

AFS
PUBLIC PROGRAMS BULLETIN



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PUBLIC PROGRAMS SECTION OF THE AMERICAN FOLKLORE SOCIETY

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Western Kentucky University**

LETTER FROM THE EDITOR

Dear Friends and Colleagues:

Alas, all good things come to an end. After nine years editing this Bulletin (it's been at WKU for ten years), my time as editor is ending. This will be my last issue. I have enjoyed the experience of editing the Bulletin immensely. Without exception, my colleagues in public folklore have been helpful and supportive. Editing the Bulletin has allowed me a wide overview of the field. The dedication, creativity, depth of thought, and idealism of public folklorists never ceases to impress me. And you all write so well, I've hardly had to do any actual editing!

I am grateful to Western Kentucky University, and especially to the Department of Folk Studies and Anthropology, for supporting the Bulletin all those years, and providing graduate assistants. And I am grateful to the American Folklore Society and the AFS Public Programs Section for being supportive and easy to work with.

The AFS Public Programs Section is now advertising the position of Bulletin editor. Anyone interested in taking on this task is strongly encouraged to apply. Contact section conveners Christina Barr (cbarr@westernfolklife.org), and Mike Luster (luster@aol.com). Information on deadlines and logistics will be made available as soon as a new editor is appointed.

The public programs section now has its own listserv, to which all section members who have email should be automatically subscribed. The listserv email address is pubfolklore@lists.acs.ohio-state.edu. Along with Publore, this should provide a good venue for discussing the future of the Bulletin, along with other section issues.

The 2008 *Public Programs Bulletin* includes thirty-three program reports, a substantial overview of public folklore activities in the United States during 2007-2008. Last year's Bulletin had thirty-four reports. The Bulletin has retained more-or-less the same format since it came to Western Kentucky University in 1998 (although it "went electronic" in 2001). A change in the editor is a good time to reassess issue of formatting or media (should the Bulletin continue to be published in hard copy format?). Input from public programs section members would be appreciated at this time.

As always, the success of the *Bulletin* depends on the time and effort of folklorists and others who contribute to it. I would like to thank Matthew Ripley, Drucilla Belcher, Michael Ann Williams, Tim Lloyd, Christina Barr, Mike Luster, Jonathan Philpot, and all contributors for help with the *Bulletin*.

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The electronic version of this Bulletin is available at

<http://afsnet.org/sections/public/ppbulletin.cfm>.

Cover Photo: The River City Drumcorp does battle with K-State. Photo by Kevin Johnson

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CONVENERS' REPORT

AFS PUBLIC PROGRAMS SECTION CO-CONVENERS' REPORT

Christina Barr, Mike Luster, Section Co-conveners

AFS Public Programs Section Annual Meeting Report

Quebec City, Quebec, Canada
Friday, October 19, 2007, 7:30 - 9:00 pm
The AFS Public Programs Section met in Quebec City, Quebec, on Friday, October 19th, at the annual meeting of the American Folklore Society. Co-convenor Christina Barr welcomed everyone and noted that her fellow co-convenor Mike Luster was unable to attend, but that Andrea Graham had agreed to assist with the meeting. Carol Edison served as secretary to the meeting.

Awards

Jens Lund, Botkin Committee member, introduced Steve Zeitlin, the 2007 Botkin Award Recipient. Amy Mills, Chair of the Archie Green Committee, introduced this year's Archie Green Student Travel Award Recipients: Nelda Ault, Western Kentucky University; Jedediah Baker, Memorial University of Newfoundland; and Leah Lowthorp, University of Pennsylvania. Sue Eleuterio introduced the Independent Folklorists' Travel Award Recipient: Andrea Graham of Pocatello, Idaho.

Treasury Report

The Public Programs Section balance, as of 8/31/07, was \$20,848.00.

Public Programs Bulletin

Bulletin editor Tim Evans was unable to attend the meeting. Christina Barr encouraged all members to contribute materials and reports. Gwen Meister emphasized that Tim is open to a wide variety of articles and Sue Eleuterio encouraged people to send photos with short descriptions. The bulletin can be found on-line at

<http://afsnet.org/sections/public/ppbulletin.cfm>.

Committees: Reports and New Appointments

2007 Program Committee: Chair Alysia McClain, Ross Fuqua, Carol Spellman, and Steve Kidd.

2008 Program Committee: Chair Carol Spellman, Alysia McClain, and Jamie Younger, and Steve Kidd.

2007 Archie Green Student Travel

Award Committee: Chair Tamara Kubacki, Gregory Hansen, Betty Belanus, Amy Mills, Linda Lee, Sheila Bock, and Lynne Mc Neil.

2008 Archie Green Student Travel

Award Committee: Chair Amy Mills, Deb Bailey, Carol Spellman, and Jens Lund.

2007 Independent Folklorists' Travel

Award Committee (co-administered with the Independent Folklorists' Section): Sue Eleuterio, Carol Edison, Laura Marcus, and Jens Lund.

2008 Independent Folklorists' Travel

Award Committee (co-administered with the Independent Folklorists' Section): Sue Eleuterio, Karen Miller, Andrea Graham, Carol Edison, and Jens Lund.

2007 Botkin Prize Committee: Chair Tim Evans, Christina Barr, Jens Lund, and Elaine Thatcher.

2008 Botkin Prize Committee: Chair Elaine Thatcher, Sue Eleuterio, Kathleen Condon, Peter Bartis, and Tim Evans.

2007 Auction Committee: Chair Julie Throckmorton Meunier, Alysia McClain, Amy Mills, Sue Eleuterio, Meg Glaser, Debbie Fant, Tamara Kubacki, and Craig Miller.

2008 Auction Committee: Chair Julie Throckmorton Meunier, Alicia McClain, Amy Mills, Sue Eleuterio, Meg Glaser, Debbie Fant, Tamara Kubacki, and Craig Miller.

Reports from National Organizations:

Smithsonian Institution Center for Folklife and Cultural Heritage: Richard Kurin reported that the 2007 festival featured Southeast Asian countries, the state of Virginia, and Northern Ireland while in 2008 the focus will be Butan, music and food from Texas, and the 50th anniversary of the National Aeronautics and Space Administration. They continue to digitize collections and to make recordings available. Both Richard Kurin and Diana Parker have new titles. Richard Kennedy is the new acting director.

Fund for Folk Culture: Betsy Peterson announced that 26 artists received grants in their latest round of Artist Support Grants with another round coming up soon. PACT (Presenting America's Traditional Culture), comprised of folklore-related federal and regional non-profit agencies, is working together to provide archival information and training in digitization in the form of consultations/trainings by Andy Kolovos, as a service to the field. The Fund is also

working with the Ford Foundation on a "changing demographics" initiative that may result in more grant opportunities for group gatherings.

National Endowment for the Arts:

Barry Bergey announced that Rose Morgan's successor is Bill Mansfield and that Sherrill Sheely is now working on TAG funding requests, site visits, and Heritage nominations. He reported that next year is the 25th anniversary of the National Heritage Awards and that Garden Restaurants will again help sponsor the program. Grant opportunities remain constant although NEA would appreciate feedback about the possibility of timing changes for the Infrastructure/SAA Partnership grants.

American Folklife Center

David Taylor reported that AFC staff now numbers 24 (plus 29 people working on the Veteran's Oral History Project). Don Craig will retire with 30 years of service, and Nancy Groce has been hired to oversee the 75th Anniversary New Deal project being developed. They are involved with the World Intellectual Property Organization (WIPO), are working to develop best practices and model training programs to be used internationally. The AFC continues to digitize their collections and acquire significant amounts of new archival materials.

Old & New Business

Discussion included the creation and use of the new Public Programs Section listserv, the progress and completion of the Public Programs Documentation film project, and the need for the development of a marketing template for presentations on the value of public folklore. It was moved and approved that the Section

create an additional award to honor advocacy for public folklore and that the Botkin Award committee would resolve the scope, criteria, and administration of the new award. There was also discussion about exploring ideas to streamline and improve the annual Public Programs Section meeting and to evaluate the goals and purpose of the section. Richard March, Christina Barr, Betsy Peterson, Robert Baron, Steve Kidd, Bob Gates, Diana Parker, Maida Owens, Amy Mills, and Mike Luster volunteered to serve on a committee to work on the idea.

INDEPENDENT FOLKLORIST BUSINESS MEETING MINUTES

Andrea Graham

October 2, 2007 (via conference call)

The meeting was called to order at 1 p.m. Eastern Daylight Time by Senior Co-Convener Laura Marcus, assisted by Junior Co-Convener Sue Eleuterio.

In attendance were: Sue Eleuterio, Andrea Graham, Laura Marcus, Gwen Meister, Karen Miller, Millie Rahn, Pat Wells, and Kathy Williams.

Minutes from the 2006 meeting were approved.

The treasury stands at \$1,241.67 as of August; \$360 was received in dues this year, and the AFS took their administrative percentage.

Laura and Sue reported that the co-conveners of the Public Programs Section, Christina Barr and Mike Luster, had approached them about providing half the cost of the Independent Folklorists Travel

Award of \$500. Since the PPS membership had approved funding the full amount of the award, and our treasury is not large, Laura and Sue politely declined. We do not know whether the PPS will revisit this arrangement and raise the issue at their meeting. There were few applicants for the award this year, but all were in agreement that it was because few independents were planning to attend the meeting in Quebec anyway because of the expense. We will work to publicize the availability of the award and increase applications in future years.

Karen Miller volunteered to serve as incoming Junior Co-Convener with Sue for the coming year.

Laura reported that we have 36 paid members this year, and Andrea said there are 45 on the listserv. It would be good to have all members on the list, but Laura had little success when she attempted this over the past year. She has kept a separate e-mail list of members not on the listserv and sends all messages to them, but it was a lot of extra work. We will get an updated member list from AFS and an updated Yahoo listserv list so they can be compared.

We discussed various ways to raise the visibility of independents, including continuing to update our profiles on the AFS web site, making that page easier to find, letting people know of its existence, and printing the pages out and putting them in a binder on our table in the book room. We will not have a display this year because not enough submissions were received, but Laura will have a banner made, and members need to be encouraged to bring their own materials to display so we don't have an empty table. Raising our profile also fits in with recent

efforts by AFS to raise the profile of the field as a whole.

Another way to raise our profiles individually is through marketing materials such as brochures and web sites. It was agreed that this would be a good topic for a forum or workshop at the 2008 AFS meeting. Several of our members, including Pat Wells, Teri Brewer and Jo Radner, have experience and could lead a session. We can use section funds, NEA TAG funds, and the Indie Travel Award to help support these presenters.

A second suggestion for 2008 was to organize a poster session featuring work by independent folklorists. An advantage of this is that the posters could then be placed by the table in the book room for the remainder of the meeting. Another suggestion was to bring together independents and the people who hire them for a discussion of issues and needs on both sides. It looks like more state arts agencies may be contracting out their folk arts program work, which may mean more opportunities for independents and non-profit folklore organizations. A suggestion was also made to repeat every five years or so the forum we did several years ago on working as an independent; there are new people coming into the field or people moving into independent work who could benefit from these candid discussions about the realities of indie life. The issue of AFS providing some kind of health insurance plan should also be kept as an active agenda item for the board.

One topic of discussion suggested for our lunch meeting in Quebec was a continuation of our online "Indie Life" conversation about the perils and pleasures on independent work, such as working alone in a home office, spending lots of time on the road and in motel

rooms, keeping focused, handling finances, etc. Another subject for discussion would be what we want from and for the section. For our meeting in Louisville in 2008, suggestions were made for an off-site lunch, or a small field trip organized before or after the meeting.

There has been discussion over the last several years of developing some kind of handbook or web site on the realities of independent work, success stories, horror stories, practical tips, etc. Issues include the format, whether to make it public or only for indies, where to host it if it's a web site, whether to start a blog, etc. This is also a potential topic for the Quebec lunch meeting and for further discussion on the listserv.

Laura asked new members Kathy Williams and Karen Miller to introduce themselves and talk about any issues they had. Kathy is working on a PhD and is beginning to wonder whether it is necessary for what she wants to do. Other members replied that for most public folklore work it was not necessary, although in highly competitive federal-level jobs it is seen as more of a necessity. Often a folklorist will be the only staff member with a PhD in an arts agency, and it can be a detriment when working in small communities as well. Karen has recently moved to Maine, and would like to get a meeting of their regional group, Folklorists in New England (FINE) organized. Others agreed that these regional meetings are very beneficial and a great way to get to know others working nearby.

REGIONAL

THE CENTER FOR THE STUDY OF UPPER MIDWESTERN CULTURES

Ruth Olsen

The Center for the Study of Upper
Midwestern Cultures has had a busy year,
and garnered some attention for its
efforts.

We were pleased to be honored, along
with the South Georgia Folklife Project,
as recipients of the 2007 Brenda
McCallum Prize from the American
Folklore Society's Archives and Libraries
Section. Janet Gilmore and others
involved in CSUMC's archiving efforts
(most notably, Nicole Saylor and Karen
Baumann) won the prize for their survey
report on the region's wealth of public
folklore archival collections, and for their
creation of a repository of detailed online
collection guides that provide project
histories and virtually organize a scattered
yet rich documentary record.

*The Survey of Public Folklore Collections in the
Upper Midwest, 2005-2006* report, funded
by the National Historical Publications
and Records Commission, resulted from a
survey of key public folk arts and folklife
collections identified in Illinois, Iowa,
Minnesota, Missouri, Wisconsin and the
western Upper Peninsula of Michigan. A
revised online version of the report will
debut in 2008 on the CSUMC web site.

Eighteen collection guides comprise
"Public Folk Arts and Folklife Projects of
the Upper Midwest" in the UW Digital
Collections' *Archival Resources in Wisconsin:
Descriptive Finding Aids*
(<http://digioll.library.wisc.edu/w/wiarchives/csumc.html>). Developed with

funding from the National Endowment
for the Arts, these resources capture
project histories and convey a
comprehensive sense of the ethnographic
documentation created from public folk
arts projects conducted in the Upper
Midwest from the 1970s on.

The Wisconsin Teachers of Local Culture
was selected as one of the programs
featured in the Dana Foundation's 2007
publication *Transforming Arts Teaching: The
Role of Higher Education*. The Wisconsin
Teachers of Local Culture for a number
of years has been a co-project of CSUMC
and the Wisconsin Arts Board. We are
excited to add a third partner this year—
the Wisconsin Humanities Council. Based
on the success of our "Here at Home"
cultural tours for teachers in 2006 and
2007, the Wisconsin Humanities Council
decided to support this summer's cultural
tours as the first step in this new
partnership.

"Making It Home: a Wisconsin Cultural
Tour for Teachers" will take place in two
locations this year: the Ashland-
Chequamegon Bay area June 23-27, and in
Milwaukee August 4-8. This year's tours
focus on land and water issues. More
detail on the tours is available here:
<http://csumc.wisc.edu/WTLC/tour2008/index.htm>.

CSUMC's ongoing project "Wisconsin
Englishes" has been going great guns,
doing presentations around the state and
continuing to gather evidence of
Wisconsin's distinct vocabulary,
pronunciation, and grammar. CSUMC
director Joe Salmons and assistant
professor of Linguistics Tom Purnell,
along with cohorts (including Joan Hall
and Luanne von Schneidmesser of the

Dictionary of American Regional English) have been greeted enthusiastically across the state. A recent talk announcement asks, "Do you celebrate your *golden birthday* by having a *schlacht*, playing *sheepshead*, or going canoeing on the *flowage*? Do you eat *slippery jims*, *paczki*, *mettwurst*, *sandbakkeles*, *kringle*, or *czarnina*? Would you ever *borrow* someone ten dollars? Do you know that *bakery* isn't just a building? Does *sorry* rhyme with *glory*, not with *starry*? Do your children complain of others *budging* in line? *Anymore*, do you hear these kinds of things in normal conversation? If so, you're hearing Wisconsin English!" For more information, see <http://csumc.wisc.edu/Wep/index.htm>.

Finally, we have just learned that CSUMC associate director Ruth Olson has won the University of Wisconsin's Heideman Award for Excellence in Public Service and Outreach. Ruth was nominated by Jim Leary and Joe Salmons, with letters of support from her regular outreach partners, including folklorists at the Wisconsin Arts Board. Ruth is only the fourth arts and humanities staff member in eighteen years to have won this prestigious award. We're celebrating!

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MOUNTAIN WEST CENTER FOR REGIONAL STUDIES

Utah State University
 Elaine Thatcher

Being in an academic humanities center, I am often involved in disciplines other than folklore. One of the primary areas our center has undertaken is oral history, which makes use of many of my folklore skills. We have been cooperating with other campus entities, including the library, the departments of Environment and Society, English, and History, and the College of Natural Resources on a variety of oral history projects:

- Latino Voices. This was an oral history project led by folklorist Randy Williams, who works in Special Collections & Archives at the library. We trained several Spanish-speaking interviewers, and they went into the community and conducted a good number of oral histories of Latinos in the valley.
- Land Use Oral History Project. Here we are cooperating with Special Collections and the Department of Environment and Society to document the roles of people and their relationship to the land, particularly Logan Canyon. If this project is successful, we hope to find funding to expand it to the larger West. We again have trained several student interviewers and are now heading into the field to interview people who fall into four groups that we have identified: (1) Scholars and scientists who have done research on land use; (2) Public and private land managers (Forest Service rangers, BLM managers, ranchers, farmers, etc.);

- (3) Advocacy groups (Sierra Club, snowmobile users groups, etc.); and (4) land users (picnickers, hikers, backpackers, climbers, snowmobilers, etc.).
- Foreign Aid Oral History Project. This one is barely in its infancy. We are planning to interview professors who went overseas to help build agricultural and science programs in third world countries. A number of land grant universities were involved in this work in the 1950s and '60s. We will begin with Utah State University's involvement with Iran and Bolivia.

We also want to develop a Latino folklore survey for this region. Like other parts of the country, this area has had its Latino population explode, and we don't really know what skills and traditions people have brought with them. This will likely happen in the next couple of years.

Our biennial festival, the Mountain West Songfest & Symposium, is taking place June 26-28, 2008, with a theme of Songs of Faith and Healing. Check out our website, www.usu.edu/mountainwest for more information.

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STATES

ALABAMA**ALABAMA COUNCIL FOR THE ARTS***Anne Kimzey*

Joey Brackner saw the release of his book *Alabama Folk Pottery* published in 2006 by the University of Alabama Press. In addition, he worked with the Birmingham Museum of Art to curate a 72-piece Alabama pottery exhibition based on the book. The show began on September 30, 2006 with a “Southern Pottery Symposium” at the Birmingham Museum of Art. This symposium can be heard on our website at: http://www.arts.state.al.us/folklife/pottery_symposium.html. *Alabama Folk Pottery* traveled to the Gadsden Museum of Art (4/07), the Montgomery Museum of Fine Art (7/07), the Mobile Museum of Art (10/07) and the Jule Collins Smith Museum of Fine Art in Auburn, (3/08).

Steve Grauberger produces the Alabama State Council on the Arts (ASCA) weekly radio series “Alabama Arts” on the Southeastern Public Radio Network. He is assisted by ASCA staff members who conduct many of the interviews. Programs have included interviews with artist quilter Mozell Benson, *rangoli* artist Amita Bhakta, bluesman Willie King, Gee’s Bend quilter Lucy Mingo, broom maker George Jones, the Thomas Sisters gospel group, fiddler James Bryan and his daughter Rachel, Bill Ferris and many more. You can listen to past programs at: www.alabamaartsradio.com.

Steve continues his research on the 7-shape gospel singing tradition of Alabama. This work will result in a CD recording. In January of 2006 Steve served on the National Heritage Fellowships panel at the National Endowment for the Arts in Washington. He attended the annual Society for Ethnomusicology conference in Honolulu where he took part in a panel discussion and presented a short paper focusing on Applied Ethnomusicology in Alabama relating to his work with the Alabama Center for Traditional Culture. In April 2008 he will present a paper on stylistic differences between African American and traditionally white seven-shapenote, Southern Gospel convention singers at "Farther Along": A Conference on the Southern Gospel Convention-Singing Tradition which will be held at Middle Tennessee State University. Steve continues to digitize much of our older fieldwork photos and audio recordings.

Anne Kimzey edited a report on Hispanic cultures in Alabama. The Alabama Latin American Association (ALAS) served as a partner in the project. ALAS director Hernan Prado contributed the main essay, and Joey Brackner, Steve Grauberger, Anne Kimzey and Charles Kelley wrote on various topics including: musical traditions, dance, home altars, mural painting, Mayan languages, the Mexican Day of the Dead, and the *quinceañera* tradition of honoring a girl’s fifteenth birthday. The report also includes a directory of Hispanic organizations. The project was funded by an NEA grant. We hope the report will serve to introduce Latin-American cultural traditions to arts organizations and encourage them to

include this growing segment of Alabama's population in their programming. The report is available on our website:

http://arts.state.al.us/library/Latino_Report_2007.pdf

In her most recent project, Anne Kimzey produced an exhibit and book titled *Carry On: Celebrating Twenty Years of the Alabama Folk Arts Apprenticeship Program*. The show opened at ASCA's Alabama Artists Gallery in November 2007 and tours to Heritage Hall in Talladega (3/08), the Tennessee Valley Art Center in Tuscumbia (5/08), the Coleman Center in York (11/08) and the Cultural Arts Center in Gadsden (TBA). The show features 53 photos by Birmingham photographer Mark Gooch depicting Alabama's master traditional artists and their apprentices. The exhibit also includes crafts, such as: quilts, pottery, willow furniture, pine needle baskets, white oak baskets, rag rugs, musical instruments, fish traps, and more. A \$20,000 NEA infrastructure grant helped fund this effort. The book contains brief biographies of the more than 110 grantees in the history of the program as well as a CD produced by Steve Grauberger which provides a sample of recordings by musicians who have participated in the Apprenticeship Program. A PDF of the book is available on our website:

http://arts.state.al.us/library/CarryOn_20yrApprenticeshipProgram.pdf

Joey and Anne edited the 9th edition of *Tributaries*, the journal of the Alabama Folklife Association. The issue highlights the connection between Alabama cultural traditions and the natural environment and also includes several book and CD reviews. The next issue of *Tributaries* (Vol. 10) is due out in Spring of 2008 and will explore the language and dialects of Alabama. We are working with guest

editor Dr. Thomas Nunnally, linguist and associate professor of English at Auburn University.

The Center staff has been assisting editors for the New Encyclopedia of Southern Culture and the online Encyclopedia of Alabama in writing entries and suggesting various writers for other entries. The Encyclopedia of Alabama is scheduled to launch in 2008 with over 600 entries.

In 2007 we hosted two summer interns – Betty Ann Lloyd, a Huntsville native, from Western Kentucky University and Kateryna Pashkovska, a student from the Ukraine, at Utah State University on a Fulbright grant. They attended Camp Fasola, observed our grants process, did fieldwork, digitized old photos, and helped with our July shape-note singing. Betty Ann helped several traditional artists apply to the Fund for Folk Culture's artist support program.



Figure 1 National Heritage Fellowship recipient Mozell Benson and her daughter Sylvia Stephens and granddaughter Ashlee Harris (Sylvia's niece) at Mrs. Benson's Quilt studio in Waverly, Alabama. Photo by Marc Gooch.

Betty Ann, Joey, Anne and Steve traveled to Washington, D.C. to attend the 2007 Smithsonian Festival of American Folklife and to begin planning for Alabama's participation in 2010. While in D.C. the group visited and interviewed artist

William Christenberry, an Alabama native.

Deborah Boykin, former Mississippi folklorist and cultural specialist with the Philadelphia Choctaw Indians is now working on our staff. Deborah, who grew up in Prattville, AL, came to ASCA in November 2007 to work on the Smithsonian Festival and other folklife projects. Deborah is also our liaison with the Southern Arts Federation's *Southern Artistry* site. She is working with the SAF coordinator Hannah Leatherbury on the process of nominating additional Alabama traditional artists for inclusion on the site.

Jackie Ely continues to be the Center's liaison with the Alabama Folklife Association, our statewide partner in researching and presenting Alabama traditional arts. She has been working closely with AFA director Joyce Cauthen on the upcoming Community Scholars Institute to be held in Mobile, June 20-29, 2008.

Jerry McCain, a blues harmonica player from Gadsden, Alabama was selected to receive the 2007 Alabama Folk Heritage Award. He was honored at the Governor's Arts Awards ceremony in Montgomery.



Figure 2 Fiddler Gene Ivey of Ider, Alabama teaching Folk Arts Apprenticeship students Calista Bell and Joseph Coleman. Photo by: Marc Gooch.

The State Arts Council approved the following Folklife Project Grants for FY 2007:

Folklife Project Grants 2007 (Joey Brackner – Program Manager)
 Alabama A&M University - \$3,350
 Heritage Expo with Gee's Bend Quilters
 Alabama Blues Project - \$3,750 After-school Blues Camp
 Alabama Blues Project - \$3,000 Summer Blues Camp 2007
 Alabama Folklife Association - \$5,000
 Teachers' Guide for Bullfrog Jumped CD
 Alabama Folklife Association - \$3,375
 Stripling Brothers Film
 Artemis Media Project - \$3,375
 "Swingtime" Radio Program
 Big Wills Arts Council - \$1,000 DeKalb County Fiddlers' Convention
 Brundidge Historical Society - \$1,500
 Sheila Kay Adams storytelling
 Brundidge Historical Society - \$3,000
 Pike Piddlers Storytelling Festival
 Fort Toulouse Foundation - \$1,200
 Stomp Dancing at Frontier Days Festival
 Landmarks of DeKalb County - \$4,500
 WWII Oral History Project
 People's Historical Museum - \$1,565
 Chittlin' Strut Folklife and Foodways Event
 Poarch Band of Creek Indians - \$4,400
 Native American Artists at Pow-Wow
 Sacred Harp Musical Heritage - \$3,000
 Camp Fasola
 Society of Folk Arts and Culture - \$3,750
 Preserving "Ole Timey" Folk Music
 University of West Alabama - \$4,300
 Sucarnochee Folklife Festival
 The Council approved the following Folk Arts Apprenticeship Grants for FY 2007:
 Folk Arts Apprenticeship Grants 2007 (Anne Kimzey – Program Manager)
 Mozell Benson - \$2,500 Quilting
 Amita Bhakta - \$1,500 Rangoli
 George Conner - \$1,500 Blues Guitar
 H. Dennis George - \$2,500 Bluegrass Music

James "Winky" Hicks - \$2,500 Bluegrass
Banjo
William "Gene" Ivey - \$1,500 Old-time
Music
Marcus Johnson - \$2,500 Brass Band
Mary Ann Pettway - \$2,500 Quilting
Pamela Pettway - \$2,500 Quilting
Sudha Raghuram - \$1,500 Bharatanatyam
Dance
Odessa Rice - \$2,000 Pine Needle
Basketry
Enoch Sullivan - \$1,500 Bluegrass Music
Gary Waldrep - \$1,500 Bluegrass
Ruth Wyers - \$2,000 Christian Harmony
Singing

Alabama Center for Traditional Culture
Joey Brackner, Director

Alabama Center for Traditional Culture
Joey Brackner, Director
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ARKANSAS

ARKANSAS FOLKLIFE PROGRAM

Mike Luster

The Arkansas Folklife Program at Arkansas State University continues to serve the people of Arkansas through funding support from the National Endowment for the Arts.

The new statewide folklife program, a collaboration with the Arkansas Arts Council, began in 2005. Initial efforts focused on the Delta region of eastern Arkansas and on establishing a network of statewide individuals and organizations. The focus for the second year was on the Ozarks region and on the development of a statewide cultural resources database. Current efforts focus on partnerships, folklife in education, and program stabilization.

There is a long history of research and presentation of folklore in Arkansas. In creating the new position, the Arkansas Folklife Program continues to build on research completed on topics as diverse as old-time and bluegrass music, blues, local and personal narratives, foodways, and other folk arts.

The results of research on the state's traditions and tradition-bearers are presented to the public through educational programs, media projects, concerts, the Delta Blues Symposium, and other events coordinated by ASU and the Arkansas Arts Council.

Luster established an internet discussion list, ArkFolkNet (<http://groups.yahoo.com/group/ArkFolkNet/>) to enable those interested in Arkansas traditions to share information and a companion list and organization for the Coalition for Ozark Living Traditions (COLT). He has nominated three outstanding Arkansas traditional artists, for the National Heritage Fellowship: a Pine Bluff blues musician CeDell Davis, Mountain View potter, basketmaker, and ballad singer Sheryl Irvine, and Newport rockabilly legend Sonny Burgess. He has also in support of the nomination of knifemaker Jerry Fisk. Arkansas has not had one of its citizens honored with the award since 1985.

Luster has also worked to create new programming for the Delta Blues Symposium including a performance of Latino musicians from the Delta and a Blues-in-the-Schools program. The Blues-in-the-Schools program continues in conjunction with the annual Delta Blues Symposium and efforts are underway to expand to add jazz and bluegrass programs as well. The blues program is being coordinated by ASU Heritage Studies doctoral student Simon Hoskins. Luster is also working with the Arkansas Crafts Guild Education and Support Association to coordinate a crafts apprenticeship program.

Much of Luster's work involves traveling to inform others about ASU, including its Heritage Studies program, as well as the Arkansas Folklife Program and to work with organizations to expand their programs. He served as a presenter for the American Folk Festival. Following the presentation of rockabilly legends Sonny Burgess and the Pacers at the Smithsonian in 2007, Luster has been working to establish a designation of a portion of US 67 as the "Rockabilly Highway." He has

worked with the Arkansas Craft Guild Education and Support Association to strengthen crafts education in Arkansas, and with the office of State Parks to create a 4500 square foot permanent exhibit on Ozark History and Culture for the Ozark Folk Center at Mountain View. "I continue working to meet and speak with as many of my colleagues both in and out of state to learn what projects are working and to look for new ways to serve the people of Arkansas," Luster said.

Luster continues conducting a series of interviews with Arkansas musicians and other artists to both further that understanding and to enhance the archives at Arkansas State University.

To subscribe to "ArkFolkNet" send an email message to ArkFolkNet-subscribe@yahoogroups.com.

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CALIFORNIA

COUNCIL FOR THE INTERNATIONAL EXCHANGE OF SCHOLARS

Jo Farb Hernandez

The Council for the International Exchange of Scholars announced that folklorist and curator Jo Farb Hernandez has been awarded a Senior Scholar Research Award for 2008.

Hernandez will conduct fieldwork in Spain on “outsider” art environments: idiosyncratic, immobile constructions or decorative assemblages that are often monumental in scale or number of components. Art environment sites may be interior or exterior, and typically include elements of sculpture, architecture, bas-relief assemblage, and/or landscape architecture. They are generally intended to be viewed in their entirety rather than as a grouping of discrete works, and are typically created by single workers without academic training in art, engineering, or architecture. Many of the creators do not consider themselves to be artists but view their work as a “hobby.”

Hernandez’s research will build off of her earlier fieldwork in Spain that included the study of the monumental art environment site by Josep Pujiula i Vila. This research was documented in the book “Forms of Tradition in Contemporary Spain,” published by the University Press of Mississippi and awarded the American Folklore Society’s Chicago Folklore Prize; the results were also disseminated through public workshops with some of the artists, two exhibitions, and several public lectures and panels. Hernandez expects that the current project will ultimately result in a similar wealth of public programming.

Hernandez is Director of the Natalie and James Thompson Art Gallery in the School of Art and Design at San Jose State University as well as Director of the nonprofit organization SPACES (Saving and Preserving Arts and Cultural Environments), whose mission is to research, document, and advocate for art environments and other self-taught artistic activities.

Jo Farb Hernandez

*Director, Natalie and James Thompson Art
Gallery*

CONNECTICUT

CONNECTICUT CULTURAL HERITAGE ARTS PROGRAM/ INSTITUTE FOR COMMUNITY RESEARCH (ICR)

Lynne Williamson

March 2008 marks my fifteenth anniversary with this program at ICR. It has been so fulfilling to work with terrific artists, dynamic communities, and supportive colleagues in New England, New York, and across the country. Thank you to all who are reading this – I get so much inspiration from our field!

Current Projects:

The Southern New England Traditional Arts Apprenticeship

Program continues its very successful collaboration with the Folk Arts programs of the Rhode Island State Council on the Arts and the Massachusetts Cultural Council. We are ten years old now! A new development has emerged, with some new local funding – we will add a few Connecticut-based apprenticeships each year, as we have never had an in-state program.

In Year 10, these master artists are teaching their skills to apprentices (master artists in italics):

- * *Mai Yang* (MA)/*Mai Xiong* (CT) and *Nkaozer Yang* (CT) – Hmong embroidery
- * *Matti Hubta* (CT) and *Walter Grass* (RI)/*Bob Harmon* (CT) – Finnish *sauna* building
- * *Christopher Pereji* (MA)/*Nisha Purushotam* (RI) – Indian *tabla* playing

- * *Ranjani Saigal* (MA)/Kavitha Vijayasekar (CT) - *Bharata Natyam* dance
- * *Bashkim Brabo* (MA)/Albanian American Muslim Community dancers (CT) – Albanian dance
- * *Fatuma Ahmed* (CT)/Nurta Adan (CT) – Somali basket making
- * *Florence Betgevergiz* (CT)/Sharokin Betgevergiz (CT) – Assyrian embroidery and lace
- * *Fatima Vezgovic* (CT)/Amina and Mevlija Huric (CT) – Bosnian weaving and needlework



Figure 3: *Walter Grass, master sauna builder participating in the Southern New England Traditional Arts Apprenticeship Program. Photo by: Matti Huhta.*

Connecticut Folk Art and Festivals

Bus Tours - The partnership with Manchester Community College Continuing Education Department has worked really well, and we are in the midst of a third series of tours. A reporter from the Hartford Courant joined the November 2007 tour to Hmong New Year and wrote about it prominently in the paper. Journalists seem to love these tours – we’ve had three feature stories in different papers over the three series. I was also gratified by the interested response and discussion generated by colleagues at AFS 2007 at a session on cultural tourism organized by Laura Marcus. Organizing these tours can be very labor intensive – after all, we’re

entering into a cultural group’s own setting and activities, and everything we do there has to be conducted ethically and sensitively but must also be engaging and educational for tour audiences. But the tour experiences seem to have touched a chord with both audiences and the communities visited.

The 2008 series includes:

- * 3/8/08 *Franco-American Traditions/Maple Sugar Festival* - the tour will visit the Hebron Maple Sugar Festival to learn how this New England staple food is made and to meet local craftsmen, followed by a soirée at the French Social Circle with Connecticut fiddler Daniel Boucher and friends, and food cooked by Dan’s mother and the *tourtière* made by the Beaudoin sisters in Vermont!

- * 4/19/08 *Eastern European Easter Traditions* will visit the studio of internationally known iconographer Marek Czarnecki who will discuss his work and set up a Polish Easter table. We will then visit Broad Street in New Britain, the heart of the Polish community, for lunch. Marek will accompany the tour to Terryville’s St. Michael’s Church to view its remarkable icon screen and meet Father Paul Luniw, a master Ukrainian *pysanky* artist and the priest at the church.

- * 6/14/08 *Cape Verdean History, Music and Dance* - we will travel to the recently reconstructed family chapel of St. Anthony to hear about this historic preservation project related to the history of Cape Verdeans in southeastern Connecticut. Cape Verdean stonemasons will show examples of their traditional stonework. An evening feast day celebration will feature Cape Verdean food and a performance by *Estrellas*, a local dance group.

WOMEN’S SEWING CIRCLE PROJECT

As an outgrowth of the *Weavings of War* exhibit and programming that we offered

in 2006-2007, new fieldwork with local immigrant and refugee groups led me to develop a project inspired by Laura Marcus's work in Oregon. For several months a group of refugee women have been gathering on Saturdays at our office to sew, weave, and teach. Connections with local ESL teachers bring in new participants all the time, so we now have Bosnia, Somali, Burmese Karen, Iraqi Assyrian, and Hmong needlewomen attending. It's been so much fun to see their interactions across language barriers that hardly seem to matter, and an unintended outcome has been the number of girls who come with their mothers or grandmothers eager to learn sewing skills. The project includes a marketing component – the two marketplaces held at ICR have been successful and next week I am going to Whole Foods with samples to entice the store to carry the women's work. Later this year I hope to partner with the Hartford Public Library on a small business training program for the sewing group and other immigrant entrepreneurs.



Figure 4: Somali basketweaver Fatuma Ahmed, in Hartford. Photo by L. Williamson

NEW WEBSITE

www.ctheritagearts.org is up and running! This is a great communications vehicle for

us, and has already led to an opportunity. The popular public television program *Positively Connecticut* asked us to suggest artists and communities that would be good stories for the show. We directed the producers to our website for examples of artists, and after seeing the range of possibilities they decided to collaborate with us directly to develop several storylines for later this year.

COLLABORATIONS

I've been privileged to be part of some excellent projects and activities in the Northeast recently:

* *North by Northeast: Haudenosaunee and Wabanaki Traditional Arts* – Kathleen Mundell has developed a major traveling exhibit and catalogue highlighting the enduring traditions of native groups in Maine and New York who maintain cooperative and collective art forms such as basketry, beadwork, and woodcarving that are emblematic of their communities. I interviewed some old friends who are master beadworkers in Tuscarora (near Niagara Falls NY), and co-authored an essay for Kathleen's catalogue with Sue Ellen Herne of the Akwesasne Mohawk Museum. The exhibit, which is funded by NEA, will open at Akwesasne in May, and is available for other venues – contact Kathleen at

culturalresources@prexar.com

* The New England Foundation for the Arts offers a new granting program for native artists in New England, part of the *IllumiNation* initiative (Indigenous Knowledge and Expressive Culture) of the Ford Foundation. Developed in partnership with the Maine Indian Basketmakers Alliance, *Native Arts @ NEFA* “supports artistic traditions within native communities and exchange among native artists, promoting both the preservation of traditional art forms and contemporary expressions in and across artistic disciplines.” Along with other

regional folklorists and native cultural leaders, I have served as a reviewer for applicant artists and assisted with networking. For more information see www.nefa.org

* The New York Folklore Society organized *Voices of Belief: Folklore and the Sacred Arts*, an excellent conference in November 2007, with remarkable presentations by scholars and artists from a broad range of cultural traditions. Highlights included a Latin Dance Party; a lecture demonstration by Preeti Nateson on Vedic Chant and Hindu Song; a lecture by Ivor Miller on Chanting in the Ekpe/Abakua Tradition with call and response chants by two practitioners; a discussion and presentation of the Hasidic Singing Table given by Sruli Dresdner, Michael Alpert, and Lisa Mayer; and a participatory dance workshop offered by the Mohawk Women's singing group *Carriers of the Word*. Along with other members of the program committee and audience, I was totally entranced by all these tradition bearers and the depth and beauty of their cultural knowledge.

Upcoming Initiatives:

New Folk Artist-in-Education

Trainings – placed on the back burner due to pressure of other work, we plan a series of workshops to assist folk artists who want to present their work in school settings or public venues. This much-needed training project will take place later this spring, in collaboration with the Education Program Manager at the CT Commission on Culture and Tourism.

SIYAZAMA – TRADITIONAL ARTS, EDUCATION, AND AIDS IN SOUTH AFRICA

ICR will host this traveling exhibit developed by Michigan State University's

Museum and Traditional Arts Program, from October through December 2008. We are very excited to feature this exhibit, as it ties in closely with ICR's local and international work on AIDS research and prevention.

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INDIANA

TRADITIONAL ARTS INDIANA

Jon Kay

Traditional Arts Indiana has entered a new era in public service this year. In June, TAI was recognized by the Indiana Legislature as Indiana's official folk and traditional arts service organization. With this newfound role, we have worked to serve Indiana's traditional artists and communities, including partnering with the Columbus Area Arts Council to identify and document traditional artists in seven counties: Dearborn, Franklin, Jackson, Jennings, Ohio, Ripley, Switzerland. This is all in addition to maintaining our well established programs, such as Traditional Arts Indiana at the State Fair, the Mentor and Apprenticeship Program, and our ever-growing website.

In addition to our expanded activities, TAI is continuing to produce quality multimedia resources and online resources. Our recent Crafting Sound

DVD provides a snapshot of the work of some of the state's finest instrument makers. From Ehsan Kousari a santour maker in Muncie to Milan Opacich a tamburitza builder and National Heritage Fellow, the disc documents the creative lives of exemplar builders in Indiana. Through the support of individual donors and the National Endowment for the Arts copies of the Crafting Sound DVD are now available at over 400 libraries throughout the state. Along with the DVD, TAI has produced a website which shares some of the video footage that we shot with over 30 builders: www.craftingsound.org. Also, the artists can be seen on our online map of Indiana's folk and traditional arts, which can be found at: www.folkfraditions.com.

Folktraditions.com is designed to make information about some of the state's best artisans available to the public. The website brings together biographical profiles and photographs of each artist, focusing on their unique creative expressions. Audio and video clips bring the profiles to life, allowing visitors to the site to see and hear artists speaking about the nature of art, the meaning of creativity, and the value of sharing their gifts with others. The long-range goal for the site is twofold. First TAI aims to increase awareness and patronage of artists state-wide. TAI also envisions that the framework of the site will have enough flexibility and relevance as to be easily adapted to the folkloric research underway in other states, extending the productive possibilities for Folktraditions.com outside Indiana's borders. Other applications in development include driving tours, online postcards, and networking opportunities for artists.

In the spring of 2007, TAI sent out twelve educational panels featuring photographs

and stories of traditional artists to twenty-four library and historical societies throughout the state. With these panels we hope to provide a window through which Indiana residents can see the work of traditional artists growing in their own backyards. Profiles for these traveling panels are drawn from fieldwork and research of the TAI staff and graduate students at the Indiana University Department of Folklore and Ethnomusicology.

From September 7-30, 2007, an exhibition entitled *Crafting Sound: Indiana Instrument Builders* was displayed at the John Waldron Arts Center in Bloomington. The exhibit featured handmade instruments by twenty-three active instrument makers from around the state, providing examples of the variety and geographic distribution of instrument-making activity in Indiana. Curated by IU graduate student Suzanne Godby Ingalsbe for Traditional Arts Indiana, the exhibit focused on the artistic qualities of the instruments. Biographical sketches of each builder and their words about the process, aesthetics, community, tradition, and creativity of instrument building were also displayed. Traditional Arts Indiana looks forward to continued development of public programs and online and print publications. In collaboration with the Indianapolis Marion County Public Library, TAI will host a series of Bluegrass concerts with notable Indiana musicians. TAI also anticipates hosting public programs with Conner Prairie's Indiana Festival and continuing its programs with the Indiana State Fair.

John Kay, Director
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IOWA

IOWA ARTS COUNCIL, FOLKLIFE PROGRAM

Rachelle Saltzman

It's been a busy year in Iowa. Much of my time is spent going to community events, from studio artists tours in the northeastern part of the state, to folklife festivals, or to ethnic celebrations. Iowa's Tai Dam community, the beginnings of the state's refugee resettlement program, broke ground for the Tai Village, a community center and cultural complex. More recently, the Vietnamese community celebrated Tet, complete with dancers, food, music, poetry, martial arts, a play, and a fashion show. Besides going to events, I also record and photograph traditional artists like Jerry Young Bear, Jr. for the Iowa Roots radio series, now in its 5th season.

Midwest Folk Fest—Columbus Junction, IA

In May 2007, the city of Columbus Junction and the state arts agencies of Iowa, Illinois, and Wisconsin partnered for our annual Midwest Folk Fest, which rotates among the three states. Columbus Junction in southeast Iowa's Louisa County has the highest per capita population of Latinos in the state. The city's annual Hispanic Cultural Festival combined with the tri-state event to produce an amazing array of traditional Latino music, dance, food, crafts, and more with roots in Puerto Rican, Cuban, Peruvian, Ecuadoran, and Mexican traditions.



Figure 5: Dancer from AfriCaribe at Midwest Folk Fest/Hispanic Cultural Festival, Columbus Junction.

Iowa Place-based Food website adds a Culinary Tourism tab

We've added a "culinary tourism" tab to the Iowa Place-Based Food web pages at http://www.iowaartscouncil.org/programs/folk-and-traditional-arts/place_based_foods/index.htm. This section of the site includes the "Daytrip" column (about local culture and local food in Iowa) that I write for Edible Iowa River Valley (<http://www.edibleiowarivervalley.com/>).



Figure 6: Chicharones cooking at Midwest Folk Fest/Hispanic Cultural Festival, Columbus Junction.

"Iowa Roots" begins fifth season on Iowa Public Radio and adds MP3 files
 "Iowa Roots," a weekly broadcast series featuring music, stories, and talks with traditional artists from a variety of ethnic, geographic, occupational, and religious

groups in Iowa, returns to Iowa Public Radio for a fifth season.

The series debuted in 2003. We've recently converted all sound files to mp3 format, enabling programs to be audiostreamed or downloaded at <http://www.iowaartscouncil.org/programs/folk-and-traditional-arts/iowa-roots/index.shtml>. This companion website also includes transcripts, artist biographies, photos, and links to other traditional arts programs and radio web sites. The fifth season of "Iowa Roots" will be available online sometime in 2008.

"Iowa Roots" introduces listeners to people who carry on their cultural traditions, focusing on the arts, skills, and knowledge that define Iowans and their communities.

The fifth season of "Iowa Roots" features:

- Meskwaki storyteller Jerry Young Bear, Jr. of Tama
- Kamyar Enshayan of Cedar Falls on Persian foods
- Clarence Thomas and the Rising Suns gospel quartet of Waterloo
- Nick AbouAssally of Cedar Rapids on early Lebanese immigrants
- Gary Schoening of Mineola and One-room schoolhouses
- Mary McBee and Meskwaki culture
- Maytag Dairy cheesemaker Robert Wadsinski of Newton
- Evelyn Birkby of Sidney and Radio Homemakers
- Joe Becker & Carl Vos of Ulrich's Meats Meat Market in Pella
- Rema & Haema Nilakanta of Ames on Bharatnatayam
- Mohamed Ghobashi of Des Moines and Middle Eastern foods

- Gwen Atty of Cedar Falls on Lebanese foodways

Folklife Education—Iowa Folklife 2

Iowa Folklife II, the new online Iowa folklife curriculum and companion to *Iowa Folklife: Our People, Communities, and Traditions* (2006 Dorothy Howard Prize winner), will debut in July 2008.

Iowa Folklife II enables students and teachers to experience traditional music, foods, dance, rituals and crafts to promote understanding of Iowa's diverse cultures. An outgrowth of the Iowa Arts Council's "Cultural Express: Traditional Touring Arts" program, Iowa Folklife II is the result of many years of creative collaboration with traditional artists, their communities, museum and library educators, and multicultural curriculum specialists.

This website will include multimedia links and a variety of other resources and encourages using Iowa Arts Council funding to bring folk & traditional artists into the classroom.

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KENTUCKY

KENTUCKY FOLKLIFE PROGRAM

Bob Gates, Mark Brown, Sarah Schmitt

2007 was an incredibly busy Folklife Festival year for the Kentucky Folklife

Program (KFP), an interagency program of the Kentucky Arts Council and the Kentucky Historical Society. Amid Festival planning and completion, KFP remained dedicated to its regular research projects, educational programs, and outreach services.

Kentucky Folklife Festival

The 2007 Kentucky Folklife Festival was the setting for several resounding accomplishments for the Folklife Program. On September 20th-22nd Kentuckians from across the state gathered on the Old Capitol grounds to once again celebrate the culture, traditions, and arts of the many people who call the Commonwealth their home.

We made new partnerships this year with the Kentucky Department of Agriculture, as our river area was transformed into a county fair. Each area was envisioned to celebrate the competitive agrarian traditions in Kentucky and all the fun along the midway.

Friday night's concert featuring Kentucky State University's Homecoming traditions was especially well-attended. Both the university and its home city were enthusiastic about this new, cooperative opportunity. Kentuckians enjoyed and were introduced to drumline battles when the youth of Louisville's River City Drumcorp challenged the Kentucky State marching band drumline.

Overall, we hosted 25,000 attendees. Among them were 8,000 school children, and nearly 1,000 state workers who participated in our new diversity training programs. In the pilot year of this diversity program we received permission from the Governor for state employees to attend special presentations at our Festival stages and booths. State workers learned about Indian, vision-impaired, Chinese, aging, and Latino communities through

their recreation, art, dance, and everyday life.

Sadly, Kentucky lost one of its great musical tradition-bearers Ray Slone in 2007. This year's Sarah Gertrude Knott Award went to Ray. Also, a Saturday afternoon program paid tribute to the late Homer Ledford, another legendary Kentucky musician and luthier.

Plans have already begun for Kentucky Folklife Festival research in 2009. KFP will continue to work with our parent agencies to further establish this Festival as the premier celebration of Kentucky culture, art, and tradition.

Kentucky Community Scholars Program

We are pleased to report that Sarah Milligan, the former Kentucky Community Scholars Program Coordinator, is now the director of the Kentucky Oral History Commission. She has been succeeded by Sarah Schmitt, a recent Western Kentucky University Folk Studies Masters program graduate. Community Scholars is a training program for individuals interested in documentation and promotion of community culture, folklife, and traditional arts. Participants become familiar with folklife documentation techniques, ethics of working with communities, research methods, presentation of cultural resources, grant-writing, and project development. They become part of a network of over 100 trained and certified Scholars that reaches across the state, promoting and advocating local history, heritage, traditional arts, and culture by sharing cultural resources with teachers, students, communities, and cultural tourists.



Figure 7: Sulky training in Marion County, Kentucky.
Photo by Beverly Cox

In late 2006 and the summer 2007 KFP held two sets of Community Scholars sessions in Frankfort and south-central Kentucky. The scholars from south-central Kentucky named them themselves “Kentucky Crossroads.” Four members of this class, Beverly Cox, Beverly Heath, Jon Allen, and Carolyn Crabtree, participated in the Rural Heritage Development Initiative (RHDI). This project was an unprecedented collaboration among the Kentucky Historical Society, the Kentucky Arts Council, the Kentucky Heritage Council, Preservation Kentucky, and Western Kentucky University. Scholars collected folklife fieldwork from Boyle, Green, LaRue, Marion, Mercer, Nelson, Taylor and Washington Counties. They also assisted Western Kentucky University Folk Studies graduate students in collecting similar research on rural life in Kentucky. They will present public presentations on their work in summer 2008. Western Kentucky University has plans to use this fieldwork for a digital multi-media presentation for researchers and the public.

Currently, Community Scholars sessions are being held in Paducah, Kentucky and attracting participants from across far-western Kentucky (known as the Jackson Purchase region). Graduation for this class will occur April 5th, 2008.

Grants

Through the Kentucky Arts Council, KFP offers grant opportunities to Kentuckians. The Folk Arts Project program supports organizations’ efforts to document and present folk groups and their art forms. Folk Arts Project grants were awarded to a variety of events, including celebrations of old-time, bluegrass, thumbpicking guitar, and even jug-band music. All projects educate audiences about the context of the folk art forms, and build an understanding of cultural diversity.

The Folk and Traditional Arts Apprenticeship program enables a master artist to share knowledge with an apprentice who has the potential to become a tradition-bearer. Currently, eastern Kentucky storyteller Octavia Sexton and banjoist George Gibson are working with apprentices in their communities through this grant.

A third grant program is the Kentucky Community Scholars Survey. This is available exclusively to certified Community Scholars who wish to work with an organization to document and present folk groups in their communities. The intended results of the projects are public programs and fieldwork surveys that are kept in the KFP’s archives.

For more information on Kentucky Arts Council Folk Arts Project, Apprenticeship, and Community Scholar Survey grants, visit

<http://artscouncil.ky.gov>.

Master Luthiers of Kentucky

In 2006, the National Endowment for the Arts (NEA) granted funding to the Kentucky Arts Council (KAC) to conduct a project celebrating *American Masterpieces* in Kentucky. The KAC decided to use these resources to create an exhibit on Kentucky’s stringed instrument makers, or luthiers. The Kentucky Folklife Program oversaw research and production of the luthier exhibit.

Made to be Played: Traditional Arts of Kentucky Luthiers opened in June and was featured at the Kentucky Artisan Center at Berea. In late September, the exhibit moved from the Artisan Center to the site of the Kentucky Folklife Festival, where many of the featured luthiers demonstrated and performed. Immediately following the Festival, the exhibit appeared at the Southern Arts Federation's Performing Arts Exchange, held this year in downtown Louisville. It then traveled to Lebanon in Marion County, and the exhibit is currently featured at the Bourbon County Public Library in Paris, KY.

Audiences across Kentucky will continue to experience this exhibit as it travels through 2008 and 2009. Venues include Kentucky Crafted: The Market, several county libraries, and local festivals. KFP maintains several traveling exhibits, but *Made to be Played* is certainly a favorite. A teacher's guide and educational tools are currently being developed for this exhibit.

In the Coming Year

Archives

Planning and work will begin to improve and integrate the collections of the Folklife Program based on KHS critical success factors for 2008. The goal is to revise the cataloguing system for surveys, fieldnotes, audio recordings, photographs, and artifacts so that it could also serve as a database of folk artists and folk groups. This data can be cross-referenced with traditions and regions to serve researchers, communities, and online visitors.

Programs and Exhibits

KFP will be working closely with the Kentucky Historical Society genealogy and research staff to develop programming and lesson plans that expand the view of family history to include family folklore. KFP will also be involved in the

interpretative programs and developing educational resources for the Churchill Weavers exhibit opening at the Kentucky Historical Society. Churchill Weavers was a signature Kentucky business established in 1922 by David C. and Eleanor Churchill in Berea, Kentucky. Churchill Weavers created hand-loomed textiles until they closed in 2006. KFP will conduct fieldwork and develop interpretive programs about occupational folklife at Churchill Weavers.

Outreach and Technical Assistance

KFP could be described as the "clearinghouse" for folklore in the state and program Director Bob Gates is regarded as the state folklorist. Therefore, KFP serves as a reference desk for inquiries about folklore and folk groups in Kentucky and other parts of the region. On a daily basis we answer calls and inquiries from people across the country about traditional arts, culture, and history in Kentucky.

KFP also reaches out to communities by holding workshops or assisting with festival planning and implementation. This year, KFP will assist the coordinators of the Redbud Festival in Laurel County in introducing a folklife component and providing more cultural education opportunities for attendees.

American Folklore Society Annual Meeting

Because Louisville, Kentucky will proudly host the annual meeting of the American Folklore Society, KFP staff will serve on the annual meeting committee along with faculty from Western Kentucky University. Kentucky's own struggle between conserving heritage and much-needed economic progress is being used as a metaphor for similar concerns of advocacy in our discipline.

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DEPARTMENT OF FOLK STUDIES AND ANTHROPOLOGY, WESTERN KENTUCKY UNIVERSITY

Tim Evans

In addition to course work, ongoing activities such as Erika Brady's "Barren River Breakdown" radio show, and the seasonal rhythms of the academic year, members of the Folk Studies Program were involved in a number of activities during 2007-2008, including many in collaboration with the Kentucky Folklife Program, the Kentucky Heritage Council and other organizations.

American Folklore Society Annual Conference, Louisville

In collaboration with AFS and the Kentucky Folklife Program, we are hard at work with conference planning for 2008 AFS conference in Louisville, Kentucky.

Rural Heritage Development Initiative

In the Fall of 2007, graduate students in Michael Ann Williams' Cultural Conservation class worked in conjunction with community scholars on a cultural survey/oral history project in an eight county area in central Kentucky. This included interviews with more than fifty individuals, as well as documentation of performance events and the cultural

landscape. The research was part of the Rural Heritage Development Initiative, a pilot project sponsored by Preservation Kentucky, the Kentucky Heritage Council, and the National Trust for Historic Preservation, and funded through a grant from the W. K. Kellogg Foundation with financial match from private donors and the local counties.

Johnston A. K. Njoku has been working with the **Nigerian National Commission for Museums and Monuments** to list the Ancient Cave Temple Complex in Arochukwu, Nigeria, as a UNESCO World Heritage Site. The site has now been listed. As a part of his research, Njoku has established a trail from the shipping port on the coast through former slave markets and slave-holding quarters to the Cave Temple Complex in Arochukwu in the hinterland. The trail retraces the route of Igbo slave journeys before the Middle Passage. Njoku, working with the Aro Pilgrimage Foundation, is organizing a "From Freedom to Freedom" Pilgrimage to Arochukwu, Nigeria in February 2009. It is hoped that this will be the beginning of an annual symbolic journeying back to the state of freedom that existed before the Atlantic slave trade began. The mission is to make a reconnection with Africa the ancestral home, enhance reconciliation and forgiveness, and start the healing of the wounds of the Atlantic slave trade and slavery on both sides of the Atlantic. For a sample of the landmarks and relics found on the Freedom to Freedom Trail see www.wku.edu/~johnston.njoku.

Patient-Physician Communication

Erika Brady continues to conduct Balint sessions concerning patient-physician communication issues as well as conferences on cultural competency as a faculty associate with the Glasgow/Barren County Family Medicine Residency

Program (University of Louisville School of Medicine). She has begun the process that will credential her as an accredited Balint group leader/teacher. Balint group training is a well established program in which physicians meet regularly with a trained facilitator to discuss nonmedical issues in the doctor-patient relationship on a case-by-case basis.

The Second Annual WKU Folk

Studies Alumni Roundtable was held on April 10, 2008, with a focus on Public Folklore. Participants included Brent Bjorkman from the Vermont Folklife Center, Teresa Hollingsworth from the Southern Arts Federation, Paul McCoy from Humanities Tennessee, Larry Morrissey from the Mississippi Arts Commission, and Sarah Schmitt from the Kentucky Folklife Program. This year's roundtable was coordinated by Tim Evans.

Pioneer Cabin Concert Series

Erika Brady coordinates this ongoing concert series on the WKU campus, featuring the best in acoustic music. The series features a varied selection of artists whose work relates to American roots music, in a setting that lends itself to interpretation as well as performance. This year's performers include Will Maring, Robert Bowlin and Alan Jabbour.

Erika coordinates the Pioneer Cabin Concert Series with a community advisory board consisting of renowned bluegrass musician Curtis Burch, gospel singer and composer John Edmonds, guitarist Greg Martin of the Kentucky Headhunters, jazz guitarist John Martin, and singer/songwriter Dan Modlin.

Kentucky Folklife Festival

As usual, WKU Folk Studies went *en masse* to Frankfort, Kentucky for three days to work at the Kentucky Folklife Festival, September 20-22, 2007. It was an exhilarating and educational experience. For more information on the festival, see the Kentucky Folklife Program report in this Bulletin.

Community Scholars

Chris Antonsen continues to collaborate with the Kentucky Folklife Program to develop the Kentucky Community Scholars program.

Gardner House

The Department of Folk Studies and Anthropology continue to work on stabilizing the Gardner House, an early 19th century brick hall and parlor house located on the Upper Green River Biological Preserve. In the fall, students replaced the gutters, and they are currently working on the flooring.

Kentucky FolkWeb

(<http://www.kentuckyfolkweb.com>) The Kentucky FolkWeb site continues to support education, community, public, and tourist interests related to Kentucky folklife. Developed jointly by WKU Folk Studies and the Kentucky Folklife program under the direction of Chris Antonsen, the Kentucky FolkWeb presents information about folklife in general and specific Kentucky folklife as well as descriptive or definitional pieces about general folklife concepts. *If you would like to contribute an article, contact Dr. Chris Antonsen* (Chris.Antonsen@wku.edu).

Michael Ann Williams, Department Head, Chris Antonsen, Erika Brady, Tim Evans, Barry Kaufkins, Johnston A. K. Njoku.

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KENTUCKY REMEMBERS!

Meredith Martin

In the summer of 2007 I conducted my internship with the *Kentucky Remembers!* Project, a human rights leadership camp for students ages 13-18. A partnership between the Kentucky Commission on Human Rights and the Kentucky Oral History and Folklife Programs, this pilot project took place in locations across the state, teaching students how to conduct oral histories, engage in community mapping, and partner with local artists. All of the students' research will culminate in a student-authored textbook about Kentucky human rights history slated for publication in 2010. This summer *Kentucky Remembers!* will continue its work and begin the creation of the textbook and webpage for use in the public schools and after-school programs. Under the direction of Dr. Tim Evans and Michael Ann Williams, and in partnership with the Kentucky Commission on Human Rights, I am completing an independent study in which I am building on my summer internship and formulating the *Listen Out Loud* project, an audio documentation education program in connection with *Kentucky Remembers!* Project.



Figure 8: Betty Dobson. Photo by Meredith Martin

The goal of this youth audio documentation project and curriculum is to teach youth how they can ethically use oral histories, folklife documentation, and their own audio diaries to create podcasts and thus share these stories and promote dialog with a wider audience. Inspired by my past work as a radio producer and various youth radio and folklife programs across the nation, the *Listen Out Loud* curriculum will encourage students to explore the stories of human rights struggle, social justice, and cultural expression in Kentucky. Once complete these audio documents may also be sent to local public radio stations for airplay and made available for use in public schools and after school programs across the state as supplementary audio for the *Kentucky Remembers!* textbook. The audio products will also be available for free download on the *Kentucky Remembers!* webpage.

To begin the process, I am also creating audio podcasts from the oral histories conducted last summer, which will serve as examples of the podcasting process. I am also keeping a blog about my readings and research at the intersection of folklore, human rights education, and social justice themes. Through this blog I will provide annotated bibliographies listing articles,

books, and websites that contain useful information about the possibilities of combining folklore, social justice, education, and audio documentation. I hope these online discussions and bibliographies can serve as an interactive exploration tool and encourage dialog. You can visit the blog at www.meredith-martin.com/blog.

Kentucky Remembers! believes that through cultural expression and the folklore of our daily lives we articulate that which is strong and beautiful in our cultures. We also articulate that which we hope to change in our culture such as classism, racism, lack of opportunity, environmental concerns, and poverty. Through storytelling we express ourselves, our relationship to others, speak to and about our community, and collectively struggle for justice. Through dialog we grow. I am drawing upon other youth radio and folklore and education programs for inspiration and would greatly welcome any thoughts, suggestions, or ideas. This is certainly a work in progress. You can contact me at: Meredith.martin466@wku.edu

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LOUISIANA

LOUISIANA FOLKLIFE PROGRAM

Maida Owens, Susan Roach, Dayna Lee, Laura Westbrook, Tamika Raby, Eileen Engel, Sheila Richmond

Grants

The number of folklife organizations receiving organizational support continued to increase. Five received

Stabilization grants and one received Capacity Building grants. Folk artists also fared well, with two receiving apprenticeships and four receiving Artist Entrepreneur grants. Fiddler maker Bobby Terry received a fellowship. The Folklife Initiative Fund supported U Louisiana/Lafayette to produce a documentary on plate lunch houses as part of a tourism initiative. The Asian Pacific American Society received funds to train community members to document their traditions. Chitimacha basket weavers John Paul and Scarlett Darden were selected Folk Artists of the Year in our Governor's Arts Awards.

New Populations

The Regional Folklorists and contract fieldworkers have documented or are in the process of documenting 14 immigrant and refugee communities including Chinese, Cubans, Garifuna, Germans, Guatemalans, Hindus, Hondurans, Koreans, Laotians, Mexicans, Nicaraguans, Muslims, and Vietnamese. We have posted 12 essays and photo essays online with an additional 10 in various stages of completion. . See www.louisianafolklife.org/newpopulations . This information has been shared with the regional arts agencies and we have started a dialog about how these communities can be integrated into their programs.

Louisiana Voices/Heritage Education Program

Separate funding for Louisiana Voices has now ended. This past year we provided 18 professional develop workshops for educators and developed additional online resources for teachers. Also, we prepared Louisiana Voices files and products of this ten-year initiative for archiving. Even without funding, Louisiana Voices will

continue to be an online resource. We hope that the professional development component will continue through the new Heritage Education Program, which will combine our agency's archaeology, historic preservation, and folklife education efforts as recommended through a strategic planning process.

Hurricane Research Coalition

Susan Roach continues to be the lead contact for this initiative, www.louisianafolklife.org/katrina.html, which was featured in an article in the Chronicle of Higher Education.

Regional Folklife Program, Susan Roach, Louisiana Tech U

The Louisiana Quilt Documentation Project, www.louisianafolklife.org/quilts, continues with documentation of quilts in Louisiana museum collections including 60 quilts in Louisiana State Museum, LSU Textile Museum, and West Baton Rouge Museum. Roach with Laura Westbrook also conducted a workshop on quilt documentation for the Louisiana Association of Museums designed to help museums document their collections and quilts from their communities. Roach is consulting with the curatorial staff of the Louisiana State Museum on long-range plans for curating a statewide touring quilt exhibition with a major catalog. The project is working with the National Quilt Index project at Michigan State University (MATRIX) to connect the Louisiana quilt project to the national index. Roach also furnished information and photographs on the project to national quilt scholar, Elise Schebler Roberts for her book on the history of quilting in the United States (Voyageur Press, an imprint of MBI Publishing Company, fall 2007). Roach served as host for the Southern Quilt

Conference at La. Tech University in March 2007 and made a presentation "Representing the Quilts of African Americans in the South." Her presentation will be included in a special issue of *Western Folklore* on African American quilts. She updated the "Quilting" entry in the new edition of the *Encyclopedia of Southern Culture*.

Roach continued her work with the *In the Wake of the Hurricanes* Research Coalition, formed with state and national researchers, institutions, and agencies to facilitate a collaborative research project on the aftermath of hurricanes Katrina and Rita. The research forms developed are posted online at www.louisianafolklife.org/katrina.html.

Roach's New Populations research focused primarily on documentation of women's crafts and ritual ceremonies in the north central region. Contracted fieldworkers Martha Brown (a native of Mexico), Barbara Chumley, and Roach documented piñata making, home altars, and other crafts: crochet, dressmaking, decorative paper cutting, most of which are associated with ceremonial usage such as crocheted clothing for the Baby Jesus used in the Posadas (Christmas ceremonies). She also did photographic documentation of a Quinceanera mass and reception and a baptismal party and will work on an essay on these traditions. Another contracted interviewer documented a Mexican Catholic choir in Ouachita parish and a restaurateur in Ruston. She also interviewed China native as primary community contacts for a survey of Chinese traditions in North Central Louisiana.

Roach assisted a four-parish committee with folklife strategies to develop a Scenic Byways application and plan for Highway 151 from Arcadia to Calhoun. Other work

teaching English 482 Folklore Studies and working with a School of Liberal Arts Service Learning Grant, for which she provided oral history training and exhibition tips for history students who are developing a hurricane exhibit. Roach completed her third year as a member of the Southern Arts Federation Traditional Advisory Committee and provided information and photographs for the SAF Touring Music Exhibition.

Regional Folklife Program, Dayna Lee, Northwestern State U

Lee reported that Fort Polk's Oral History Program wants to document the families that were displaced when Camp Polk was established in 1941. She will also be working with the Fort Polk Museum to train students and put people in the field to document their own history. The Red River Heritage Association is working with descendants from the Colfax Massacre to document both sides of that story. They are also trying to put the site on the National Register. They have received good support to have a building to develop an interpretive center and the first reconstruction museum in Louisiana.

Creole Language for Creole People: In collaboration with the Creole Heritage Center and the Lafayette Museum of Natural History, the program received an \$18,000 grant from the Lower Mississippi Delta Region Initiative, National Park Service, to support ten community meetings in which Creole French speakers can express concerns, offer ideas, and suggest products that can help communities conserve French language. Dr. Debbie Clifton serves as the linguistic consultant. This year long project will provide information and support for a proposal to the NSF-NEH Endangered Languages fund for a two-three year project to document Creole French

language use, loss, and change. In the documentation process, special attention will be given to language that is tied to the changing cultural landscape, including place names and plant names.

Lee worked closely with Five Parishes West, a collaborative of tourism commissions on a research project to define a regional identity that links the parishes and that will result in suggestions for potential heritage trails, locations for kiosks, and other interpretive tools. Two fieldworkers and a cultural geographer provided reports and a folklorist compiled a bibliographer in this first phase.

Other work includes assisting the Fort Polk Army base to document the pre-facility cultural landscape, completing the Caddo Traditional Cultural Properties Project with NSU Williamson Museum and Caddo Nation of Oklahoma, completing an African American Driving Tour of Natchitoches, working with the Natchitoches Parish Clerk of Court to make their records more accessible and clarify translation errors, assisting the Breda Town Cemetery Project to train community members to document the cemetery and community, posting the Southeastern Basketry database online, and researching the founding families of Natchitoches Parish and their descendants. Also, cultural geographer William Manger, who documented the Forest Hill Mexican community last year, is identifying and documenting various Spanish-speaking communities within the region.

Regional Folklife Program, Laura Westbrook, U of New Orleans

Westbrook worked with members of the Deutches Haus and the German-American Community Center to document their community and produce

an exhibit. She provided an essay on southeast Louisiana German culture to the New Populations project. Westbrook continues to help the Louisiana State Museum (New Orleans) plan an exhibition about the Gulf Coast region, with primary focuses on culture and environment pre- and post-Hurricanes Katrina and Rita. The educational component will utilize Louisiana Voices. She has been consulting on the revamping of the Louisiana State Welcome Centers. She provided some technical assistance and text for the Asian-Pacific American Society of New Orleans (APAS) Asian Heritage Festival and assisted with training community members to conduct interviews. She consulted and provided some interviews for the Southern Arts Federation's "American Masterpieces of Southern Craft and Traditional Art" exhibit. She consulted for several media projects: two films about Louisiana music and a BBC documentary about Louisiana cultures, particularly Germans in south Louisiana. She is working with Plaquemines Parish's Woodlands Trail and Park to institute cultural programs and exhibits. Woodlands is a non-profit land trust dedicated to preserving land in the Lower Algiers and Belle Chasse areas and interpreting their history and culture, and archaeological and environmental assessments have documented numerous areas for interpretation and some National Historic Sites. Westbrook worked with the Foreign Press Corps to meet with German and Vietnamese community members and Ninth Ward residents about rebuilding lives after the hurricanes. Documentation includes a number of St. Joseph's altars and a "Feeding of the Saints" enactment, Tet Trung Thu (Vietnamese Autumn harvest festival), *krathongs* (floating lotus), German Oktoberfest at Deutsches Haus, Mexican Day of the Dead altar by Louisiana traditional artist Cynthia Ramirez, Les

Lumieres du Mort rituals among the Creole communities of St. Tammany Parish at three cemeteries. She documented, All Souls' Day ceremonies of the Vietnamese community of St. Bernard Parish and arranged for the documentation of African American All Saints Day customs at two cemeteries in Orleans Parish, Holt and St. Roch, and of All Saints Day rituals at St. Patrick's cemetery in Plaquemines Parish.

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MASSACHUSETTS

FOLK ARTS & HERITAGE PROGRAM/MASSACHUSETTS CULTURAL COUNCIL

Maggie Holtzberg

Keepers of Tradition: Art and Folk Heritage in Massachusetts

We are in the home stretch of a major exhibition which opens to the public May 18, 2008 at the National Heritage Museum in Lexington, Massachusetts and runs through February 8, 2009. The show features the work of 70 Massachusetts craft and performing artists. It is really the culmination of nine years of work. We could not have covered so much geographic territory with out the help of dozens of fieldworkers. Their field research laid the groundwork for this

exhibition and our continuing relationship with the artists.

The exhibition includes a series of performing arts programs (concerts and artist demonstrations), an audio tour produced by Acoustiguide, a complementary website www.massfolkarts.org, and a book published in partnership with the University of Massachusetts Press. A printed education guide is being developed specifically for use by students and families.

We had the good fortune and required resources to work a number of professional photographers, filmmakers, editors, and designers to bring this multifaceted project to fruition. What difference fine art photography can make. Using the tools of the film industry – C-stands, nets, and hot lights – Jason Dowdle brought each object to life. His use of shadows, back lighting and highlights created a dramatic transformation. It was a treat to work again with portrait photographer Billy Howard who captured the special relationship between master artist and apprentice. We are also working with several filmmakers to edit short pieces for the gallery.



Figure 9: Large Vejigante Mascara, Puerto Rican carnival mask, by Angel Sánchez Ortiz. Photo by Jason Dowdle

Artist Grants: Artist Fellowships in the Traditional Arts

The Traditional Arts panel just met to review 18 applications from musicians, dancers, and craftspeople. Our individual artist fellowships are now \$7,500 each.

Traditional Arts Apprenticeships

We supported a larger number of master/apprentice teams than in previous years. They are just finishing up a year of work together in a diverse range of traditions: Carnatic violin playing, rhythm tap dance, Puerto Rican carnival mascara making, Irish step dancing and adjudication, Chinese guzheng playing, bharata natyam, Greek bouzouki building, and bladesmithing.



Figure 10: Preening black duck decoy by Bob Brophy, Essex, Massachusetts.. Photo by Jason Dowdle

Regional Showcase

As you will no doubt read elsewhere in this bulletin, Quebec City is holding a two-month long festival this summer to celebrate their 400th anniversary. A New England Showcase is being planned for July 4th. Each state is contributing pooled funds and curatorial expertise. Here in Massachusetts we are sending Crooked Still - a band that is on the cutting edge of a local/regional approach to traditional

acoustic music that evolved in Boston. Because Boston has long been a center of traditional folk music and because there is a wealth of top music conservatories located in and around the city, talented players congregate, bringing technical virtuosity into the acoustic tradition.

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MICHIGAN

MICHIGAN TRADITIONAL ARTS PROGRAM/MICHIGAN STATE UNIVERSITY MUSEUM

LuAnne Kozma, Marsha MacDowell, Yvonne Lockwood, Kurt Dewhurst

Key Ingredients and Michigan Foodways Exhibits Tour State

Yvonne curated Michigan Foodways as a companion exhibit to the nationally touring Smithsonian exhibit, "Key Ingredients: America By Food." The Michigan Humanities Council joined with the Smithsonian Institution and the Federation of State Humanities Councils to bring "Key Ingredients" to six different Michigan communities (Chelsea, Calumet, Cheboygan, Whitehall, Frankenmuth and Dundee). Additional support came from the College of Agriculture and Natural

Resources, MSU Extension and Michigan Agricultural Experiment Station. Local host sites held special programs and activities to showcase their local flavor. Michigan Foodways focuses on the local and regional foodways in our state. Unlike places such as Louisiana with its distinct cuisine, Michigan is best described as having local specialties. Michigan foodways are those of the many communities, ethnic, occupational, local, which constitute Michigan. There is little that all Michiganders eat in common or that only they eat; therefore, the exhibit looks at the regional foodways of Michigan, the products of gradual development, foods that define locales that together constitute Michigan foodways.

The entire text of the panels can be found here:

<http://www.michiganfoodways.org/about/exhibit.shtml>

<http://www.michiganfoodways.org>

<http://www.keyingredients.org>

<http://www.museum.msu.edu/ResearchandCollections/Collections/Cultural/foodways.html>

Great Lakes Folk Festival

Now in its sixth year, the annual Great Lakes Folk Festival in downtown East Lansing had another great year with large crowds, wonderful weather, and a full lineup of musical artists, folk arts marketplace, traditional games area, and other regular features. In 2007 we hosted Carriers of Culture: Native Basket-making Traditions in the United States and Canada originally presented at the 2006 Smithsonian Folklife Festival and curated by Marsha, Kurt and others. Twenty five Michigan artists and sixteen from outside Michigan participated, demonstrating the outstanding weaving traditions of their

respective communities. Through live demonstrations, dance performances, discussion sessions, and hands-on activities, Carriers of Culture explored how Native basketmakers have acquired and sustained their extraordinary skills and knowledge.

In all, the weekend featured more than 70 musical performances, showcases and sessions sponsored by the City of East Lansing: Texas swing, Latin dance, Native American, Cajun, Celtic, bluegrass, blues and more traditions that connect cultures across America and around the world. Both entertaining and educational, the award-winning festival promotes a greater understanding and appreciation for the contributions of many cultures to our nation's development and our cultural heritage. The MSU Museum works year-round to research, document and present the many forms of expressive culture showcased at the folk festival. Authentic ethnic food, children's activities, "Games Unplugged," Michigan Heritage Awards, and hand-made crafts are also featured throughout the half-mile festival site. For photos of the 2007 festival and for our 2008 schedule and events, see: www.greatlakesfolkfest.net.

Quilts and Human Rights

January 15 - August 24, 2008

Quilts and Human Rights is an exhibition exploring the role that quiltmakers have played in raising awareness of human rights issues around the world and the power of textiles to communicate important ideas and information. The exhibition features inspiring and often provocative quilts made to document and express transgressions of human rights, to educate others about human rights issues, and to pay tribute to leaders of human rights movements. A special component of the exhibition is being developed in

collaboration with the Nelson Mandela Museum in Mthatha, South Africa and will focus on human rights champions Rosa Parks and Nelson Mandela. "Quilts and Human Rights" and related programs are partially supported by funds from the MSU Office for Inclusion and Intercultural Initiatives, the Michigan Council for Arts and Cultural Affairs, and the Michigan Quilt Project Endowment. This exhibition is part of a special human rights theme for 2007-2008. See also http://museum.msu.edu/Exhibitions/Current/expressions_of_human_rights.html. "This exhibition examines the ways in which textiles -- especially quilts -- have been made and used to demonstrate solidarity with movements dedicated to advancing international human rights," explains the exhibit's organizer Marsha MacDowell, MSU Museum curator of folk arts.

The exhibit grew out of several long-standing research and educational activities at the MSU Museum documenting and analyzing traditional culture. "Quilts and Human Rights" reveals how traditional art forms are used to convey beliefs, values and experiences related to social causes.

The 40 quilts included in the exhibit honor champions of human rights, such as Rosa Parks, Cesar Chavez, Martin Luther King, and Nelson Mandela, as well as other individuals who have struggled, been punished or tortured and even lost their lives in their fights against injustice. Other textiles document events and experiences in contemporary history and show the creative act of quilting as a means of coping with oppression. Another section of the exhibit looks at how quilts and quilting can be the cornerstones of projects designed to raise awareness about social issues, like the national NAMES Project with AIDS victims, or the Ugly Quilt Project that

addresses the needs of the homeless. Special Programs such as lectures, artist demonstrations, an “ugly quilts” quiltmaking day, song and poetry gatherings, a community sing, and open mike nights are scheduled.

The MSU Museum is home to the Great Lakes Quilt Center, with a collection of more than 500 historic and contemporary textiles, research and archival documents. The Great Lakes Quilt Center has evolved from the sustained and significant quilt-related activities and resources at the Michigan State University Museum and the museum's long-standing interest in and commitment to preserving and presenting traditional arts history. Many of the quilts in this new exhibit come from MSU Museum collections and others are award-winning special collections on loan from the U.S., Canada, New Zealand, South Africa and other destinations. "Quilts and Human Rights" is part of a year-long look at human rights. Also at the MSU Museum through Aug. 10 is "The International Print Portfolio: Artists' Expressions of Universal Human Rights" in the West Gallery, created by the MSU Museum's Traveling Exhibition Service. The exhibit and related programs are supported in part by funds from the MSU Office for Inclusion and the Intercultural Initiatives, the Michigan Council for Arts and Cultural Affairs, and the Michigan Quilt Project Endowment.

For more information on human rights visit http://museum.msu.edu/Exhibitions/CURRENT/expressions_of_human_rights.html.

The exhibit runs through Aug. 24. The exhibition and related programming are supported by the Michigan Traditional Arts Partnership grant from Michigan Council for Arts and Cultural Affairs and a Creating Inclusive Excellence Funding

award from the MSU Office of Inclusion and Intercultural Initiatives. Supplemental funds have been provided by the Michigan Quilt Project Endowment; the Great Lakes Traditions Endowment; the Department of Art and Art History; Department of Anthropology, Residential College of Arts and Humanities; Public Humanities Collaborative; Visiting Faculty Program, Office of the Provost; and the Center for Gender in Global Context at MSU. In-kind support was contributed by the Michigan State University Museum.

Exhibit: "The Federal Art Project: Supporting good artists in bad times"
NEW MSU MUSEUM EXHIBIT
MARKS NEW DEAL HERITAGE
WITH "THE FEDERAL ART
PROJECT"

Among the many projects to come out of the Great Depression and President Franklin Delano Roosevelt's New Deal government programs to combat massive unemployment are those that dealt with the arts, architecture and crafts of American workers. Michigan State University Museum presents an exhibition of pieces from public work projects in Michigan and on the Michigan State College campus during the 1930s and early '40s.

"The Federal Art Project: Supporting Good Artists in Bad Times" is now open in the Heritage Gallery and the exhibit runs through Aug. 24. In addition, a historic mural makes its debut after a complete restoration. An opening reception and gallery tour are set for Sunday, Feb. 3 at 2 p.m.

More than 8,500,000 Americans were hired through the Works Progress Administration (WPA) mostly to build roads, public buildings and parks. Unemployed artists and writers were also

given work through branches of the WPA known as the Federal Art Project and the Federal Writers' Project. Their lasting legacy can still be seen and enjoyed throughout the state and the nation. Michigan State University and MSU Museum collections are rich with examples of a WPA legacy of art and craft. Included in the exhibit are miniature barn models that showed Agricultural Engineering students a variety of barn construction techniques, a series of dolls dressed in detailed period costumes, and a set of miniature pieces of historic furniture styles for MSC Home Economics students studying the history of clothing or furniture design. A large relief map of the campus was created in 1941 by WPA craftpersons. Its accurately detailed miniature buildings and natural features can be compared with the growth of the present campus.

Museum collections also house examples of Michigan Native American WPA projects that produced rustic furniture for hunting lodges as well as skis, snowshoes, fishing creels and decorative arts utilizing traditional native materials and craft techniques. Sculptures created by Leonard Jungwirth for the Michigan School for the Blind and a bust of Mark Twain by Samuel Cashwan reflect the Federal Arts Project. Jungwirth later became a sculpture instructor at MSU and created the well-known Sparty statue. The exhibition will also present some of the many local murals and sculptures through photographs of these works.

The MSU Museum is commemorating American's New Deal Heritage and the nationwide 75th anniversary of the New Deal in 2008 with "The Federal Art Project: Supporting Good Artists in Bad Times." The Art Museum at MSU is also taking part in this nationwide New Deal anniversary, with an exhibit set for Fall

2008: "Drawings by WPA Artist Edgar Yaeger." For more, see: <http://www.newdeallegacy.org/>.

Also of interest: The Art Museum at MSU has also developed a New Deal Art and Architecture Campus Walking Tour, featuring WPA-era buildings, free-standing sculpture, low-reliefs and murals throughout the Michigan State University campus. Learn more at:

<http://www.artmuseum.msu.edu/wpa/WPA/default.htm>.

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MISSOURI

MISSOURI FOLK ARTS PROGRAM

Lisa L. Higgins, director

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

American Masterpieces

Our traveling exhibit *Work is Art and Art is Work*, funded with an NEA *American Masterpieces* grant, has completed five exhibitions in West Plains (south central), Excelsior Springs (northwest), Farmington (southeast), Republic/Springfield (southwest), at the

downtown branch of the Kansas City Public Library, and in California—a town of just over 4,000 in central Missouri. The exhibit will next open on March 25 in Chillicothe (northwest) and close at the Ozark Riverways National Park in Big Spring (southeast) for the exhibit's grand finale in conjunction with the park's largest events: Memorial Day weekend, Ozark Heritage Days, and the Fourth of July.

MFAP staff and two graduate student videographers completed a 30 minute video of interviews with the six luthiers featured in the exhibit. Short clips from the video will be featured on our website in the near future, in conjunction with a virtual version of the exhibit featuring the candid portraits by photographer Rita Reed.

Traditional Arts Apprenticeship Program

Nine master artists, from an unusually strong pool of twenty four applicants, were chosen for the FY08 program:

1. Asunta Bol Arop, Kansas City in Twic (tribe) Sudanese song and dance
2. Mahmoud Conteh, St. Louis for African tie dye
3. Cathy Marriott, Ava for Ozark square and jig dance
4. Gloria Penning, Hermann for *Kunstricke*, a German lace knitting tradition
5. Leonard Newby, Yukon for American long rifle building
6. Turlach Boylan, Lenexa KS (apprentice lives in KC, Mo.) for Irish Tin Whistle
7. Daniel Suarez, Sedalia for Venezuelan *cuatro* (a stringed instrument)

8. Gary Johnston, Nevada for old-time fiddling
9. Ahmad Alaadeen, Kansas City for jazz saxophone
10. Stephan Hall, House Springs for old-time rhythm guitar

Folk Arts School Residencies Project, Phase III

The board of directors of the Dana Foundation approved a **\$32,200 grant** to the Missouri Folk Arts Program (MFAP) to support a new Teaching-Artist Training Workshop Series for folk and traditional artists who will conduct residencies in rural schools.

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NEBRASKA

NEBRASKA FOLKLIFE NETWORK

Gwen K. Meister

The NFN continued its statewide educational activities and began some new partnerships this last year. For example, we celebrated the NFN's fourth anniversary in October 2007 with

Harvesting Traditions, a one-day, collaborative fall mini-festival. We co-sponsored the event with Slow Food Nebraska, the local arm of Slow Food USA, a group that was founded in 1989 to “counteract fast food and fast life, the disappearance of local food traditions and people’s dwindling interest in the food they eat and how it affects the rest of the world” as outlined on their website. Held in an historic barn on a farmstead just outside of Lincoln, the event was a resounding success. We are now planning for our October 12, 2008 fifth anniversary gathering.

2007 Highlights

Harvesting Traditions

Held on October 7, 2007 at Arbor Farm northwest of Lincoln drew a nice crowd of 140 that was almost evenly divided between adults and children. We were pleased with the turnout and especially delighted to see the great number of younger participants, since we had targeted families in our publicity efforts. Featured entertainment included presentations of Great Plains old time fiddling styles and Hispanic family storytelling traditions. Our co-sponsors, the Slow Food folks, made a real hit with their hands-on fresh apple cider pressing and the many other dishes from local producers that they provided for tasting at the event. Mule-drawn wagon rides given by a local farmer were another popular pastime for young and old

Dutch Hop Music Tri-state Project

Dutch Hop, the traditional dance music of the Germans from Russia, is still alive on the Great Plains, especially in Eastern Colorado, but the tradition is not nearly as widespread as it once was. Originally

played for multi-day wedding celebrations, both the music and the dance steps are unique, due to the inclusion of a hammered dulcimer among the instruments and a fast, lilting beat. As a follow-up to the 2006 appearances of the Nebraska/Colorado band, The River Boys, at the American Folklife Center, in 2007 Gwen Meister of the NFN, Annie Hatch of the Wyoming Arts Council and Georgia Weier, formerly the state folklorist for Eastern Colorado, teamed up to conduct fieldwork on the tradition with present and former Dutch Hop musicians, spouses of musicians, and dancers in their three states. Through a small grant from the Wyoming Arts Council, the fieldwork interviews have been completed. This year the three states will work with the American Historical Society of Germans from Russia (AHSGR) and other groups on planning a symposium for 2010. This symposium is tentatively scheduled to coincide with the AHSGR’s convention, which will be held in Lincoln that year.

Book Proposal on Folklife K-12 Teaching Resources and Teacher Support Methods

In October 2007 NFN president Dr. Steve Swidler, a professor of education at the University of Nebraska – Lincoln, and Gwen Meister organized and participated in an AFS panel on folklife teaching resources that have been created for K-12 classrooms and how folklorists work with teachers to help them make use of these resources. Steve, Gwen and one of the NFN’s cooperating teachers joined folklorists from four other states in presenting a variety of materials and a number of techniques for working with teachers. As a spin-off from that experience, Dr. Swidler has proposed a book on the subject, written primarily for

schools of education, that will incorporate chapters from each of the forum presenters. That project is in its early stages but promises to be a very exciting one.

Some Current and Upcoming Activities

This year the NFN is continuing its series of Cultural Encounter Kits (trunk exhibits) created for statewide use by Nebraska's upper elementary and middle school teachers. Kits on Iraqi and Irish Nebraskans are joining the earlier ones on Mexican American, German Russian, Swedish American and Vietnamese American cultures in the state. In addition, similar kits on Nebraska's farming and ranching traditions will be available statewide later this year.

The NFN is just establishing a new partnership with the Homestead National Monument, located in southeastern Nebraska near Beatrice, which is on the site of one of the earliest homestead applications and commemorates the Homestead Act of 1862. The Monument staff are planning a folk artist in residency program and several other projects for which they would like the advice and assistance of a folklorist.

The NFN's fifth anniversary observance, a major publicity campaign on our Nebraska By Heart online middle school folklife curriculum and a Board review of our activities to measure their results against our strategic plan round out the list of upcoming tasks this year.

Thanks to my public folklore colleagues for your continuing advice and support. We are looking forward to another exciting year in Nebraska!

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NEVADA

NEVADA ARTS COUNCIL, FOLKLIFE PROGRAM

Patricia Atkinson Wells

Patricia Atkinson Wells joined the Nevada Arts Council as the Folklife Program Coordinator in December 2007. A native daughter of the Golden West (4th generation San Franciscan) with family ties to Carson City, Lake Tahoe, and north eastern California, Pat is delighted to be back in familiar territory after more than 20 years in the eastern and southern U.S. She is looking forward to the opportunities and challenges presented by Nevada's geography and cultural diversity. Pat has been a professional folklorist, arts administrator, cultural consultant, writer, editor, educator, and publications specialist for three decades. Pat hit the ground running and has been on the road to Las Vegas, Sandy Valley and Pahrump, Fallon, Winnemucca, Battle Mountain, and Elko in just the first three months on the job!

Rebecca Snetselaar, Folklife Program Associate in Las Vegas, was instrumental in keeping the Folklife program on track as interim coordinator and continues her contributions to the program in myriad ways. In addition to outreach and fieldwork with multiple ethnic communities in Clark County, Rebecca is

an experienced archivist and museum professional. She brings her talents and expertise in these areas to the management of, and long range planning for, the Nevada Folklife Archives. The Folklife Archives include a collection of traditional art objects as well as slides, photographs, reel to reel, and cassette tapes of over 20 years of fieldwork documentation in Nevada. One of our particular challenges is changing technology – the use of digital media in Folklife documentation and document preservation.

We are in the last year of an NEA Infrastructure Grant to support Folklife education in Nevada through the creation of a roster of Folklife masters/educators (which we hope will be online in June 2008), a curriculum guide for teachers (which will be printed and available as a downloadable pdf on the NAC website), teacher in-service training on Folklife and diversity education, K-12 school programs, artist residencies, master classes, etc.

This spring we are sponsoring a series of events in partnership with the Nevada State Museum, comprising a Western Shoshone red willow basket weaving master class, Washo storytelling sessions, Chinese traditional dance, and a demonstration of Paiute-Shoshone beaded basketry.

We are working with the Clark County School District on a series of workshops on presenting traditional artists in the classroom for their annual cultural diversity training and will be sponsoring a variety of traditional performers and practitioners to as part of the workshops and in freestanding sessions.

With partners in the Las Vegas cultural community, we are putting together a technical assistance and training workshop for presenting and demonstrating traditional artists who wish to learn about presenting program in the schools, to new audiences outside their home culture, and/or basic marketing and promotional skills. After we pilot this in Las Vegas, we hope to be able to offer this service around the state and to grow this into a mentoring program between seasoned [aka “festival broke” or “school broke”] presenting artists and emerging artists.

The Governor’s Arts Award for Excellence in the Traditional Arts for 2008 goes to Paiute-Shoshone craftsman Mike Williams, who makes Tule duck decoys, egg baskets, and other traditional Tule crafts. Mike has perfected the use of traditional materials including red ochre earth-based paint and pine resin for his decoys. He is passing these skills on within his family and hopes in the future to recreate a full-sized Tule boat such as those used by his ancestors, the People of the Marsh. Mike will receive the Governor’s Arts Award in March at a ceremony in Las Vegas.

The Folklife Apprenticeship Grants panel will meet in May in Carson City to award grants to twelve master-apprentice pairs. This year the panel includes Deborah Boykin (Alabama), Francesca McCrossan (California), and Irma Wynants (Las Vegas).

We continue to support community groups’ production, presentation, and documentation of their own Folklife activities through our Folklife Opportunity Grants and hope to expand this support pending funding.

Patricia Atkinson Wells

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NEW JERSEY

NEW JERSEY FOLK LIFE FESTIVAL

Kate Burkholder

The New Jersey Folk Festival Celebrates German Heritage

Music and folklore lovers of all ages can enjoy traditional folk dancing, music, and storytelling, and much more at the 34th Annual New Jersey Folk Festival, which will take place on April 26th, 2008, rain or shine! The oldest continuously-run folk festival in New Jersey, this all-day family event is free of admission and will be held on the grounds of the Eagleton Institute, on the corner of George Street and Ryders Lane, on the Douglass campus of Rutgers, the State University, in New Brunswick, NJ.

The New Jersey Folk Festival will showcase the German-American experience and heritage, past and present, through verbal, musical and artistic traditions. Bernie's Orchestra, hailing from nearby Piscataway, the Bayern Verein Newark Dance Group, and the Goschenhoppen Strolling Fiddlers will

appear on the Skylands Stage. German heritage will also be showcased on the Pinelands Stage, with Professor Ciklamini presenting "German Fairy Tales and Folk Tradition," Professor William Donner presenting "Who are the Pennsylvania Germans," and Dr. Simon Bronner presenting "The Pennsylvania German Story." Other top-notch performances will be turned in by bagpiper Frank Watson; folk artists Jim Albertson and Spook Handy; Jim Murphy & the Pine Barons; Dukes of Destiny; and the Ong's Hat String Band.

In addition, the annual juried craft market will consist of nearly 100 vendors, while the folk music marketplace will offer an extensive variety of goods for sale, including performer CDs. For children, there will be a designated activities area with face painting, games and crafts, music, and storytelling. Amateur musicians, too, can bring along their instruments and have a seat in the organized jamming tent next to some of New Jersey's best. The event will have an array of traditional German food to go along with a host of traditional American festival foods, assuring no one in attendance will go home hungry.

Presented by Douglass Residential College and produced by the American Studies Department at Rutgers, the New Jersey Folk Festival has become a cultural landmark in itself, attracting more than 15,000 people annually. It is sponsored in part by the Middlesex County Cultural and Heritage Commission. For further information, please call (732) 932-5775, email njff@rci.rutgers.edu, or visit the festival website at <http://njfolkfest.rutgers.edu>.

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NEW YORK

LONG ISLAND TRADITIONS

Nancy Solomon

Arts in Education :

Long Island Traditions' teacher resource guide on traditional architecture is now in its 2nd printing, having sold out its 300 copies in a few short months. The guide examines Native American architecture, African American slave and freedmen housing, English and Dutch farms and barns, general stores, grist mills and windmills and places of worship. The publication is available through our web site at a cost of \$40 plus shipping and handling. The 200-page guide also includes a cd-rom with additional examples of primary documents, photographs and architectural drawings.

We continued our ethnic and maritime folk arts programs in the Freeport and Comsewogue school districts here on Long Island, and embarked on two month long residencies in the Deer Park School District, with traditional Peruvian music with master composer Theo Torres and a steelband residency with the Steel Sensation ensemble, a Trinidadian group. Students learned to play the traditional instruments of Peru and Trinidad, and explored the history and culture of these musical forms.

Long Island Traditions received a Big Read grant from the NEA to help support programs in Freeport High School and the Freeport Memorial Library, centered on the classic novel *To Kill A Mockingbird* by Harper Lee. Programs will include presentations by several famous Civil Rights activists such as Joseph McNeil, immigrant rights attorney Patrick Young

and African American fiber artist Joan Hodges, discussions within the community on prejudice and discrimination today, how recent immigrants are suffering or overcoming segregation today, and what we can do to achieve the vision of Martin Luther King. Programs will take place in May 2008 at various locations.

Historic Preservation :

2007 was a mixed year in preserving traditional houses and other buildings and traditional culture. On the bright side a coalition of groups was able to stop a proposed windfarm off Jones Beach that would have endangered the commercial and recreational fishing industry of Long Island. In addition the community of West Sayville, one of the last fishing enclaves left on Long Island, is working with town officials to create a cultural historic district that would include the famed Blue Points oyster company buildings and various baymen's homes.

In Great Neck Plaza there have been major changes between the preservation commission, whom we advise, and the Village board of trustees. The Village board overturned a commission decision recommending against the installation of a modern canopy at a historic Colonial Revival structure. As a result of this action one of the commissioners has resigned, and another, who owned the building in question, also resigned. The remaining commissioners are disenchanted with the Village board over this issue but hope to educate them on why they should respect the Commission's decisions and recommendations. Towards this end we are launching a web site that will feature surveys of the historic sites in the Village,

and information about the Village's preservation programs.

South Shore estuary Web site :

During the past 20 years we have been documenting the history, traditions and architecture of the south shore of Long Island, in both Nassau and Suffolk County, west of the Hamptons. To make our research more accessible, and to enlist community scholars in further documentation, we will be launching an interactive web site that will examine the vernacular maritime architecture, the traditions that are part of the south shore including commercial and recreational fishermen, duck hunting and bay house life, and the colorful history of these historic communities. The site will include audio narratives, contemporary and historic photographs, and tools for community scholars, modeled after TAUNY's excellent toolbox.

Public programs:

LI Traditions will be hosting a Maritime Film Festival on November 9 at Stony Brook University featuring films and discussions by local tradition bearers and scientists on films that explore the fishing and recreational traditions of Long island and other regions with relevance to Long Island. We are looking for submissions so if you know anyone who has done a documentary relating to Long island's maritime heritage, either directly or indirectly, please have them contact us.

Digitization Grant:

Sometimes it pays to read the fine print. Last year we reported that Long Island Traditions received a grant from the NY State Council on the Arts to convert our

audio tapes into digitized files, so that we could use these materials in expanding our web site. We signed an agreement with Safe Sound Archive of Philadelphia for the transfer of our materials, approximately 300 cassette tapes and mini-cd's. Apparently the "contract" was only an estimate. Without getting too specific, which may land us into a difficult legal situation, we advise our colleagues to ascertain how costs are calculated, and determine if any signed statement is a firm price. Fortunately we have received converted copies of the tapes and hope to have them on our web site in the spring.



The Bluepoints Oyster Company was one of the last commercial shellfishing operations on Long Island. It was closed in 2003. This site will be featured in LI Traditions web site on the South Shore estuary. Photo by Nancy Solomon.

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NEW YORK FOLKLORE SOCIETY

Ellen McHale

The New York Folklore Society FORUMS AND PROFESSIONAL DEVELOPMENT

The New York Folklore Society, with generous support from the New York State Music Fund, has launched an ambitious series of workshops and professional development activities for traditional and folk musicians in the state. Throughout 2008, we will be presenting a series of workshops on writing contracts, intellectual property and copyright issues, recording technology, and partnering with schools for arts in education programs. In addition to this professional development activity, we will be upgrading our web-based resource on folk and traditional music in New York State. Our next workshop is a May 12, 2008 workshop for educators and folk musicians, discussing successful collaborations between traditional musicians and classroom educators. Methods to integrate folk arts into the educational setting will also be explored. The workshop will be held at the Cuneen-Hackett Arts Center, Poughkeepsie, with co-sponsorship by the Dutchess County Arts Council. Future workshops include an audio digital workshop to be held in Auburn, New York.

NEW YORK FIELD TRIPS:

“Moving across Boundaries: Roots Music and the Sources of Tradition” is the subject for this year’s symposium by the New York Folklore Society. Held in Albany at the New York State Library and Museum, it will examine the role that Capital District music pioneers have played in folk music revivals, as well as discuss the politics of folk music. Please watch PUBLORE for additional news as our planning progresses and SAVE THE DATE of October 18, 2008.

2ND NYFS COMMUNITY SCHOLAR FIELD SCHOOL

Empire State college's Center for Distance Learning (CDL), in a partnership with the New York Folklore Society (NYFS), is pleased to offer the summer 2008 blended course (including online and residency components): Exploring Place: Summer Field School. The purpose of this course is to provide community scholars and students, interested in documenting, presenting, or researching the culture and tradition of their local community, the opportunity to learn fieldwork methods and strategies, and to engage with critical issues that arise in the context of conducting local fieldwork. Dates for the course are May 19 – July 11, 2008.

This two-credit, blended course at the graduate or advanced undergraduate level is comprised of online discussions of readings and three face-to-face weekend meetings (residency). Two of these meetings will be a half day workshop in Saratoga Springs, NY, tentatively in the beginning and the end of the term, while one of the meetings will be an overnight event. Attendance at these meetings (residency) is mandatory and will offer opportunities for students to meet fieldwork specialists, folklorists, and/or tradition bearers, to learn and practice documentation techniques (e.g., documentary recording/photographic skills, interview) in a selected local fair, and to present their project to each other. For information or to register, visit the website of the New York Folklore Society at www.nyfolklore.org.

Ellen McHale
Executive Director
New York Folklore Society
www.nyfolklore.org

TRADITIONAL ARTS IN UPSTATE NEW YORK (TAUNY)

Jill Breit

Staff changes and a new home are the big news at TAUNY. In January, Jill Breit was named Executive Director of the organization. Jill, a graduate of the Folk Studies program at Western Kentucky, has worked at TAUNY since 1993. Lest anyone gasp at the thought that TAUNY founder Varick Chittenden has retired, let us reassure you that he has moved into the new role of Heritage Center Project Director. Varick is leading the charge for TAUNY's first forays into real estate ownership. After years of renting space for galleries and offices, TAUNY has purchased a building in the heart of the historic district in downtown Canton, NY. Our new space came with well-preserved hardwood floors, brick walls, and tin ceilings, as well as lots of open space for programs. We anticipate that by the end of 2008, TAUNY will have launched a campaign to support work in the new space into the future.



Figure 11: Decoy carver Don Morley, Hewelton, NY

TAUNY programs in 2007 included exhibits about scrapbooks, home-made instruments, and regional woodwork. Kathleen Mundell came down from

Maine to help us produce a portfolio of regional woodwork in the model of the portfolios she has created for Native American basketmakers. We also teamed up with the Adirondack Museum to revive the No-Octane Regatta, a water and land-based event devoted to traditional wooden boats. The Register of Very Special Places, our landmark-recognition program, and the Salute to North Country Legends, at which we distribute North Country Heritage Awards, are still going strong.

TAUNY has released a DVD of materials about woodcarver Hazel Tyrell. Tyrell, whose work is now avidly sought by collectors, was a well-known bird carver from Colton, NY. The DVD, a catalog of photographs of carvings and materials about Tyrell's life, was produced by Varick Chittenden as a follow-up to an exhibit he curated about the carvings.



Figure 12: Herbalist and native plant conservationist Jane Desotelle, Chateaugay, NY

A major exhibition in the 2008 schedule: Hippy Houses and Homesteads for the 21st Century, a look at back-to-the-land architecture and how it embodies the ideology of the movement. It will be curated by Jill Breit, opening in September.



Figure 13: Buff knitter Annis Holmes, Chestertown, NY, received a 2007 North Country Heritage Award from TAUNY.

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OKLAHOMA

Oklahoma Folklife Council and Oklahoma Folklife Center

Hayden Roberts

Film Slated for Release

Last August, the Oklahoma Folklife Council in cooperation with its partner the Oklahoma Historical Society's Folklife Center received a \$5,000 grant from the Oklahoma Humanities Council to produce an educational video on the traditions of Oklahoma. The video, which was released October 2007, includes 10 segments featuring living traditions from across the state.

Rodger Harris, OFC board member, the state's Oral Historian, and head of the Folklife Center at the Historical Society,

has coordinated the development of the video. The Historical Society's in-house videography team has been employed for pre- and post-production editing and some of the documentation including filming the recent Oklahoma Centennial Folklife Festival last June.

In the grant application, OFC agreed to function as a co-producer. With the grant funds, OFC is managing the fieldwork, documentation, public relations, and distribution of the video, which has been issued in DVD format. As part of the Humanities Council's support, OFC has arranged visits and folklife demonstrations with the Oklahoma Department of Libraries at libraries across the state through the winter and spring of 2008. A copy of the video will be donated to every library system in the state.

Oklahoma Centennial Folklife Festival

Oklahoma Folklife Council hosted its annual Oklahoma Folklife Festival, Saturday, June 23, 2007 in Oklahoma City at the Oklahoma History Center. It featured authentic folk artists and tradition bearers from around the state. With Oklahoma celebrating its statehood in 2007, this event was extra special, which was accentuated by its official designation as an Oklahoma Centennial program by the Oklahoma Centennial Commission.

Through this event, OFC showcased artists whose works exemplify the state's rich heritage. Most artists were award winners in their fields or had been recognized nationally as superior examples of living tradition bearers. The range of cultural forms presented includes Native Americans from both eastern and plains tribes, Hispanics, African Americans, and descendants of Europeans heritage,

particular Ireland. Artistic forms included Native basket weaving, Native American storytelling, traditional dance from Irish and Hispanic cultures, Mexican and Bluegrass music, cowboy poetry, and pottery.

The full list of participants and scheduling details for the festival is available on the Oklahoma Folklife Center website: www.okhistory.org/Folklife/folklife festivals.html , but some of the participants included Anita Martinez and other demonstrators from the Oklahoma City Latino Cultural Center, Frank Lopez and his family.

About the Council

The Oklahoma Folklife Council is a 501(c)(3) nonprofit organization chartered in the State of Oklahoma. It functions as a membership organization and friends group for the Oklahoma Folklife Center. Principally, the Council is an educational and cultural entity. It works to support, encourage, and coordinate folklife activities for education and cultural enrichment of the people of Oklahoma and people from outside the state.

These activities include, collecting and preserving, Oklahoma folklife; promoting and sustaining interest in folklife through festivals, lectures, exhibits, performances, and publications; and cooperation with other state, regional, or national agencies with similar purposes and goals.

Prior to its incorporation in 1988, the Council operated as an academic organization under the title Oklahoma Folklore Society. Since the late-1920s, members of the Society have engaged in individual research on topics ranging from storytelling to traditions present in Native American communities.

During the centennial of the 1889 Land Run, the reorganized council became an active presenter of traditions in public, non-academic contexts. Such activities included Traditions .89, the Tribal Songs Project, documentation of Black-Towns of Oklahoma, the Cheyenne-Washita Oral History Project, and a study of Vietnamese communities in the state.

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PENNSYLVANIA

The Historical Society of Pennsylvania

Joan Saverino

Philadelphians make history at HSP's "Your Place & Mine" events in South Philadelphia and Northern Liberties

In November of 2007, the Historical Society of Pennsylvania invited current and former residents and neighbors of two Philadelphia neighborhoods to contribute to and document their neighborhoods' history and culture by sharing their photographs, memories, and stories at two Saturday "history fairs" in South Philadelphia and Northern Liberties. Over seventy-five people came out to the Queen Village Neighbors Association in South Philadelphia and St. Michael's Russian Orthodox Church in Northern Liberties where the staff from the Department of City Records, a PhilaPlace partner institution, scanned

people's photographs on site and videotaped their memories. Selected images and video clips will eventually be incorporated into City Records' extensive repository of historic Philadelphia photographs, PhillyHistory.org (online now) and HSP's PhilaPlace Web site, which will feature interactive histories of South Philadelphia and Northern Liberties and is set to launch in November of 2008. Historically hubs of immigration and industry, the landscapes of South Philadelphia and Northern Liberties/Lower Kensington are rich with ethnic, working-class, and cultural history. From North Marshall Street to South Ninth Street, several generations of residents recalled working, living, and playing on the streets of two of Philadelphia's oldest and fastest changing neighborhoods. Their memories and photographs spanned the twentieth century, and ranged from national events such as the Sesquicentennial celebration on Broad Street in 1926, the Depression, and World War II, to the intensely local: New Year's Day Mummers Parades; Sunday visits to grandparents; shopping on Ninth Street; living above the family business; and working at the Navy Yard.

- In Northern Liberties, Charles Veasey brought stunning oversized aerial photos of the old Schmidt's brewing plant, rescued from the trash heap by Charles's brother, a Schmidt's security guard
- Current Northern Liberties resident Mary Dankanis brought a naturalization petition that traces the Dankanis family's history in the neighborhood back to 1916, where they settled at 316 Fairmount Avenue after arriving from Russia
- Vincent Maurelli brought photos of his grandfather Vincenzo, selling produce from his huckster's cart in the Ninth Street Market at the turn of the century
- Harriet Rosenberg came to both events, having grown up in South Philadelphia and moved to Northern Liberties after she married. The Rosenberg family operated the Garden Looms garment factory at Second and Fairmount. Mrs. Rosenberg recorded a video in Northern Liberties and brought her photographs to the South Philadelphia event, including her 1945 yearbook from South Philadelphia High School for Girls.
- Frank Teuber, 90 years old and accompanied by three of his grandsons, spoke of growing up at Fifth and Noble streets in Northern Liberties, where he played in the streets alongside pushcarts and horse-drawn carriages



Figure 14: Joe Figurski shares photographs of himself as a mummer in South Philadelphia.

The PhilaPlace Neighborhood History and Culture Project asks residents to share their stories with the public, making

Philadelphia's history a collaborative, grassroots initiative. Drawing on oral interviews, photographs, resident stories, historical documents, and images of contemporary life, the project will create one-of-a-kind resources showing how the "city of neighborhoods" has changed over three centuries and continues to change today. "Your Place & Mine" proved a successful public kick-off to PhilaPlace. The contributions from the community deepen the richness of the historical record by adding the personal stories and memories that make history and culture real and truly public. The PhilaPlace Web site will launch in November of 2008. Please contact Joan Saverino, PhilaPlace project director, for more information at jsaverino@hsp.org.

You can listen to a WHYY radio interview with "Your Place & Mine" participants at WHYY's Arts & Culture Blog, The Sixth Square:

<http://whyy.wordpress.com/2007/11/14/a-taste-of-philaplace/>

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PHILADELPHIA FOLKLORE PROJECT

Debora Kodish

These days, we've been thinking a lot about questions of sustainability (a better term than "succession"): individual, generational, institutional, and about

mission, vision and values. PFP is working on a strategic plan (our 5th time at this, I think it is). At the Folk Arts – Cultural Treasures Charter School (a multicultural antiracist K-8 school that we started three years ago with our allies and friends at Asian Americans United) we are thinking through the question "What do we want kids to know about folk arts?" Together, all of this means that we are thinking together about what folklore can offer, why we think it is important, and what we hope for (and will leave to) the next generation— at both organizations. And, too, for ourselves. Read this against a strong commitment to equity, to progressive values: how do we truly work for freedom? What does that mean? How do we help our kids become the citizens (a charged term in our ICE-targeted communities and school) the future needs? So forgive me if my mind is somewhat muddled. Lots to think about! I'd love to know what others in public folklore programs are thinking, along these lines. Maybe at AFS, in informal conversations.

The internal questions and concerns, pressures and practices are rarely something I write about in these reports. I can barely manage (once ever 3-4 years) to get a report in on what programs and projects we're engaged with. But as we think more and more about the next generation, I find myself wanting a record of what feels like the real work of what we've come to call public interest folklore. In relationships, character-making collaborations, coalitions, we've taken on roles that have profoundly changed our perspectives. (After 21 years, I am hoping to find time to write about some of this— one of the things that we're hoping to build into our strategic plan.) But always, when I sit down to write— including now— I find myself unmoored. This letter to the Public Programs newsletter

feels something like a letter home, or like one of those annual holiday recitations/letters. It seems like I really should use this as a way to share something conveying a more satisfying (for me) picture of / angle on this work. But the clock is ticking, there is too much to do, and I really don't know where to start.

So in what follows, I'll be conventional. We above all know that conventions exist for reasons.

In 2006, PFP rehabbed and moved into a new home of our own (a cozy 2-story West Philadelphia row-house). The same year, we worked with our friends at Asian Americans United to open the Folk Arts – Cultural Treasures Charter School, a multi-racial, anti-racist K-8 school in the city's Chinatown section, with folk arts at its core. Programs at both of these sites have kept us incredibly busy. (I haven't sent in a report of any kind since undertaking these two huge efforts).

In 2007, we turned 20 and celebrated with a year of exhibitions and projects exploring (In very modest ways) the state of folk arts in our city. These included an exhibition (“We try to be strong,”) that allowed us reconnect with Hmong community members, to reexamine the history (and representations and needs and issues) of Hmong community members in Philadelphia over the past 20 years. Eric Joselyn's show, “What you got to say?”, artist salons with community-valued people (Ayesha Rahim, Yvette Smalls), and visiting lectures (Ruth Stone, A. J. Racy) have been, in different ways, experimental programs yielding and opening much: wonderful responses, learnings, pathways. You can read about much of this on our website (www.folkloreproject.org) and/or in our magazine, *Works in Progress*. (Download a

pdf from our web, or call/email for a copy.)

Currently, we have a small 28-photograph exhibition in our gallery. “All that we do: contemporary women, traditional artists” is a brief photo essay, picturing nine exceptional artists, caught in moments that hint at the complexity of their lives and arts: Antonia Arias, Fatu Gayflor, Vera Nakonechny, Ayesha Rahim, Anna Rubio, Yvette Smalls, Michele Tayoun, Elaine Hoffman Watts and Susan Watts. Art forms represented include flamenco, Liberian song, Ukrainian needlework, African American crochet/crown-making and hair sculpture, Middle Eastern dance and song, and Jewish klezmer music, a small sampling of the vital contemporary practice of traditional arts in Philadelphia today, nine women, 28 photographs by James Wasserman. You can view the show at <http://www.folkloreproject.org/programs/exhibits/wedo/index.cfm> (Click the words “View Exhibition” on the top right for a slide show.) We're interested in touring the show, so please help us out and book it, or spread the word! (email me for information: Kodish@folkloreproject.org).

Our *Art Happens Here* program has featured some spectacular concerts presenting local artists: African singers in April 2007 (Zaye Tete, Fatu Gayflor, Mogauwane Mahloele), percussive tap dancers in December 2007 (Germaine Ingram and ensemble, Anna Rubio and Flamenco Enuentro). Next up here is a Mother's Day concert on May 11th, featuring Heritage award-winning klezmer musician Elaine Hoffman Watts, her dynamic daughter Susan, and a cast of spectacular klezmerim, including Hankus Netsky, Henry Sapoznik, Rachel Lemisch, Socalled/ Josh Dolgin, Carmen Staaf, and Jay Krush. We're making a documentary

about Elaine, and that will be part of the shoot. (Thanks of course, to NEA and the Philadelphia Music Project, among others.)

I could go on: there's way too much more to report on, but this is a start. I would be remiss not to mention that Toni Shapiro-Phim, Associate Director at PFP for the last 6 years, left us to take a wonderful position with the Khmer Arts Academy, where she will make great contributions. We've been lucky that stepping in as Interim Associate Director is Germaine Ingram (some may know her as the dance partner and protégé of the late and great hooper, Heritage award-winner LaVaughn Robinson.) Ethnomusicologist Elizabeth Sayre is also on staff as Research Associate. We feel lucky to have such incredible folks to call on.

If you are in Philadelphia, come visit. If you're far away, visit us online, and in any case, let us know your thoughts.

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RHODE ISLAND

See: Canada, Quebec

SOUTH DAKOTA

SOUTH DAKOTA ARTS COUNCIL

Dennis Holub, Andrea Graham

Our big project this year was the production and touring of an exhibit on wood crafts. Titled "Tree of Life: South Dakota Woodworking Traditions," the show was designed and installed by the South Dakota Art Museum in Brookings, where it opened in September of 2007. Objects featured include Swedish bent wood boxes, German-Russian willow baskets, wildlife carvings, Lakota and Dakota flutes and horse dance sticks, furniture, farm models, diamond willow canes, carved chains, and Norwegian carving. On November 2, five of the artists demonstrated at a reception at the Art Museum, and Dakota flute maker Bryan Akipa also gave a short performance. In January the exhibit traveled to the Adams Museum in Deadwood, which also hosted six artists for a day of demonstrations. The show's final stop is the Dacotah Prairie Museum in Aberdeen, from late March through early May. The museum will bring in four artists for two days of school programs in their facility.



Figure 15: South Dakota Representative Stephanie Herseth Sandlin learns a few hoop dance moves from Jasmine Pickner. Photo by Michaela McNichol, Library of Congress.

Four apprenticeship artists for 2007-2008 were selected in April of last year. The art

forms funded include Midwestern fiddling and Lakota beadwork, quillwork, buffalo horn carving and star quilting.

Two South Dakota artists were honored with an invitation to perform in Washington, DC, as part of the American Folklife Center's Homegrown Concerts series in November. Lakota and Dakota hoop dancers Dallas Chief Eagle and Jasmine Pickner performed at the Library of Congress' Coolidge Auditorium as well as the Kennedy Center's Millennium Stage on November 15. Dallas and his stepdaughter Jasmine have had two apprenticeships through the SDAC, and have been developing a joint presentation that brings together the male and female sides of Lakota culture. They are both on the Arts Council's touring and artists in schools rosters as well. South Dakota Representative Stephanie Herseth Sandlin attended the Library performance, and even got up on stage to learn a few hoop dance moves during the audience participation part of the program. Dallas and Jasmine also met with South Dakota Senator Tim Johnson in his office, and were pleased to see a number of star quilts and other Native American crafts displayed. Videos of their performances can be seen at:

www.loc.gov/folklife/events/HomegrownArchives/HomegrownArchives.html (the second event in the 2007 list) and at kennedy-center.org/programs/millennium/schedule.html (search for Dallas Chief Eagle in the Archives search box on the right).

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UTAH

UTAH ARTS COUNCIL FOLK ARTS PROGRAM

Carol Edison, Craig Miller

ANOTHER YEAR OF CHANGE...

During the spring of 2007, folklorist George Schoemaker was transferred out of the Utah Arts Council's Folk Arts Program and enlisted in the administration's efforts to redesign the agency's web site, its multiple databases and to oversee an archival digitization project that involves a number of other agencies. While George is very happy working in technology, we quickly discovered that losing one staff person makes a big difference in the amount of folk arts work we can accomplish. Additionally a lot of our time and energy continues to be drawn away from doing fieldwork and interpreting cultural manifestations and channeled toward more administrative, committee and non folk arts work. We look forward to a time when we can spend more time interacting with artists face-to-face and when we can accomplish more in making our archival resources accessible.

ANNUAL PROJECTS

The Living Traditions Festival

In May 2007, we scheduled folk artists for the twenty-first annual "Living Traditions: A Celebration of Salt Lake's Folk & Ethnic Art" in downtown Salt Lake City.

Produced by the Salt Lake City Arts Council, this free three-day event attracted over 40,000 visitors with music and dance, crafts demonstrations and ethnic food presented by 600 artists from some 40 local ethnic communities. As always the festival provided an important fund-raising opportunity for the 20 ethnic organizations that sell traditional food to support their local art programs. More than 2,500 students attended a Friday morning edition of the festival sponsored by the Utah State Office of Education. All artists were paid by the Salt Lake City Arts Council. Our only expenditure was staff time spent planning the event and overseeing its operation.

Mondays in the Park Concerts



Figure 16: Now in its 20th season, Utah's Mondays in the Park concerts weekly draw intimate audiences of about 400. Photo by Carol Ediso)

In July and August, 2007, we presented eight free concerts in front of the Chase Home Museum of Utah Folk Arts. Sixteen performing groups entertained audiences totaling roughly 3,200. We presented local community-based musicians specializing in Tex-Mex, Celtic/Old-Time, Klezmer and Turkish repertoires as well as community-based dance troupes featuring Native American, Polynesian, Latin American, Cambodian and Serbian traditions. A special concert honoring the 50th anniversary of the Salt Lake City-Matsumoto, Japan Sister Cities

relationship brought together taiko drummers and koto players with cowboy musicians and square dancers. Sponsors of the 2007 concert series included KUED-TV, KRCL-FM, KCPW-FM, Latin Community Center for Information and Education and the local Spanish television affiliate of Univision.

Folk Masters at the State Fair

We again presented a mini-folk festival at the Utah State Fairpark to provide recognition to the participants of the Folk Arts Apprenticeship Program and recipients of the Ethnic Arts Grants. We again occupied the Pioneer Building for a full day and presented six sets of current year Master/Apprentice craftworkers who demonstrated blacksmithing, saddlemaking, Ute beadwork and rug braiding as well as three groups of former apprenticeship participants demonstrating rawhide braiding, Armenian lacework and Shoshone crafts. Three demonstrating artists from ethnic communities also demonstrated decorated eggs, woodcarvings and retablos. In the evening we presented two shows by the New Zealand American Society.

Approximately 4,000 visitors enjoyed this one-day event featuring nearly fifty Utah artists.

GRANTS

Apprenticeship Grants

In the spring of 2007, seven pairs of artists were selected to participate in the Utah Arts Council Apprenticeship project. Three apprenticeships took place within families while three were for saddlemaking - - an important Utah tradition.

1. **Blacksmithing**, Dennis Manning (Roosevelt) and Jarom Manning (Orem)

2. **Braided Rugs**, Barbara Jones (Layton) and Deeanna Price (Eagle Mountain)
3. **Chinese Dance**, Fay Fay Ye (Salt Lake City) and Jessica Zhu (Salt Lake City)
4. **Northern Ute Beadwork**, Sylvia Cornpeach (Ft. Duchesne) Margaret Cornpeach (Ft. Duchesne)
5. **Saddlemaking**, Bret Argyle (Randolph) and Bret Chase Argyle (Randolph)
6. **Saddlemaking**, Clay Nicholas (Corrine) and Kelly Nicholas (Corrine)
7. **Saddlemaking**, David Predevel (Hooper) and Andrew McDermott (Hooper)

Ethnic Arts and Matching Grants

During FY07, interest earned on an endowment fund established fifteen years ago made it possible to assist eight artists and organizations through awards of our \$500 Ethnic Arts Matching Grants.

1. **Rhythms of South America Dancers** – costumes for dance group
2. **Joseph Gruber** – woodworking tools for Austrian carver
3. **Vientos del Sur** – costumes and props for Argentine/Uruguayan dancers
4. **Khemera Cambodian Dancers** - recording fees for dance music
5. **Ute Indian Tribe** – support for the Bear Dance, Powwow and Spring Celebration in Ft. Duchesne
6. **Kausachun Peru Dancers/ Incan Festival of the Sun** - honoraria for artists
7. **South American Festival** - sound reinforcement for festival
8. **Asian Association / World Refugee Day** - honoraria for artists

SPECIAL PROJECTS

Exhibit at the Utah Museum of Art & History

During March and April of 2007 we presented a special exhibit of the State Folk Arts Collection for display in downtown Salt Lake City at the Museum of Utah History & Art. This venue offered a wonderful opportunity to share our ever-growing collection with those who work downtown and who visit the city for conventions. This six-week exhibit included 63 objects made by 58 Utah artists. A closing reception co-hosted by the Downtown Alliance enticed more business and community leaders to experience Utah folk arts.

World Refugee Day Celebration

We offered our services to the local network of refugee service providers and organized the arts offerings for the annual World Refugee Day Celebration in June. We were able to identify and program demonstrations by craftspeople from Pakistan, Sudan, Vietnam and Belarus and performances by groups from Liberia, The Congo, Rwanda, Sudan and Serbia. Aside from the arts, the event included a soccer tournament, won by the team from Sierra Leone, which created a lot of excitement and participation.

ONGOING INITIATIVES

Audio Archive Digitization Project

We continue the process of systematically transferring the old analogue recordings into a digital format and for the past four years we have hired professional sound technician Cyrus Gardner to coordinate those transfers. We hope to finish the process soon and begin selecting clips for

an on-line archive. And, we have finally purchased a digital recorder hoping for an end to this backlog of analogue materials!

State Folk Arts Collection

In calendar year 2007, The State Folk Arts Collection grew through purchases from the following artists:

Ada Rigby (Blanding), paper cut chronicling water development in Blanding

Deeanna Price (Eagle Mountain), twined rag rug

Dolores Perez (Salt Lake City), bouquet of Mexican-style paper flowers

Karma Sok-Choekore (Kearns), knotted Tibetan chair seat

Bernice Steele (Wendover), Goshute-style buckskin work gloves and oval willow basket

Jeronimo Lozano (Salt Lake City), Peruvian-style retablo featuring western rodeo

Rios Alex Pacheco (Brigham City), Shoshone-style boys' beaded buckskin vest

Peggy Rock Black (Monument Valley), Navajo story basket

Fannie King (Monument Valley), Navajo old-style basket

Tonga Uaisele (Magna), wood carved Maori-style tiki

Nikolay Motro (Salt Lake), Belarus-style hand carved spinning board

Mary Holiday Black (Mexican Hat), woven willow vessel with Yei figures

Judith Iwamoto (Salt Lake City), origami goose

Angelina Holiday (Bluff), Navajo pictorial basket



Figure 17: Navajo story basket, 19" diameter, woven by Peggy Rock Black, Utah State Folk Arts Collection. Photo by Jan Stevenson, Borg Anderson & Associates

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VIRGINIA

THE BLUE RIDGE INSTITUTE & MUSEUM AT FERRUM COLLEGE

J. Vaughan Webb

The Blue Ridge Institute & Museum at Ferrum College continues to be involved in a number of projects highlighting the folkways of Virginia, the Blue Ridge, and Middle Appalachia.

As it has for many years, the BRI is creating museum gallery exhibitions showcasing regional folklife both for our own gallery space and for exhibition space

elsewhere in the state. Our current exhibition *White Liquor, Blue Ridge Style* has been a monumental hit and is scheduled for installation in the Virginia Historical Society galleries in 2008. Our exhibition *Hometown Stars: Southwest Virginia's Recording Legacy, 1923-1943* continues its three-year run in the Blue Ridge Music Center on the Blue Ridge Parkway.



Figure 18: *The Dazzlers*, a Campbell County, VA, rockabilly band, 1958. Credit: Blue Ridge Institute of Ferrum College

The BRI has contracted with the Crooked Road Music Trail organization to produce two traveling exhibitions in 2008: *Crooked Road Royalty* (covering the legacy of the Carter Family, the Stoneman Family, the Stanley Brothers, and others) and *Crooked Road Music Styles* (covering the various types of traditional music in the region); these exhibitions are designed for use in informal public venues such as library lobbies and storefronts. Finally the BRI is conducting research and field interviews for a major exhibition on Virginia's rockabilly heritage (check out the Gene Vincent performances on YouTube), scheduled for 2009.

Increasing the availability of its resources through the Internet, the BRI has just launched an online version of its popular gallery exhibition *Full Throttle: Racing and Rodding in Southwest Virginia*

(www.vaautoracing.org). For listeners seeking traditional music from Virginia and Middle Appalachia, we have placed 4,000+ performances from our archive field tapes in the Digital Library of Appalachia (www.aca-dla.org). Various other exhibitions and research information are available through the BRI's main web site (www.blueridgeinstitute.org).

In Virginia "heritage tourism" are the buzzwords these days. The BRI is one of the major venues on the Crooked Road Music Trail, and visitation at the Institute has increased as a result of the heritage tourism promotion by various agencies in Virginia. To further promote the ongoing musical traditions of the region, the BRI will launch in 2008 the *Virginia Mountain Music Guide*

(www.virginiamountainmusic.org), an online guide to live traditional music venues in 12 counties of Southwest Virginia. The BRI continues to maintain the popular web site for the Blue Ridge Music Trails (www.blueridgemusic.org), a guide to live music venues along the Blue Ridge Parkway corridor in Virginia and North Carolina.

The BRI's main performance venue, the Blue Ridge Folklife festival, is entering its 35th year. The recent addition of a tales-and-memories stage has been a great hit; the stage features retired moonshiners, revenue agents, drag racers, oval track racers, and the occasional practiced storyteller.



Figure 19: Horse pull competition at the Blue Ridge Folklife Festival, 2007. Credit: Blue Ridge Institute of Ferrum College/Tammy Hall

Not being a tax-funded organization, the BRI is in the early stages of a capital campaign to increase its endowment, expand its facilities, and conduct renovations at the Institute's living history farm museum. In conjunction with the campaign the BRI is producing a CD sampler of music from our archived field recordings; the scheduled release is spring 2008.

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VIRGINIA FOLKLIFE PROGRAM

Jon Lobman

With the increased attention focused on Virginia and its cultural traditions on the occasion of the 400th anniversary of the founding of Jamestown, 2007 was an exceptionally busy year for the the Virginia Folklife Program (VFP). The VFP was sought out by many national and regional festivals to assist in presenting and celebrating the Commonwealth's rich cultural folkways.

Some of the highlights include:

11th Annual Virginia Arts Festival

June 3, Colonial Williamsburg
The Virginia Folklife Program joined the National Council for the Traditional Arts in presenting craftspeople and musicians of Southwest Virginia for a day-long celebration of music from the Crooked Road Heritage Trail.

41st Annual Smithsonian Folklife Festival

June 27-July 1 and July 4-8 on the National Mall in Washington, D.C.
The Smithsonian presented a festival program entitled "The Roots of Virginia," showcasing the Native American, English, and African roots of Virginia culture. The Virginia Folklife Program, along with key contributors from Ferrum College's Blue Ridge Institute, was integrally involved in the planning and implementation of this festival. Over 120 performers, artists, musicians, dancers, storytellers, cooks, farmers, and craftspeople from Virginia, Kent County England, and West Africa helped explain, demonstrate, and celebrate the cultural traditions which have nourished Virginia's expressive culture.

Virginia's National Treasures Showcase

In honor of the 25th anniversary of the NEA's National Heritage Showcase, the Virginia Folklife Program, with a grant from the NEA, brought all of Virginia's living National Heritage Recipients together for the first time at the Blue Ridge Music Center, in Galax, Virginia, on July 22nd. Participating in this historic concert were National Heritage Fellows Ralph Stanley, John Cephas, Flory Jagoda, Jesse McReynolds, and Wayne C. Henderson. Also honored was Bess

Lomax Hawes recipient Joe Wilson, now a proud Galax resident.

69th Annual National Folk Festival

October 12-14, Richmond

The Virginia Folklife Program continued its close involvement with the National Folk Festival this year by presenting a program which highlights and celebrates the first five years of the Virginia Folklife Apprenticeship Program. As it had with the highly successful "Instrument Makers of Virginia" program in 2005, the VFP designed and hosted this program which featured over 100 apprenticeship recipients, representing some of Virginia's finest "master artists" and their apprentices.

In addition to these festivals, Virginia Folklife Program Director Jon Lohman continued to participate in a number of folklife and traditional music festivals held in Virginia and beyond, including **Merlefest** (North Wilkesboro, NC, April 26-29), the "Virginia Folklife Workshop Porch" at **Floydfest** (Floyd, VA, July 26-29), the **Blue Ridge Folklife Festival** (Ferrum, VA, October 27), and at the many wonderful folk and traditional music festivals and gatherings throughout the state. Lohman also joined a cadre of musicians from the Crooked Road on their NCTA-sponsored West Coast tour last fall.

In addition to participation in these festivals, increased involvement in the Virginia Foundation for the Humanities Grants programs and the general daily operations of the program, the VFP has completed two major projects over the past year:

In Good Keeping: Virginia's Folklife Apprenticeships

In October, the VFH published *In Good Keeping: Virginia's Folklife Apprenticeships*, a 228-page hardbound book that celebrates and explores the folklife traditions of Virginia and the work of participants in the Folklife Apprenticeship Program. The book is written and edited by Jon Lohman, with photographs by Morgan Miller. Peggy Bulger of the American Folklife Center at the Library of Congress calls it "a stunning record of the artistic heritage of Virginia." It is also a tribute to the richness and variety of that heritage, and to the achievements of the men and women who are the current and future carriers of these traditions.

Forty separate and distinctive individual traditions are represented. They range from blacksmithing to broom making; quilting to hewn log construction; Brunswick Stew making to West African dance.

Over the past five years, since the launch of the Apprenticeship Program in 2002, Lohman and Miller have traveled throughout the state to the homes, workshops, studios, and kitchens of these master artists, talking with them and with their apprentices about their work and the cultural traditions it represents.

In Good Keeping (VFH Press, \$49.95) is distributed for VFH by the University of Virginia Press. It is available in bookstores statewide, and can also be ordered from the VFH website: www.virginiafoundation.org.

The Crooked Road CD Series

The Virginia Folklife Program has been closely involved in the development of "The Crooked Road," Virginia's Music Heritage Trail. The Crooked Road runs from the Eastern Slopes of the Blue Ridge Mountains to the coalfields of deep Southwest Virginia, passing through many

historic sites important in the creation and perpetuation of old-time, bluegrass, and mountain gospel music. It was this region that produced the first “country music” recordings (in Bristol, Virginia, in 1929) and some of the first stars of a genre that was then referred to as “Hillbilly Music.” Today, this musical tradition appears to be thriving, and there remains a wealth of remarkable musical talent in the region. Thanks to a grant from the Appalachian Regional Commission, the Virginia Folklife Program has introduced much of this talent to new audiences through the “Crooked Road CD Series.”

There are ten CDs released in the Crooked Road Series to date, featuring different musical styles from along the Crooked Road.

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WASHINGTON

INDEPENDENT FOLKLORISTS

Jens Lund

Technically I was still an “indie” (or “indy?”) until July 1, 2007, when I became a Washington State Parks & Recreation Commission employee. Prior to that date, I had been on contract to Washington State Arts Commission to produce the two agencies’ partnership Folk and Traditional Arts in the Parks Program.

Apart from that, my independent work has been sparse during the past year and I can scarcely call myself an indie anymore, although I suppose having been one for so long, I will probably always be one at heart.



Figure 20: Okanogan Valley water-witcher James Trepanier demonstrates his skills. Photo by: Jens Lund.

May 25–29, 2007, I returned to my duties as m.c. and host of the Fisher Pavilion Narrative Stage at the Northwest Folklife Festival, having missed the entire 2006 festival because of conflicting duties at a state parks event. The 2007 festival theme was the USA-Canada border. Hosting the narrative stage gave me an opportunity to present performers from both sides along our northern boundary and to interview, among others, British Columbia Doukhobors, an Okanogan Valley dowser, a Methow Valley mule-packer performance artist, and musicians from the cross-border Sikh community.



Figure 21: Kyrgyz musical ensemble KUT. Photo by: Jens Lund

January 30–February 2, 2008, I was again privileged to be on the event staff of the National Cowboy Poetry Gathering in Elko, NV, m.c.'ing and hosting several programs and doing some of the gathering's event photography. Again my videographer son, Anders Lund, came along to work with his fellow-Portlander and videographer, folklorist Carol Spellman, shooting and editing the "guerilla videos" posted on www.westernfolklife.org under "Gathering Moments from 2008."

One of the many great moments of the gathering was being in the Convention Center green room as North Dakota poet Rodney Nelson expressed surprise when Kevin Davis (who happened to be wearing a black wide-brimmed Stetson) told him that he was a folklorist. "But you can't be a folklorist," said Nelson. "You look like a normal person! You don't have a beard or earrings or anything weird like that!" I made mental note to go get some piercings.

May 11–15, 2008, my friend and colleague and Northwest Heritage Resources director Jill Linzee and I will attend the National Association for Interpretation's 2008 International Conference in the city of Sokcho and Seorak-san National Park, Republic of Korea. Along with folklorist Lucy Long, of Bowling Green State University, we will each be giving a presentation on how the work of folklorists can be used for cultural interpretation at parks, museums, historic sites, and cultural landscapes. My presentation, based on my work on the Northwest Heritage Tours, will be "Revealing the Invisible Landscape Through Edited Local Audiorecordings." We thank the National Endowment for the Arts' TAG program, the Washington State Arts Commission's Professional Development Assistance Program, and

AFS's International Travel Stipends for making our travel to this event possible.

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FOLK & TRADITIONAL ARTS IN THE PARKS PROGRAM

Jens Lund

On September 29, 2007, the Washington State Parks and Recreation Commission's (WSP&RC) Folk and Traditional Arts in the Parks Program (F&TAPP) completed its third season by hosting Hispanic Heritage Celebration 2007 at Riverside State Park, just outside Spokane. June 2007 was the beginning of the program's third year.

The program is still administered by Jens Lund as Program Manager. It was initially funded by a three-year NEA Folk Arts Infrastructure Grant to the Washington State Arts Commission (WASAC). As of July 1, 2007, the position became a full-time WSP&RC position as part of WSP&RC's Business Development Service Center. It is still supervised by Jim French, WSP&RC's Administrator of Cross-State Programs, with additional support from Program Specialist Kathy Hale of WSP&RC's Southwest Region.

During 2007, general program funding came from an NEA Folk and Traditional Arts Program "Access to Artistic Excellence" grant, and was directly supported WASAC, WSP&RC's

Director's budget, and budgets of the WSP&RC's four Region Offices: Eastern, Northwest, Puget Sound, and Southwest.

For more information on the genesis of and rationale for the WSP&RC's F&TAPP, please see the Spring 2005 (Vol. 22) *AFS Public Programs Bulletin*.

During the April–September 2007 park season, the F&TAPP was able to directly produce eighteen events and give financial and other support to twelve other events. Through an Inter-Agency Agreement, WSP&RC was able to partner with Northwest Heritage Resources (NWHHR) as its 2007 season contracts manager. NWHHR executive director Jill Linzee ably performed the tasks of getting performers and other hired participants duly contracted and paid, as well as writing a successful grant proposal to have the Florence Wasmer Fund for Arts & Culture of the Inland Northwest Community Foundation fund September's Hispanic Heritage Celebration through a grant to NWHHR. As in the previous season, Laura Fine served as fieldworker, outreach coordinator, and event producer for our Latino fiestas.

In March 2007, with the help of folklorists Debbie Fant and Amy Mills, of Northwest Folklife, and Seattle Center Festal events manager Steve Sneed, F&TAPP hosted a two-day Cultural Event Production Workshop for WSP&RC staff at our historic Old South Cle Elum Depot, in South Cle Elum. Seventeen rangers, two interpretive specialists, and three WSP&RC region offices staffers learned about cultural event production, cross-cultural communication, and cultural sensitivity. The evening entertainment (which included an introductory workshop on event sound) consisted of the singing, fiddling, and guitar- and saw-playing of Bob Antone, and singing,

drumming, and dance by the Snoqualmie Tribal Youth Dance and Drum.

During this third season, we directly produced eighteen events, and gave financial and content support to twelve more. Based on head counts and returns of Audience Survey Questionnaires, we estimate that approximately 4,000 park visitors have attended our programs to date, 1,500 of them in the past season.

The following events were directly produced by our program:

June 26: Father's Day Latino Folk Arts Festival, Pearrygin Lake State Park, Winthrop. (Co-produced with Methow Arts.) Music by Mariachi Estrella del Norte and Grupo Universo. Performance by the Okanogan Valley Folklorico Dancers. Demonstrations by Eva Castellanoz (*azabares*), Vera Roel (Guatemalan tamales), and volunteers from Methow Arts (*papel picado*).

July 7: Native American Culture Day, with the Samish and Swinomish Tribes, at Bowman Bay, Deception Pass State Park, near Oak Harbor. (Co-produced with the Cultural Resources Departments of the Samish Indian Nation and the Swinomish Tribal Community and the Samish and Swinomish Canoe Families.) Storytelling and singing by Rosie Cayu. Singing and drumming by the Eagle Heart Kiowa-Swinomish Youth Drum. Canoe demonstrations by the Samish and Swinomish Canoe Families. Basket- and Salish weaving by Leslie Eastwood and other Samish Tribal members.

July 14–August 4: American Roots Music Series. Afternoons at Larrabee State Park Band Shell, near Bellingham, followed by evenings at the Deception Pass State Park Amphitheater.

July 14: Juan Manuel Barco and his TexMex Band: “A musical journey through the United States with a migrant farmworker family during the 1950s and ’60s.”



Figure 22: Logger and singer & songwriter John Lewis at American Roots Music Series. Photo by: Jens Lund.

July 21: Bob Antone and John Lewis: Songs, stories, and music from the Northwest logging woods and the Snoqualmie Valley. (At the East Cranberry Lake Picnic Shelter.)

July 28: Ernest Queen and Queen’s Bluegrass: Traditional bluegrass and Southern Gospel music from the Skagit Valley Tar Heel community.

July 15: Roberto Rangel Memorial Latino Folk Arts Festival, Sacajawea [sic] State Park, Pasco. Music by Mariachi Estrella del Norte and La Realidad. Dance performance by Los Bailadores del Sol. Demonstrations by Eva Castellanoz (*azabares*) and by the women of Las Guadalupanas of TriCities.

July 29: Russkii Fyestival, Paradise Point State Park, near La Center. (Co-produced with the Am-Ru International Association). Re-enactment of a traditional Russian village fair as a musical play, “A Matryoshka Holiday,” by performers associated with the Vancouver, WA-Portland-area’s Am-Ru International Association, including Aleksandr Shimko (as *Petryushka*), Leonid

“Bayan Leo” Nosov, Anna Kazakova, Ilya Teleguz, Larisa Bernalt, Tatyana Kolchanova-Parente, Lola Tatlyan, Sofiya Lubchik, Egor Rumya, Anna Chekirda, Claudia Borvanova, Peter Georgi, Rose Georgi, Natalya Hougen, and Boris Smolyanskiy, and a puppet show by Am-Ru’s puppeteers. Ukrainian *pysanky* demonstration by Oleksandra Pryveda.

August 4: One Oar Music of the Sea Festival, Peace Arch State Park, on the USA/Canada border, in Blaine, WA, and Douglas, BC. (Co-produced with the Blaine Chamber of Commerce and Visitor Center’s Drayton Harbor Days.) Music by the Norwegian Male Chorus of Bellingham, the Shanty [sic] Singers of the Vancouver Folk Song Society, Brian Robertson, Chris Roe, Cleetus Sanger and Homer Didele, Lynne Givler and Keith Carpenter, Mary Benson, and Stan James.



Figure 23: Danza Regional de Mexico perform at Latino Arts Fiesta. Photo by: Jens Lund.

August 5: Latino Folk Arts Festival, Wenberg Lake State Park, near Arlington. Music by Virginia Rico, Mariachi Estrella del Norte, Juan Manuel Barco and his TexMex Band. Performance by Danza Regional Mexicana. *Azabares* demonstration by Eva Castellanoz.

August 11: Second Annual “Hip-Nic” Hip Hop Picnic, Saint Edward State Park, Kenmore. (Co-produced with WSP&RC’s Diversity Camping Program and Human Resources Office Diversity Program and with the Think Big Foundation, the Nature Consortium, and Trips For Kids.) Outdoor recreation workshops by WSP&RC’s Diversity Camping Program and Trips For Kids. Origami kite-making and –flying workshop by the Nature Consortium. Workshops in beat box, spoken word, d.j. and scratch, poetry composition, Hip Hop dance, and graffiti-style art by event performers from the Think Big Foundation, Block Teamsters Union, D.I., Massive Monkeys, and D.O.P.E. Emporium. Workshops and performances by Laura “Piece” Kelley-Jahn, Gylan “Kain the Poet” Kain of The Last Poets, Amanda “Beloved One” Cumbow, Jeromeskee, Amirah, Nigerian rapper Yiddem Sec, Amos Miller, Sacha Starr, the Parker Brothaz, Gabriel Teodoros, and many others.

August 18: Norwegian-American Storyteller Jill Johnson, in the afternoon on Larrabee State Park Band Shell, and in the evening at the Deception Pass State Park Amphitheater.

September 8: Tuwaduq Days at *t3bad’ as*, with the Skokomish Tribe, Potlatch State Park, near Hoodspout. (Co-produced with the Skokomish Tribal Nation Cultural Resources Department and the Skokomish Canoe Family.) Dance by the Twana Dancers and drumming and song by the Twana Drum and Delbert Miller. Canoe demonstrations by the Skokomish Canoe Family. Salish weaving demonstration by Jackie Smith. Native silk-screen art demonstration by Bernice Bluebird.

September 29: Rhythms at the Lake Festival’s Lake Chelan State Park venue

(one of seven venues of the larger festival), near Chelan. (Co-produced with the Lake Chelan Chamber of Commerce and Visitor Center.) Music by Mariachi Huenachi, Hank Cramer, Ranger and the Re-Arrangers, and Junkyard Jane. Storytelling by Rocci Hildum.

September 29: Hispanic Heritage Celebration 2007, at the Old Equestrian Area, Riverside State Park, Spokane. (Co-produced with the Hispanic Business and Professional Association of Spokane and partially supported by a grant to our partnering organization, Northwest Heritage Resources, from the Florence Wasmer Fund for Arts and Culture of the Inland Northwest Community Foundation, and by direct funding and in-kind services from the [Spokane/Coeur d’Alene] *Spokesman-Review*, Eastern Washington University, Gonzaga University, the Washington State University Spokane Campus, and five local businesses.) Music by Mariachi Estrella del Norte, Los Vigiles, and Milonga. Dance performances by Los Bailadores del Sol and Simply Dance Studio. Arts demonstrations by Eva Castellanoz (*azabares*) and Arturo Morando (clay sculpture).

The following events were partially funded by our program with some content input for some of the performances:

(All Cape Disappointment programs co-produced in cooperation with the Friends of the Columbia River Gateway.)

April 14: Maritime Music concert with Hobe Kytr and Mary Garvey at Lewis and Clark Interpretive Center, Cape Disappointment State Park, near Ilwaco. (Partially supported by a grant from Humanities Washington.)

(All Federation Forest programs partially funded by that park’s General Donations fund.)

June 2: Chehalis Tribe storyteller Curtis Du Puis, Federation Forest State Park, near Mount Rainier National Park.

June 16: Carl Allen concert of the Columbia River songs of Woody Guthrie, Waikiki Beach Amphitheater, Cape Disappointment State Park.

June 30: Carl Wirkkala and the Ghost Town Boys concert of country, gospel, and timbertown songs, Waikiki Beach Amphitheater, Cape Disappointment State Park.

July 7: Family Pioneer Stories from the Naches Trail by sisters Lyn Rose, Ann Gibson, and Martha Olsen, Federation Forest State Park.

July 21: Chehalis Tribe storyteller Curtis Du Puis, Federation Forest State Park.

July 28: Celtic music concert by Circled By Hounds, Waikiki Beach Amphitheater, Cape Disappointment State Park.

August 11: Concert of *conjunto norteno* music by Juan Manuel Barco, Waikiki Beach Amphitheater, Cape Disappointment State Park.

August 11: Demonstration of Native American basketweaving by Valerie Calac of the Yakama Nation, Federation Forest State Park.

August 18: Demonstration of Native American basketweaving by Valerie Calac of the Yakama Nation, Federation Forest State Park.

August 25: Concert by the Naselle-Grays River High School Marimba Band, Cape Disappointment State Park.

August 25: Concert of Northwest logging stories, songs, and poetry by Hank Nelson

and Bob Antone, Federation Forest State Park.



Figure 24 Valerie Calac of Yakama Nation demonstrates Kluckitat basketweaving to kids from Mucklesboot Tribe Summer Day camp. Photo by: Jens Lund

September 1: Concert of Northwest logging stories, songs, and poetry by Bob Antone, with Hayden and Parker Antone, Federation Forest State Park.

Apart from our programming, the F&TAPP, with NWHR Director Jill Linzee, had the opportunity to present reports on our programming to the National Association for Interpretation's Interpreting World Heritage Conference in Vancouver, British Columbia, in March 2007, and, with Kris Tucker, WASAC Executive Director, to the National Park Service, President's Committee on the Arts and Humanities, and [Instituto Nacional de Antropología e Historia](#) de México's Sister Cultural Parks Conference at Mesa Verde National Park, Colorado, in May 2007.

In July and August 2007, the F&TAPP had the privilege of hosting Ukrainian Fulbright Scholar and Utah State University folklore graduate student Katya Pashkovska as our intern during July and August. Katya was especially helpful working with people from the Vancouver-Portland-area's Russian and Ukrainian communities organizing the Russkii Fyestival.

In cooperation with the WASAC, Centrum Foundation, and the Western States Arts Federation (WESTAF), WSP&RC hosted the Association of Western States Folklorists (AWSF) Annual Conference at Fort Worden State Park and Conference Center, in Port Townsend, April 12–16, 2008. The last day of the conference consisted of a “Graze” tour of sustainable agriculture and Community Supported Agriculture farms, vendors, and processors on the northeast Olympic Peninsula, led by folklorist and San Juan County Agricultural Resources Coordinator Eliza Buck.

April 18, 2008, was the first event of our 2008 season, Sea Stories at Fort Flagler: A Night of Story and Song From Those Who’ve Been to the Sea, with a wild salmon dinner and the showing of the film, “Fisher Poets,” followed by INorth Pacific commercial fisher and maritime poetry, song, and storytelling performances by Erin Fristad, Geno Leech, Dangerous Dave Densmore, Pat Dixon, John “Van Am” Van Amerongen, Jay Speakman, and Jon Broderick, at Fort Flagler State Park, near Port Hadlock.

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NORTHWEST HERITAGE RESOURCES

Jill Linzee

Native American Stories of Washington

For 2008 one of our major projects was established in response to direct requests from elder Native American storytellers for our help in preserving their storytelling repertoires. We’ve also secured additional funding from the Washington Women’s History Consortium to add another component of oral histories with Native American Women elders. We are partnering with Jack Straw Foundation to bring a group of Native elder storytellers and women into the Jack Straw studios to produce high quality recordings of their oral histories, stories and legends. Original recordings will be handed over to family or tribal repositories, and in some cases, commercial recordings of stories will be produced for the Native storytellers. The women’s oral histories will subsequently be published by the Women’s History Consortium on-line and made available through other sources.



Figure 25: A historical photo from the 1940s of Luck Ngi, the oldest Cantonese opera club in Seattle, WA

Northwest Heritage Audio Tour Guides to Different Regions of Washington State

We had a very successful year of publicity and marketing for our Heritage Audio Tour Guides that led to an increase in sales of \$715 in 2006 to more than \$12,000 in 2007. The publicity has also paid off by increasing the interest of other regions of Washington state in having us help them to produce their own Heritage Audio Tour Guides. One regional organization that is prepared to devote a good deal of time, money, and marketing effort to producing a guide is the Cascade Loop Association. As a result, we are now in the planning and fund-raising stage for work on a guide to the Cascade Loop Highway in 2009. A new addition to our guides will be the production of an audio tour guide that can be played on GPS.

King County Cultural Heritage Education Project

We are just now finishing up educational curriculum materials, cultural essays, and new website database additions for our *Teaching King County Cultural Geography, Communities, and Traditions Using the Web* project. The new curriculum is designed to comply with Washington State Office of Public Instruction CBAs (Classroom Based Assessments) for middle school studies in Washington state history and culture. Our new *Enduring Cultures* unit will be “test driven” at Summit K-12 School in Seattle during April – June of 2007!! After June all of the materials – which include Lesson Plans, Cultural and Traditional Art forms essays, and individual Traditional Artist profiles in our database – that will be available for free to King County and Washington state teachers on our website.



Figure 26: Raman Iyer, Asian Indian performer of Carnatic violin from Bellevue, WA

Partnership with Washington State Parks & Recreation Commission

For a fourth year, NW Heritage Resources will be partnering with Jens Lund and his Folk & Traditional Arts in the Parks Program to help produce programs for Washington state parks throughout the state. This has been a very successful program that Jens has worked very hard to establish and maintain. 2008 will be filled with more Latino, Native American, Russian/Ukrainian, maritime, forest & woodland, Asian American, African American, etc. programs in many more state parks.

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WYOMING

Wyoming Arts Council

Annie Hatch

ENTERING THE TERRIBLE TWOS!

The Wyoming Folk & Traditional Arts Specialist position was filled in December 2005. I recently celebrated my second anniversary with pomp and circumstance, but, am cautiously aware that I am acting as a toddler and 'no,' 'more,' and 'mine,' are my favorite phrases at work.

NO!

As with any state position, the amount of administration and general council work makes up the largest percentage of my time. Nevertheless, I am transitioning from creating infrastructure to developing programs and see a time in the future when the Folk Arts grants programs reach a level of low maintenance. Fingers crossed, there will be a bit of room for special projects .

MORE!

Grant Programs

The WAC is largely a resource for grants to fund arts programs and projects. Within the general WAC grants, F&TA manages four separate categories. All but the Apprenticeship Projects Grants are using an on-line application and management system. For apprenticeships, I've decided to enter only the basic NISP information on each request following the panel meeting. I plan to evaluate and amend these categories in April in time to rewrite the criteria and funding levels for the next fiscal year biennium. I am

currently questioning whether I am reaching the constituency I was hired to reach and am looking into ways to work around the 501c3 and cash match requirements to more effectively reach community-based arts groups.

Project and Festival Grants

These \$1,000 & \$2,000 grants are available year-round. FY07 ended with the entire grants budget of \$25,000 expended to 16 projects (see a list of grants online at <http://wyoarts.state.wy.us/>). This current fiscal year's budget is \$29,500 and has funded thirteen grants so far. This category allows the WAC to nurture organizations and programs previously less likely to apply for WAC funding. Folk Arts Projects include concerts, exhibitions, radio, film, and video documentaries, folklife field research to identify folk artists or document folk traditions in a community, the archiving of field data, or creating K-12 educational materials. Folk Arts Festivals are multi-faceted events and must celebrate a community group through the presentation of folk and traditional culture including performance (music and dance), craft demonstrations and food presentations. In addition to the WAC's standard set of questions, Folk Arts applicants must *"describe the traditional arts components in their project/festival and explain that significance within the community or folk group. If appropriate, describe how these activities strengthen the understanding and preservation of the applicant's and Wyoming's cultural heritage. If presenting traditional arts to a general audience, explain the importance of the activity."*

IAPD Grants: Individual Artist Professional Development Grants support requests to attend workshops, develop marketing materials or any activity that will further an artist's career. There are funds to support five \$500 folk

art grants. Last year, only one request was submitted and funded. This year, no folk artists have requested funding. Remaining funds are moved either to Project & Festival Grants or Partnership Grants.

Apprenticeship Project Grants



Figure 27: Beatrice Haukaas of the Eastern Shoshone Tribe on the Wind River Reservation created a cradleboard for the *Wyoming Folk Masters* exhibit in Cheyenne. Photos by Richard Collier, 2007, courtesy of the Wyoming Arts Council Folklife Collection.

The panel met in November, reviewed 7 requests and approved the six (6) projects that are currently underway. I had hoped to increase the award to \$3,000 to match the WAC fellowship categories and other states' apprenticeship funding, but will wait until the next biennial budget. Now that this category is well established, fieldwork and outreach are required to solicit qualifying and quality applications. The drop from twelve (12) to seven (7) requests tells me that I need to get out of the office more!

Partnership Grants

F&TA has a partnership with the American Studies Program (ASP) at University of Wyoming to support a graduate assistantship in public sector folklore and a summer internship for an

enrolled ASP graduate student. Last summer, Katherine Feiten conducted fieldwork with ten (10) folk artists and wrote the exhibit text for *Wyoming Folk Masters*. Currently, Misty Moore and Drew Lyness are sharing a combined research assistantship and PR assistantship by generating bibliographies, press releases, newsletter articles and completing audio logs of fieldwork interviews. Next summer, the intern will conduct fieldwork with the Apprenticeship Project grantees and prepare National Heritage Fellowship nomination materials for one or more tradition bearers.

MINE!

Projects

A goal of F&TA is to educate the public about the importance of Wyoming's folk and traditional arts, culture and heritage through programs, projects and products. I seen a few projects completed this year:

The "...you know that Wyoming will be your new home ...:" stories and songs of *Wyoming settlement* CD set is done!!! Of the 500 sets produced, the WAC distributed 300 gratis to libraries, legislators, original participants and the Wyoming Folk Arts Coalition. The remaining 200 are available for \$20 (\$10 wholesale) from the State Museum Gift Shop in Cheyenne.

The WAC carriage house gallery featured ten (10) of the twelve (12) master artists from the past three years of apprenticeship grants in the exhibit, *Wyoming Folk Masters*. With assistance from the PIO office, portraits and short documentaries of each artist accompanied the artwork. The exhibit ran from October 1, 2007-February 22, 2008.

Wyoming Folks: Folk Arts Encounters, a 28-minute documentary featuring four folk artists is expected to air on Wyoming Public Television this spring. The documentary and additional vignettes are available online at <http://wyoarts.state.wy.us/>.

Current projects include:

- a documentary on three ranching celebrations in Southwestern Wyoming: *The Testicle Festival*, the *July 24th Ranch Rodeo* and the *Labor Day Horse Sale*
- digitizing slides and audio tapes from Tim Evans' and Dennis Coelho's work, and
- creating a virtual Wyoming Folklife Center on-line.

MORE!

Fieldwork

The foundation of any successful F&TA program is fieldwork, though it often seems to fall to the bottom of the task list. Fieldwork and archiving sets F&TA apart from the other Arts Council programs and is largely undervalued. Fortunately, Wyoming's F&TA has funding to support hiring fieldworkers and generating programs from their work.

In collaboration with Nebraska Folklife Network and the Northern Colorado Folk Arts Program, Eric Bensen from the UNC anthropology program, has completed work on **Dutch Hop Polka** traditions. This effort to document Wyoming events continues, and I visited the Dutch Hop Polka Festival in Torrington in September. Georgia Wier followed up by interviewing community members including several widows from a local band and members of the First Congregational Church that provided Germans from Russian foods at the event.

She wrote an article about her work for the February 2008 issue of the council's newsletter, *Artsapes*.

Andrea Graham, an independent folklorist from Pocatello, ID completed a ten-day **cultural survey** of northeast Wyoming's Crook County as a follow up to her Highway 85 survey in 2006. I will continue to seek ways to use the new contacts she identified in future programs. Materials collected will be placed on-line.

Lisa Geode, an independent folklorist from Logan, Utah has completed two fieldwork projects: 1) a project grant to the Sweetwater County Museum on **Basque foodways**, and 2) **ranch families**, in partnership with the Uinta County Museum. She recently compiled a **bibliography of Wyoming folklife** from the Merrill Library Special Collections at USU in Logan, Utah.

Future fieldwork includes more surveys in **Western Wyoming**, a possible survey of **Hunting Traditions** in the Big Horn Basin of central Wyoming and a survey of **Hispanics** in Cheyenne.



Figure 28 Sally O'Connor of Elk Mountain created baskets and chair caning for the *Wyoming Folk Masters* exhibit in Cheyenne. Photos by Richard Collier, 2007, courtesy of the Wyoming Arts Council Folklife Collection.

NO NAP!

Wyoming Folklife Collection

Alongside fieldwork, the storage and management of the fieldwork materials is critical. Fortunately, funds were available to set up the collection, now time to catalogue and accessioning the materials in a timely fashion is lacking.

*Wyoming Arts Council
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CANADA

Newfoundland and Labrador

Gerald Pocius

Newfoundland and Labrador Hires First Provincial Folklorist

Newfoundland and Labrador has recently created a position for its first provincial folklorist. With the support of the provincial government, the Heritage Foundation of Newfoundland and Labrador has hired Dale Jarvis as the first Intangible Cultural Heritage Development Officer for the province. Jarvis has work for 13 years with the Heritage Foundation, having completed his Folklore MA at Memorial. He brings to the position involvement in local storytelling festivals and events, as well as a wide knowledge of the local heritage community.

The position of ICH Development Officer is the fruition of six years of work in the province, drawing on UNESCO's recent work, including its 2003 Convention on Intangible Cultural

Heritage. In 2002, Gerald Pocius of Memorial's Folklore Department was involved in consultations on an early draft of the UNESCO Convention. Over the past six years, Pocius has been working with various provincial government agencies on policies and programs. Anita Best, another MUN Folklore Department graduate, worked for the Government of Newfoundland and Labrador in getting ICH as one of the main heritage priorities in the province's Cultural Blueprint: Creative Newfoundland and Labrador, released in 2006. During that same year, the Association of Heritage Industries organized its annual meeting in St. John's around the theme of ICH, with speakers from the Smithsonian, the American Folklife Center, and the ICH section of UNESCO

(<http://www.mun.ca/ich/content/resources/conferences.php>). Anita Best then worked on creating a Strategic Plan on ICH for the province (http://www.mun.ca/ich/content/draft_strategy.php), which led to this new position. Memorial University's Folklore Department continues to conduct a pilot inventory project in cooperation with the provincial government (http://www.mun.ca/ich/content/nl_communities/index.php), and has committed to assist in developing training and documentation programs for the province in the future.

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QUEBEC CULTURAL EXCHANGE PROGRAM

Winnie Lambrecht

In August 2006, Robert Baron (New York State Council on the Arts), Gregory Sharrow (Vermont Folklife Center), Winnie Lambrecht (Rhode Island State Council on the Arts) and a number of presenters attended La Grande Rencontre Festival in Montreal at the invitation of the Quebec government. This gave the invited guests the opportunity to attend a series of meetings with folk arts organizations, traditional musicians, and government representatives. These meetings were the result of conversations initiated by the Quebec Government House in New York between Jean-Pierre Dion, Cultural Attaché, Fabienne Bilodeau, Director of Cultural Services and Robert Baron and paralleled the Quebec government planning for activities to celebrate the 400th anniversary of the foundation of Quebec by Samuel de Champlain in July 1608. Ms. Bilodeau and Mr. Dion were eager to organize a visit to Quebec for individuals involved in presenting traditional arts, and felt that the festival La Grande Rencontre (www.granderencontre.com) was an ideal context for that purpose.

Subsequently, in March 2007, Robert Baron, Gregory Sharrow and Winnie Lambrecht headed to Quebec and met with a number of non-profit organizations and individuals responsible for the promotion and presentation of folk and traditional arts. This included meeting with Jean-Pierre Chenard, director of the “Centre de valorisation du patrimoine vivant” (Quebec City), Robert Bouthillier, founding director of “Conseil québécois du patrimoine vivant” (Quebec City), Pierre Chartrand (Montreal; dancer and

specialist on the history of Quebec traditional dance), and Raynald Ouellet, founding director of “Le Manoir de l’accordéon” (Montmagny; Raynald started this museum as a result of his participation at the 1989 Smithsonian Folk Festival which he had been invited to by Lambrecht). We also spent time with the Folk Archives at the University of Laval (Montreal) where we visited the “Archives de folklore” and the “Laboratoire d’ethnologie” and met the archivists and several ethnography students.

A second visit to the festival La Grande Rencontre during the summer of 2007 led to conversations on planning and potential partnership agreements. We presented our collaborative cultural exchange program in at The American Folklore Society meetings held in Quebec in October. The cultural exchanges would focus initially on traditional arts in parts of the northeast with a Franco-American presence: upstate New York, Vermont, and Rhode Island.

We formed a partnership with the “Centre de valorisation du patrimoine vivant” and with “Les vieux métiers”, a non-profit focusing on traditional occupational crafts (see www.vieuxmetiers.org) which we visited in Longueuil in 2007. This collaboration allowed us to request subsidies on both sides of our common border.

Support from the Government of Quebec, as well as from the New York State Council on the Arts, and the National Endowment for the Arts was requested (through the Vermont Folklife Center). We received support from the Ministère de la Culture et des Communications in Quebec, as well as from the New York State Council on the Arts (and are awaiting news from the NEA). This support is allowing us to

invite a number of traditional musicians and craftspeople to New York, Vermont and Rhode Island during the summer of 2008. The music will be presented in the format of a “soiree”, an informal gathering modeled after the traditional Quebec format of family and neighbors’ get-togethers.

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