement of the arms, hand, and head.

This apprenticeship involved ten Apprentices from ages four through ten: Jasmine Vong, Makayla Tuon, Selena Baccam, Kayla Cam, Gabby Baccam, Ona Luong, Brooklynn Baccam, Viana Nguyen, Viera Nguyen and Hong Vong. Master artists Baccam and Nguyen teach by first showing the girls the foot movements, then hand motions and how to use various objects (scarves, baskets, flowers) to tell a story via dance. The girls learn how to coordinate dance steps and hand motions, keeping time with the music as well as how to convey the meaning of each hand and foot movement. Vilay and Som call out the steps, correct hand movements, and make sure the girls are properly spaced. According to Som, "We make them dance until they've finished [learning a new dance]."

During the course of the apprenticeship, the girls have learned five dances. They have performed at various schools in the Des Moines area, for the Governor's Inaugural, for the Tai Dam New Year at the Tourism Building on the State Fair Grounds, and at the State Historical Building. Dances like the bell, scarf, and flower dances, the butterfly, and a rice harvest dance are among those learned and performed to great acclaim this year. Besides dancing, the girls are learning to speak the Tai Dam language. They help prepare and eat traditional foods and enjoy socializing with their Asian friends, all of which reinforces the cultural connection of this folk art.

According to Som and Vilay, "The Tai Dam dancers wish to share the traditions of our culture with the people of Des Moines in the hopes of creating a better understanding and respect of each other. It is also very impor-

tant to the Tai Dam people that these traditions be passed down to our children so that they always remember where it is we came from and can continue to carry the traditions throughout their lifetimes.”

Directorship for Ballet Folklórico

Mexican Folklórico dance groups exist all over Mexico and throughout the United States. These traditional dance groups are often university-trained dancers who learn to perform the various dances from each state of Mexico. Mexico's traditional dances are regional and often local and have been influenced by European colonial (Spanish, German, and French) as well as indigenous customs, evident in the costumes, steps, music, and themes or stories. In the United States, Mexican Americans often form folklórico groups to pass their cultural traditions on to their children. Mothers make the costumes, teachers generally teach for free, and community members support the groups by attending performances and often having fundraisers.

The Quad Cities Ballet Folklórico, directed by Master Artist Arnulfo Camarillo, has been in existence for over 20 years. Camarillo studied folkloric dancing at the Universidad de Guadalajara in Jalisco, Mexico and also performed in a dance group there. When he came to the United States, he wanted to continue this tradition for his daughter and for his community. Arnulfo does not charge for lessons, and he and his family, as well as the dancers' families support the cost of handmade costumes, props, and specially tailored outfits imported from Mexico for the male dancers. The Quad Cities Ballet Folklórico has performed all over Iowa and Illinois as well as across the United States.

Apprentice Karina Camarillo, who has studied folk dance in Jalisco, Mexico, has worked with master artist Arnulfo Camarillo to prepare dances from the Mexican states of Nayarit, Tamaulipas, Huasteco, Veracruz, Nuevo Leon, Michoacan, and Jalisco, which are scattered over the North, Central and Southern part of Mexico. According to Arnulfo, each dance tells a story, which is not written down but carried in the heads of the teachers and dancers. Karina has spent the last several months working with two groups, one elementary age, and one high school age, to learn several dances. She is a strict instructor, demanding that her students repeat steps again and again until they get them right. Karina has also become the primary booking contact for the group, providing information to presenters and making sure that the dancers, their costumes, and their equipment all make it to each performance.

Karina, who began dancing when she was five, has also learned to prepare and make the introductory remarks that precede each dance and that provide the cultural background about each dance and the state from which it originates. She and the group have given performances at Western Illinois University at the Quad Cities, at the Rock Island Arsenal, for the Our Lady of Guadalupe (church) celebration, at the Col Ballroom in Davenport, at the University of Iowa's Diversity Day; and in Des Moines. The eventual goal of this apprenticeship is for Karina to take over the directorship of the Ballet Folklórico from Arnulfo.

For recent immigrants, seeing the traditional dances is like a homecoming; what Karina and Arnulfo do helps to keep their culture alive. As Arnulfo says, “this art form is of grave importance to this community. As time passes, the Mexican population needs to feel and see that their culture is one to be

celebrated and not hidden. The more educated citizens can be, the easier for everyone to understand one another.”

Norwegian Foodways

Norwegian cooking and baking are similar to those of the other Scandinavian countries, Sweden, Denmark, and Finland. Potatoes, fish, and dairy products are featured in many dishes, while dill and cardamom are common spices, beyond salt and pepper. Not surprisingly, Scandinavian foods take advantage of the plentiful fish and easily stored root vegetables common to that part of the world. Some of the most well-known dishes are lefse, a potato flat bread similar to a Mexican flour tortilla or an Asian Indian chapati; krumkake, a waffle cookie served with whipped cream, powdered sugar and sometimes lingonberry jam; and pickled herring and other kinds of preserved fish such as lutefisk, which is dried cod that has been soaked in lye (and later prepared for eating by soaking in water and baking in a butter or a cream sauce).

Decorah, Iowa is known as a Norwegian stronghold. The home of the Vesterheim (western home) Norwegian-American Museum and Luther College, the town and surrounding farm communities are bound by kinship, ethnic, and religious ties that are evident in the predominance of church suppers, lutefisk fall dinners, Sons of Norway suppers, the summertime Nordic fest, and the still-evident traces of Norwegian speech rhythms in people who are fourth and fifth-generation Americans. According to Eunice Stoen, visitors say, “Decorah is more Norwegian than is Norway.”

Master Artist and renowned local cook and cookbook author Eunice Stoen grew up in Minnesota, Wisconsin, and then outside of

Decorah, surrounded by Norwegian American traditions. She is well acquainted with the preparation, serving and history of Norwegian traditional foods as well as many Iowa favorites. As the pastor at her church notes, Eunie “learned her Norwegian baking and cooking skills from the best—her mother and Ida Sacquitne, to name just two. And she has been generous in putting those skills into practice for the benefit of her family and friends.”

Stoen is teaching her apprentice, Rachel Hoffland, who attends the same church, Big Canoe Lutheran, to refine her Norwegian cooking skills as well as her cultural knowledge regarding recipes, customs, ancestors, styles of presentation, holiday observances, and associations of various foods and ingredients. Hoffland, who is already a pastry chef for Luther College and whose paternal grandparents are Norwegian, has improved her lefse making skills as well as learning to make kringle, krumkake, heart waffles, potato dishes, and other pastries. Last fall, Eunie and Rachel spent much of a day creating a kransekake (pictured), a multi-layered confection served for special occasions. The cake is served on a special platter so that it can be eaten from the bottom up, thus preserving its tree-like shape. Eunie reported some trouble getting the cakes out of the rings, “but this was a good learning experience of how to correct mistakes.”

Most of these dishes are not for everyday but for specific times of year or special occasions. Lefse, a potato-based flat bread, is a traditional Norwegian food served from Thanksgiving through Christmas and eaten spread with butter and sometimes sprinkled with sugar. The key to good lefse is to roll the dough very thin and to bake it on the round lefse iron until it is floppy, not crisp. Krumkake, a fragile rolled waffle cookie,

should just about shatter when you bite into it; the trick to eating it, says Eunie, is to place your tongue in the center before you bite down. Stoen and Hoffland have also been working on various kinds of cookies, breads, beet pickles, meatballs, and open-faced sandwiches.

Rachel has assisted Eunie with lefse and heart waffle demonstrations around Decorah as well as at a lefse-making class at a local church. So popular is this kind of class among local Norwegian Americans, reported Eunie, that women from six neighboring towns plus some from Decorah showed up, as well as three men and a teenaged boy. Clearly, the goal the two set out at the beginning of this apprenticeship has been met: “to teach Rachel the joy of Norwegian cooking and our own heritage.”

Mexican Guitar

The music of home is one of the things Mexican immigrants in Iowa miss most. As Apprentice Marco Nuñez puts it, “I speak good English but hearing the sound of language, lyrics, and sound of Mexico is a reminder of my heritage. Mexican music is passed on from generation to generation. Hearing traditional Mexican music stirs up memories and reminds me of home.”

One of the best-known types of Mexican guitar music is associated with trios and quartets in the Mexico City area. A group might consist of a *requinto*, a small acoustic guitar; a guitar; and a *guitarron*, an acoustic bass guitar, which accompany the vocal harmonies for boleros, cumbias, rancheras, corridos, juapangos, and jarochos, rhythms and styles used to serenade, for listening, and for dancing at home, on the streets, and in local clubs.

Master Artist Jorge Morales was born in Mexico City, where he learned to play the requinto, a small acoustic guitar. Jorge learned to play from older musicians and recordings. His favorites are ballads. He is known for his meticulous attention to detail, intricate finger work, and his lyrical voice. Jorge lives and works in Des Moines.

Morales is the lead singer and instrumentalist for Las Guitarras de Mexico. Las Guitarras de Mexico first came together in 1985. The 3-member group, whose musical tradition is rooted in the Mexico City area, plays regularly in Des Moines and around the state. Iowa natives RJ Hernandez (rhythm guitar, vocals) and his brother Joe (clavols, maracas, guitarron, vocals) grew up singing and playing music with their father and sisters. Today, Las Guitarras plays for a variety of community gatherings and festivals around the Midwest. Las Guitarras de Mexico represented Iowa in the *Global Sounds, Heartland Beats* Midwest tour in 2000/2001 and at the 2001 Festival of Iowa Folklife.

Morales has been working with Apprentice Marco Nuñez to learn traditional Mexican guitar music, which include a variety of rhythms such as rancheras, boleros, waltzes and tropical rhythms. Marco has mastered several of the basic scales and chords as well as a “Cancion Misteca,” a ranchera, and “Reloj,” a bolero. This apprenticeship also involved fingering and strumming and then putting the rhythms and chords together to learn simple traditional Mexican songs.

Marco has performed at some family gatherings and surprised his wife by learning a song that Jorge wrote for Marco’s daughter when she was born. Traditional guitar playing involves not only learning tunes but mastering complicated chording and strumming techniques while at the same time keeping the

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rhythm going and singing. The duo had begun to perform at some local venues in Central Iowa, as well as at the State Historical Building.

According to Morales, his apprentice “is proud and grateful to have been given the opportunity to participate in this activity. His success in learning to play Mexican guitar fortifies his Mexican heritage and enables him to share his culture with others. Marco also feels more a part of the community. Playing guitar in front of Iowans presented him an experience he would not have had without the grant.” Concludes Jorge Morales, “This grant allowed me to share with Marco the interest, importance, and commitment the state of Iowa has for the arts and cultures of those living in Iowa.”

Traditional artists are a treasured part of Iowa’s multicultural landscape. The Iowa Arts Council Traditional Arts Apprenticeship Program encourages Iowa’s traditional arts and cultures by providing grants to Master Artists to teach qualified Apprentices. The Apprenticeship program is designed to benefit traditional artists and their culture groups (ethnic, geographical, occupational, and religious) in Iowa; promote passing of traditions from one generation to the next; increase intercultural appreciation among diverse groups and individuals; and broaden public access to traditional arts.

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KENTUCKY

Kentucky Folklife Program

Bob Gates, Brent Bjorkman, Mark Brown

This New Year finds the Kentucky Folklife Program busier than ever. From a ongoing expansion of our Community Scholars program and material culture exhibits to the fall planning of a statewide folklife conference and an invigorating new folklife festival, the KFP continues with its mission to document, conserve and present the folklife of the Commonwealth. The following are several important events in the making.

Folklife Conference: November 14-15, 2003

During our outreach efforts over the years the KFP has recognized a growing interest in folklife. Programs such as the VIP program and our work with teachers and folklorists in the schools has demonstrated that there are many groups of people throughout the state interested in celebrating and sharing distinct regional traditions.

In response to this growing interest, the Kentucky Folklife Program and the Program in Folk Studies at Western Kentucky University are working together to plan a folklife conference on November 14th - 15th 2003. This conference, to be held in Bowling Green, will include a number of workshops, presentations, panels and discussions centering on topics such as:

- _ Bringing folklife into the schools
- _ Making heritage festivals reflect local traditional culture
- _ Presenting folk artists in communities
- _ Documenting regional folklife using local community scholars

An additional purpose of this conference will be to explore how the formation of a state folklife association might benefit all these different groups by offering opportunities to share knowledge and resources and develop projects about local cultural resources.

Through this conference, KFP and the Folk Studies Program at WKU hope to bring together a wide range of individuals from around the state and region interested in all aspects of folklife. For more information about how you can participate in this groundbreaking folklife event please contact the Folk Studies Program at WKU or the Kentucky Folklife Program. Contact information for KFP staff is listed below.

Update: Kentucky Folklife Festival 2003 Returns September 25th-27th

A one-year hiatus from festival production has allowed us to take a full look at all aspects of the Kentucky Folklife Festival. Beginning last winter the KFP organized a series of advisory committees to address various key issues surrounding our program's largest educational event. This was followed by a recent visit to our office by two folklife festival consultants who shared their vast experience and knowledge with KFP staff and community advisory teams. In November folklorists Mike Luster (Louisiana Folklife Festival) and Marsha MacDowell (Great Lakes Folklife Festival, Michigan) helped us assess our work over the past five years and plan for the future. It was their general consensus that our efforts to this point have been a great success. As we plan the 2003 Kentucky Folklife Festival we will continue the elements that have made the festival so successful, such as its home in the capitol city in Frankfort and our emphasis on educating Kentuckians, young and old, about folklife in everyday life. We will also offer exciting changes,

such as shifting the site to include more of downtown Frankfort and increasing our efforts to market the festival in all corners of the state.

Everyone is invited to attend September 25-27, 2003!

Become a Festival Insider!!

One way we are expanding our festival promotional outreach is by way of our Friends of the Festival e-newsletter. If you would like to get the inside story on changes to the festival and artists scheduled to perform at the September event, just join our on-line mailing list. Every few weeks folklorist Mark Brown will keep folklife enthusiasts "in the know" as to where we are headed with this fall's production. Be the first to find out about our "Chance to Dance" Friday when Latino and



During the spring legislative session the Kentucky Folklife Program's exhibit pertaining to elements of regional folklife greeted visitors to the halls of the capitol.

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Appalachian dancers instruct and entertain festival goers. Contact KFP's Mark Brown for more detail on joining this list.

Community Scholars Program Grows - Rural to Urban

The Community Scholars program put into place over two years ago has begun to take on greater local and statewide prominence. Since its beginning in Jackson County the initial pilot program has grown to include a further NEA grant which is assisting these



Master artist Cleve Childress shares basketmaking knowledge with his grandson Jeffrey Carroll near Cub Run, Kentucky. Childress and Carroll are currently participating in the KFP's Folk and Traditional Arts Apprenticeship granting program.

local scholars to begin to construct a "hands-on" toolkit and teacher training manual for the purpose of sharing regional cultural documentation processes with others. Recently the Covington Community Center in Northern Kentucky has embraced this idea to implement a similar program in a defined section of

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their downtown neighborhood. Based on the growing success of this program the Kentucky Arts Council is looking at various options to assist in formalizing this training to increase its access to communities further out in the state. Future issues of the PPN will cover the work being done by Community Scholars throughout the summer and fall 2003.

Stop the Real Beverly Hillbillies – An Update

Perhaps you have heard about CBS' plans to take a real family from rural America and put them on display in a Beverly Hills mansion as part of a new "reality-based" program. The producers of the so-called "Real Beverly Hillbillies" are looking for a low-income, multigenerational family from a rural area to be the real-life cast. Recently the Center for Rural Strategies, based in Whitesburg Kentucky, initiated a public campaign to oppose the creation of such a program based on damaging stereotypes of rural residents. Many dedicated individuals and organizations continue to lend their voices to this cause. Current word from CBS is that this project has been at least temporarily tabled and the work of the Center for Rural Strategies goes on. If you would like to help stop CBS by lending your voice to the campaign against this inappropriate stereotyping of Appalachian communities visit the Center's website at: <http://www.ruralstrategies.org/>.

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MASSACHUSETTS

Folk Arts & Heritage Program Massachusetts Cultural Council

Maggie Holtzberg

Grants to Individual Artists: To recap: 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. 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. The Traditional Arts Apprenticeship panel met in March 2003; grant awards will be made public in early June. Last year's apprenticeships have all been documented with tape-recorded interviews and photographs. The work of one apprenticeship in Armenian *Marash* embroidery is on display at the statehouse in Representative Jay Kaufman's office through early May.

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.

Four folklore fieldworkers (Millie Rahn, Janice Fleuriel, Jessica Payne and Kate Kruckemeyer) have begun fieldwork in the three partnership communities of Spring-



Anahid Kazazian, Armenian Marash embroidery. Photo by Maggie Holtzberg.

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

Radio: WUMB-FM Radio is excited about collaborating with us to develop a new radio segment that highlights traditional and community-based arts across the state. Segments could eventually go statewide, through a network of 23 radio stations that work closely with WUMB. One possibility under serious consideration is fitting Maggie into a once a month slot on the program *Commonwealth*

Visibility: We are delighted that the American Folklife Center has invited us to showcase Massachusetts's folk artist Joe Derrane and the MCC's Folk Arts and Heritage Program this April. Maggie travels to Washington, DC to present this legendary Irish accordionist in a performance on the Neptune Plaza at the Library of Congress on 23 April. The concert is part of the "Homegrown: The Music of America" series, presented by the American Folklife Center at the Library. Maggie will introduce Joe and do a short post-concert interview with him for the Archive of Folk Culture.

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MICHIGAN

Michigan Traditional Arts Program

LuAnne G. Kozma and Rebecca Clark,
East Lansing

BUDGET WOES

Like many other states, Michigan is facing a massive state budget crisis. This month, the governor proposed a 50% reduction in our state arts agency. Obviously the impact is huge and we are not yet sure how the proposed changes, if passed by the legislature, will fall on us. An arts advocacy organization in the state organized Arts Advocacy Day, a state senate subcommittee took testimony, and

arts organization staff recruited legislators to join the Legislative Arts Caucus, a bi-cameral, bi-partisan group. On top of this grim news, the state budget also included deep cuts to higher education (a total of 10%). Being based in a university museum, this too will affect our capacity to do the level of programming we have built over the past ten years. In this challenging time, we will examine what it is we do best. Good luck to all our colleagues facing similar, daunting challenges!

GREAT LAKES FOLK FESTIVAL

See our latest plans for 2003's Great Lakes Folk Festival at the website:
www.greatlakesfolkfest.net

The dates are August 8, 9, and 10th. Hope to see many of you there.

MSU MUSEUM QUILT COLLECTIONS EXHIBITED IN JAPAN

"American Quilts from the Michigan State University Museum," opened Jan. 28, 2003, in Tokyo, Japan, marking the first time major MSU Museum collections were exhibited overseas. The exhibit drew 53,000 visitors during its first 10 days in Tokyo, and it will travel throughout Japan through 2003.

The exhibition draws from 60 quilts in the MSU Museum's Great Lakes Quilt Center, which houses a collection of more than 500 historic and contemporary quilts. "American Quilts from the Michigan State University Museum" is funded by Kokusai Art of Tokyo, one of Japan's leading developers of exhibitions. The MSU Museum joins a select set of institutions whose noted American quilt collections have been showcased in Japan by Kokusai, including the Maryland Historical Society and the University of Kansas Sheldon Art Museum. In each case, Kokusai publishes an accompanying exhibition catalogue in Japanese and English; and

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the MSU Museum catalogue is now in translation.

“The Michigan State University Museum has had a long-standing commitment to preserve and present the history of traditional arts in general and quilt history in particular,” notes Marsha MacDowell, curator of folk arts at the MSU Museum and the exhibit’s organizer. “The Michigan Quilt Project, begun at the museum in 1984, not only spearheaded the documentation of the state’s quilting history, but also stimulated interest in strengthening the museum’s quilt collection, upgrading its care, and expanding its use.”

The exhibition reflects the MSU Museum’s commitment to international outreach, adds MacDowell, who is also a professor of art and art history in the College of Arts and Letters. “This exhibition is a wonderful opportunity to make our extraordinary collections more accessible to users throughout the world and to use the collections to foster transnational understanding and appreciation of distinct cultural histories and expressions,” she says.

From Tokyo, “American Quilts from the Michigan State University Museum” will travel to Osaka, Niigata and Kyoto through December. Special receptions for MSU alumni in Japan are being planned throughout the exhibition schedule.

The MSU Museum’s Great Lakes Quilt Center has evolved from the museum’s strong interest in quilts. In 2001 the museum and the Great Lakes Quilt Center became formally affiliated with the Alliance for American Quilts as a Regional Center for the Quilt. The Alliance is a national organization established “to further the recognition of quilts; to preserve the history of quilts and

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quiltmakers; and to establish the Center for the Quilt, a place that actively communicates with people about quilts and quilting.”

‘QUILTS OLD AND NEW’ EXHIBIT

A new exhibit at the Michigan State University Museum explores the process of reproductions and reinterpretations of original quilts in “Quilts Old and New: Reproductions from the Great Lakes Quilt Center,” opened Jan. 12 in the museum’s Main Gallery.

The exhibit showcases 12 new quilts that were inspired by quilts in the MSU Museum’s Great Lakes Quilt Center collection, and the reproduction quilts will be shown next to the originals.

“Historically, quilters have relied on older quilts as reference sources for designs, techniques, fabrics, and styles,” explains Mary Worrall, cultural collections assistant at the MSU Museum. “Reproductions raise both solutions and challenges for documenting and interpreting history.”

Today, textile manufacturers frequently produce textiles that are based from older (and usually out-of-print) fabrics, and pattern manufacturers write step-by-step instructions that make it easier for artists to reproduce older quilts, explains Worrall. The new quilts on display were designed and patterned by Worrall and Beth Donaldson, quilt collections assistant.

Because textiles are easily damaged by long exposure to light or by handling, museums can only put their quilts on exhibit for short periods of time; and by creating and displaying reproductions, they can share the collections with a wider audience, she adds.

The MSU Museum has found other creative ways to share quilt designs with an active

audience of quilt-makers, numbering more than 20 million. Patterns and instructions for the quilts on exhibit are contained in "Great Lakes Great Quilts: Quilts from the MSU Museum Collections," published in 2001. Meanwhile, the MSU Museum worked with fabric retailer RJR Fashion Fabrics of Torrance, Calif., to develop two fabric lines that reproduce textiles in the museum's collections. Royalties from the fabric sales help support care and maintenance of the original collections.



"The Michigan 4-H History Project" exhibition told the story of former 4-Her Jane Werner, who learned how to sew through 4-H. She saved all of her 4-H clothing projects, awards, and patterns and donated them to the MSU Museum's Michigan 4-H History Collection. Photo by LuAnne Kozma.

"Quilts Old and New: Reproductions from the Great Lakes Quilt Center" runs through Aug. 17. For more information about the exhibit and related educational programs, contact the museum's Quilt Line at 517-432-3800 or e-mail quilts@museum.msu.edu. The exhibit is supported through a grant from the Michigan Council for Arts and Cultural Affairs.

MICHIGAN HERITAGE AWARDS

The MSU Museum announces the Michigan Heritage Awards (MHA) for 2003 - honoring individuals who continue their family and community traditions with excellence and

authenticity.

"The Michigan Heritage Awards are presented each year to honor master practitioners of Michigan who continue the folk traditions of their families and communities through practice and teaching," explains Yvonne Lockwood, curator of folklife at the MSU Museum and coordinator of the Michigan Heritage Awards program.

Awards are also presented to outstanding community leaders who support and advocate for the maintenance and documentation of traditional arts.

Since 1985, the MSU Museum's Michigan Traditional Arts Program has recognized the achievements of Michigan artists in one of three MHA categories: performance, material culture and community leadership. This year's Michigan Heritage Award recipients are:

- ❖ Richard M. Dorson (posthumous), scholar and former Michigan State University faculty member, for researching and documenting Michigan folklore traditions. His research was conducted early in the field of folklore, leaving a legacy for this and future generations.
- ❖ Laina Maria Lampi of Clawson, for handwoven rag rugs.
- ❖ Ronald Paquin of Sault Ste. Marie, for Native American birch bark canoes.

In August, recipients of the 2003 Michigan Heritage Awards will be recognized at a ceremony at the Great Lakes Folk Festival in East Lansing. The Michigan Council for Arts and Cultural Affairs provides support for the MHA program. For more information, contact Yvonne Lockwood, (517) 355-

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2370 or visit <http://www.museum.msu.edu>.
Previous awards have recognized artists in
diverse areas of quilting, bones (and spoons)
playing, fiddling, cedar fan carving and
Native American dance traditions.

MICHIGAN TRADITIONAL ARTS AP- PRENTICESHIP PROGRAM RECIPIENTS

The Apprenticeship program supports
traditional folk arts practiced in Michigan
that are learned informally from one another
in small groups and families. This year's
apprentices will study art forms ranging
from birch bark cutouts, music decoy carv-
ing, leatherworking and mehendi (henna) art
application. Over the next year, a master
works with an apprentice artist in the same
community on traditional arts development.
For this partnership the master artist receives
a \$2,000 stipend.

The Michigan Traditional Arts Appren-
ticeship Program's master artists and appren-
ticeship recipients for 2003 are:

- ❖ Master artist Anna Hubbard of Sault Ste. Marie, and apprentice Edythe C. Nichols of Sault Ste. Marie, for Ojibway birch bark cutouts
- ❖ Master artist Wilho Kilpela of Marquette, and apprentice Tanya Stanaway of Ishpeming, for Finnish-style accordion playing
- ❖ Master artist Reverend Czeslaw Krysa of Orchard Lake, and apprentice Susan L. Tipton of Wyandotte for pisanki (Polish egg decorating)
- ❖ Master artist Edward Lauluma of Chassell, and apprentice Kelly Suvanto of Chassell for Finnish-American fiddle playing and American square dance music
- ❖ Master artist Cynthia McCormick of Grand Ledge, and apprentice Julie Sullivan of Eaton Rapids, for rag rug weaving

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- ❖ Master artist William McDonald of Delton, and apprentice Dwane Rutan Ong II of Southgate, for decoy carving
- ❖ Master artist Ronald J. Paquin of Sault Ste. Marie, and apprentice Cecil Pavlat, Sr. of Sault Ste. Marie, for Native American birch bark canoe making and fishing implements
- ❖ Master artist John Perona of Calumet, and apprentice Randy Seppala of Watton, for spoon playing
- ❖ Master artist Ashoka Rao of Swartz Creek, and apprentice Neeta Erinjeri of Flint for Kathak (North Indian classical style) dance
- ❖ Master artist James Rice of Hudson, and apprentice Danielle Cole of Hudson, for saddle making and leatherworking
- ❖ Master artist Anshu Varma of Okemos, and apprentice Moushumi Mokherjee of East Lansing, for mehendi (traditional Indian henna applications)

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NEBRASKA

Gwen Meister Plains Cultural Resources Lincoln Nebraska

By the time you are reading this, I hope that I will have been able to announce the founding of a new, non-profit state folklife organization in Nebraska. Whether those plans come to

fruition this year or later, however, depends on several factors that remain to be determined. More on that topic will be in the next Public Programs Newsletter.

I can report that I served on the planning committee for the Prairie Visions Teacher Training Institute. This year the Institute focused on Folk Arts in the Classroom and we were lucky enough to have Paddy Bowman as the chief instructor. The Prairie Visions Institute was advertised on the CARTS Website this year and took place simultaneously in Omaha and Kearney, Nebraska on June 8-11.

I have been consulting with the Southeast Nebraska Development District on a cultural tourism/marketing project where I worked with community volunteers who interviewed persons who had been or are still involved in fruit production in the far southeastern corner of Nebraska, along the Missouri River. The area used to be one of the largest fruit producing and shipping regions in the country prior to 1940, when a disastrous freeze destroyed almost all of the fruit trees. Now some newer operations are joining the few growers who were left.

Originally called the Missouri River Bluffs Fruit Culture Folklife Project, the project was re-named "These Fruitful Hills" from one of the descriptions that kept cropping up in the interviews. In April the original project officially closed with a public presentation at the new winery in Brownville Nebraska. A crowd of about 80 people (half the size of the town) watched and listened to excerpts from the interviews, drew the locations of former orchards and vineyards on large-scale area maps, and ate homemade fruit desserts made by project volunteers. We collected some really great recipes too! The project was made possible in part by a grant from the

Fund for Folk Culture's Partnerships in Local Culture Program, underwritten by the Ford Foundation. Additional support came from the Whiskey Run Creek Winery and Vineyards of Brownville. The Development District staff and I are now working with the local University Extension staff and local volunteers in the area to do similar interviews in additional communities and to put together a driving tour of southeast Nebraska based on the orchards, vineyards and history of the area.

I am also continuing to be active in the seven-state consortium of folklorists who have been documenting folklife along the Missouri River. Although the original NEA-funded project has been completed, this fall we plan to submit a grant proposal to another funding source to support additional fieldwork and develop materials for use in schools.

NEW YORK

New York Folklore Society

Ellen McHale, Executive Director
Dale Johnson, Director of Services

The New York Folklore Society has been working on a series of folklife radio documentaries from around the state that are the products of collaborations between folklife professionals and radio professionals. This has enabled the involvement of many of the folklorists and ethnomusicologists to team with producers in public radio from all over the state. This series of eleven documentaries has been completed and are mastered to CD.

The first part of the distribution strategy for the documentaries focuses on public radio

airplay around the state and elsewhere. The second is for distribution to schools, which includes a curriculum guide created by Kathy Condon with NYFS staff targeted to meeting the ELA learning standards for New York State. The guide will have contextual background including relevant history, contemporary analogies, learning activities, examples of traditional topics for study, resource pages, and lesson plans. The documentaries are further illustrated with photographs and easy to copy handouts and overhead displays. Intended to take its place alongside our technical manuals, materials are situated in binder form so research can be added or subtracted when necessary to keep it current. The curriculum is being modeled in several school districts for teacher revisions and then made available through the New York State BOCES in finished form later this year.

Another audio project has been completed. With the help of technician Jameson Bruhn, we have transferred to digital and reel-to-reel 156 cassette recordings collected by the North American Fiddler's Hall of Fame. These historic recordings of old-time fiddlers will be accessible at their museum and performance park in Osceola, NY, while being preserved for future generations. Our digital workstation and Studer recorder are available to collectors who wish to make preservation copies of their fieldwork, as we continue to make archival copies and find repositories for endangered folklife collections.

Continuing our series of free forums on topics of interest to the field and our members, we have two meetings in 2003 with others to be announced. The Folklore Society partnered with the Folklife Center at the Crandall Public Library in Glens Falls, New York, on Wednesday, April 9, to

present ways of using recorded narrative collections *beyond* archiving and access. This forum was entitled, *What to Do with Those Oral Histories*. Greg Sharrow of the Vermont Folklife Center presented VFC's remarkable uses for oral history in creating a series of children's books, radio programming, exhibitions, publications, and other products. This was in conjunction with the Crandall Library's exhibition, *Family Stories, Family Sagas*, an innovative audio-visual installation showcasing the histories of six New England families who share a powerful tradition of storytelling.

The second forum planned is on vernacular architecture and is entitled, *Built to Use, Not to Last: Temporary Structures and the Use of Space in Community Life*. The forum will examine the research by folklorists of temporary structures such as ice shanties, smoke houses, farm stands, sugar shacks, Adirondack camps, lean-to shelters, river houses, corn cribs, and many others. The emphasis will be on the use of space. For this forum we have partnered with the Mabee Farm in Rotterdam Junction, New York, on the Mohawk River. We will meet in the reconstructed Dutch barn of the oldest Dutch farm in the Mohawk Valley. We encourage colleagues from outside as well as within New York State to contribute to the long-standing services to the field provided by the New York Folklore Society. Forums are free but we ask for registration.

Located in our storefront on historic Jay Street in Schenectady, *The Gallery of New York Traditions* is a consignment gallery for traditional artists, and will once again feature demonstrations in 2003 incorporating a diverse range of traditional art forms. Artists are enlisted from all over New York State and NYFS staff provides interpretation to the public.

AFS Public Programs Bulletin

The annual conference and meeting of the New York Folklore Society will take place on October 24-26, 2003 at Sackets Harbor, New York, on the eastern shore of Lake Ontario. We are pleased to be partnering with Traditional Arts of Upstate New York for this conference focusing on "cultural landmarking." As usual, the conference will include tours of the region, music and dance, and regional foodways. We welcome anyone and everyone. Please call the New York Folklore Society or visit its website for further information.

New York Folklore Society

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OREGON

Oregon Folklife Program

Nancy Nusz, Trilce Navarrete Hernandez,
Gabriella Ricciardi, Carol Spellman,
Anne Rogers

Latino Arts and Culture in Rural Libraries was a one-year, grant project that ended February 28, 2003 and was supported by the Institute of Museum and Library Services through the Library Services and Technology Act, and administered by the Oregon State Library. It served nine rural libraries through bilingual arts and culture programming, outreach and network building between local libraries and their Spanish speaking communities, and Spanish language offerings and participation through programming, computer workshops and Spanish language printed materials.

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Las Artes Tradicionales en La Comunidad is a multi-year, statewide Latino project.

Culminating the project's first two years, the Folklife Program opened a traveling exhibit "Our Ways: History and Culture of Mexicans in Oregon" in September 2002. To date this has visited six sites, four in rural areas, and it is scheduled for six more sites through August when it will move to the Oregon Historical Society for the grand opening of its new entry. The exhibit is bilingual and consists of two, ten-foot panels (four sides) with a metal truss system that frames one of the sides and holds ten handcrafted art pieces from Oregon Mexican artists. Funding for the exhibit and ATC comes from the National Endowment for the Arts, the Oregon Arts Commission, the Regional Arts & Culture Council, and PGE Foundation.

The Traditional Arts Apprenticeship Program is up and running again after a year's hiatus thanks to the National Endowment for the Arts, the Oregon Arts Commission and the Regional Arts & Culture Council. Typically, the program funded 10 master artists, however, this year with decreased funding four masters have been selected to work together for eight months. Native American Chet Clark will teach drum making and powwow songs to Chris Garcia in Salem. Michael Izuchuku of Portland's Nigerian community will teach Igbo masquerade traditions to Anthony Abah and Lauren Marie Cave. Yelizaveta Khudaya will teach Ukrainian weaving to Svetlana Rusnak, both of Portland. Bertrand Ramos of Woodburn will apprentice his nephew Antonio in woodworking traditions of their indigenous Purepecha culture from Mexico.

The Neighborhood Arts, Schools Uniting Neighborhoods and Arts in Library Programs are ongoing. Through these the Oregon Folklife Program routinely sends

traditional artists to community organizations and neighborhood settings to perform and present workshops and other arts activities. Thousands of audience members enjoy these activities every year. Funding for NAP and SUN is from Multnomah County and the National Endowment for the Arts through the Regional Arts & Culture Council.

Portraits of Oregon: Youth Exploring Culture and Community is a partnership project of the Oregon Folklife Program and the Oregon State Extension Services 4-H Program. Portraits of Oregon was designed to teach 4-H youth about documenting their communities' traditional artists and culture and 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, weaving, and spinning in Jefferson County, agricultural and Native American traditions and customs in Coos County, and pioneering, equine traditions 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 in the summer of 2003. This project is funded by the National Endowment for the Arts, the Oregon Arts Commission and 4-H.

The Cultural Arts Resource Directory will soon be an online teacher resource developed by the Oregon Folklife Program in partnership with Oregon Alliance for Arts Education (OAAE). The purpose of the annotated directory is to provide educators with resources for teaching culture through the arts primarily located in the state of Oregon. The directory includes: Regional Arts Providers, Cultural Arts Community Groups, Folk Artists Rosters, Student Cultural Arts Groups at Universities, Teaching Units and Teacher Resources, Model Cultural Arts Programs in Oregon Schools, Oregon Folklife Program Teaching Resources and Units from National and Statewide Museums and Historical Societies. This directory is scheduled to be online in May 2003 at www.ohs.org.

Folklife Education Programs of the Oregon Folklife Program are part of the Oregon Arts Commission's Regional Arts Education Network <http://art.econ.state.or.us/ae/aie.htm> funded by the State of Oregon and the National Endowment for the Arts. The program includes a folk artists roster of 38 traditional artists who work in the schools in performance, multicultural workshops and residencies. In addition, OFP's outreach includes five educational kits, which include tabletop displays, maps, books, overheads, articles, videos, cassettes, and teacher and student guides. Cultures include: *Chinese Traditions of Oregon*, *Lao Traditions of Oregon*, *Mexican American Traditional Arts and Culture*, *Maritime Folklife of Lincoln County*, and *Traditional Arts of the Oregon Country*.

AFS Public Programs Bulletin
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UTAH

Utah Arts Council Folk Arts Program

Carol Edison, Craig Miller,
George Schoemaker

2003 Folk Arts Apprenticeship Projects

The Folk Arts Advisory Panel met on Friday, Feb. 28, 2003 to review 18 applications requesting \$25,762 for the 2003-2004 Folk Arts Apprenticeship Project grants. The following eight projects were selected to receive Utah Arts Council funding and will begin after April 1st.

Projects were selected on the basis of:

How traditional the art form is. Has it been passed down through a traditional community from person to person? Does the work represent the heritage of a group (ethnic, regional, occupational or family)? Quality of the work of both the master and apprentice. Has the master developed skills over a lifetime of experience? Do others who practice the art form value the work of the master artist? Has the student reached a mid-level of competence in the art form? Beginners are rarely funded. Master and apprentice must come from the same cultural group. Traditional arts are based on cultural heritage and traditional values. We fund projects that continue that lineage of heritage within the specific group. Cross-cultural projects will not be funded. Dedication of the apprentice. Most students have achieved a moderate level of skill in the art form, showing an interest and involvement in the preservation of the art and the com-

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munity it represents. The likelihood for success of the project. The panel reviews the plan of study and evaluates it on the feasibility of the project and the number of hours required to accomplish the proposed plan. Applications with clearly defined objectives and appropriate budgets are the strongest. Total amount recommended for the Folk Arts Apprenticeship Project grants: \$11,008.

1. Robert Ray (Parowan) and Roy Matthews (Parowan) applied to receive funds to teach/learn saddle making. During the instruction, Roy Matthews will learn pattern layout, hand tool use, stirrup covering, saddle making/rigging, leather quality and hide use.
2. Dennis C. Manning (Roosevelt) and Jacob Manning (Roosevelt) applied to receive funds to teach/learn traditional blacksmithing. During the instruction, Jacob Manning will learn blacksmithing skills like bending, drawing, upsetting, cutting/punching, brazing/welding, and heat treatment of tools.
3. Mike Mescal (Crownpoint, NM) and Lucille Mescale Hunt (Blanding) applied to receive funds to teach/learn Navajo Storytelling. During the instruction, Lucille Mescale Hunt will continue her training by learning traditional Navajo legends, stories, and songs.
4. Deanna PenningJack (Fort Duchesne) and Mariah Cuch-Zufelt (Fort Duchesne) applied to receive funds to teach/learn Ute Cradleboard Making. During the instruction, Mariah Cuch-Zufelt will learn collecting and shaping willows, beading, sewing of cradleboard.
5. Barbara Campbell (Providence) and Toni Taylor (Logan) applied to receive funds to teach/learn traditional quilting. During the instruction, Toni Taylor will learn design, layout, and aspects of quilt construction.
6. Miiko Toelken and Chiyoe Kubota

(Logan) and Kazuko Toelken (Logan) applied to receive funds to teach/learn Japanese foodways. During the instruction, Kazuko Toelken will learn different forms of shushi, ozoni, sekihan, Kubota, and sunomo.

7. Colen Sweeten Jr. (Springville) and Colen Sweeten III (Springville), applied to receive funds to teach/learn traditional whittling. During the instruction, Colen Sweeten III will learn how to whittle wood chains, and other woodcarvings.

8. Carole Barlow (Hildale) and Janice Barlow (Hildale) applied to receive funds to teach/learn Old-time Utah dance music. During the instruction, Janice Barlow will learn to coordinate two pianos with violins, learn chording rhythms, waltzes, and schottisches.



Navajo woodcarvings by Marvin Jim and Grace Begaye inspired by legends that tell of a time when animals walked on two legs; Photo by Brent Herridge & Associates.

Utah Traditions 2003 Calendar

We produced the second in our series of Utah Traditions Calendars. Entitled "Utah Traditions 2003: Discovering the Artistry of Utah Folk Arts," this edition of 2000 copies features the State Folk Arts Collection that is exhibited in our museum. Its production was funded by a \$5000 grant from the Utah Office of Museum Services.

The calendar contains six-dozen photographs of art and artists and twelve brief essays on the elements and principles of art found in folk art including composition, design, color, the use of abstract or pictorial elements and symbolism. With this year's calendar we targeted arts educators. We distributed it free to artists, teachers, libraries, and legislators, and sold it to the general public.

Here's a summary of the calendar contents:

- ❖ More than six-dozen photographs of art from the State Folk Arts Collection featuring basketry, buckskin & beadwork, carving, rugs, furniture, whittling, rawhide & leather, metalwork, horsehair, paper arts, textiles and painted objects
- ❖ Twelve essays on the elements and principles of art found in folk art including composition, design, color, the use of abstract or pictorial elements and symbolism
- ❖ Dates of local ethnic and community celebrations
- ❖ Information about folk artists and their cultural communities statewide
- ❖ Information about free exhibits at the Chase Home Museum of Utah Folk Arts
- ❖ Information about the Folk Arts Program of the Utah Arts Council
- ❖ Full size (17 X 11 inch) hanging format for office or home

Archival Collection

In 2002 the Folk Arts Program began an extensive project to describe our archival collections, to preserve materials and make them accessible. Sound technician Cyrus Gardner was hired on contract to make digital preservation copies and service masters of the original audio recordings that exist on cassette and reel-to-reel tape.

As a participant in the Western States Folklorists Archival Task Force we have been working to systematically identify and describe our own archival collections and to quantify the collection components. As our first step in this process we have identified and summarized 55 separate collections that represent our body of work to date.

The Utah Folk Arts Archives contain documentation of the Program's activities in the form of color slide transparencies and black and white photography, audio, video and film recordings. There are also extensive program files, field notes, computerized searchable databases, a website, and a reference library with books, periodicals, artist files and topical files. New items are continually being accessioned that document new projects and ongoing programs. Archival materials are organized in three categories that reflect how the program collects its materials.

The first category consists of materials that are collected as part of specific projects of the Folk Arts Program that have a completion date. These materials were generated through the production of one-time surveys, exhibits, or finite projects that resulted in products including booklets and recordings.

The second category includes materials that are collected as part of ongoing Folk Art Program projects. This includes documentation of annual projects produced by the

Program, including festivals, concerts and grants programs. This category includes some folklife materials produced by other folklife organizations that are examples of folk art or are interpretations by folklorists. This category also includes files on individual artists, topical files on communities and their traditions and a resource library with books and periodicals about Utah's cultural communities and folklore as an academic discipline.

The third category contains materials that are filed according to the genre of folk art discipline such as material culture, performance, craft, etc. The ongoing collection of these materials provides representations of folklife activity as it occurs within the state of Utah at any given time. Care is given to document traditions, tradition bearers/artists, and the community contexts wherein they work.

All materials contained in the Utah Folk Arts Archives belong to the citizens of the State of Utah and are accessible to the general public with limited use restrictions.

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