

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 Section Members:

The forty-one program reports in this year's Bulletin (a record, since the Bulletin has been at WKU), along with the conveners' column, various notes and announcements, and an updated directory, make it clear that the Bulletin remains a viable and vital part of the discourse of public folklore. Now that the Folk Studies Program here at Western Kentucky University has become the Department of Folk Studies and Anthropology, we are more than ever dedicated to our role in the world of public folklore, and the Bulletin is central to that role.

As always, the success of the Bulletin depends on the time and efforts of section members, and it reflects the varied skills and ideas of public and applied folklorists. I would like to thank Christie Burns, Tim Lloyd, Drue Belcher, Michael Ann Williams, Sue Eleuterio, Peter Bartis, Rita Moonsammy, and all contributors for help with the Bulletin. Suggestions for changes and improvements are always welcome.

The deadline for the Spring 2006 Bulletin will be February 15, 2006. We will post and send out notices as the date approaches. In addition to program reports and tributes to departed colleagues, we welcome short articles, critiques, manifestos, or commentaries on current issues or controversies in public/applied folklore. The Bulletin will continue to be published in both hard copy and electronic formats.

Contributions to future issues can be e-mailed, mailed on a disk or CD, or mailed as hard copies. When e-mailing a contribution, please include the name of your program in the email subject line and the file title. If possible, please send attached documents in rich text format.

Photos are always appreciated and can be sent in electronic or hard copy format, or downloaded from the web. We prefer photos to be sent separately, not as part of your text. Be warned that extra large photo files sometimes are bounced back by our server. Electronic or hard copy, please do not forget captions and photographer credits.

You can contact us at: Tim Evans, Department of Folk Studies and Anthropology, Western Kentucky University, 1 Big Red Way, Bowling Green, KY 42101, e-mail: Tim.Evans@wku.edu. Phone: (270) 745-5897. Fax: (270) 745-6889.

Tim Evans, Western Kentucky University

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

Cover photo: Prachi Mahajan demonstrating Asian Indian foods for the Iowa Department of Cultural Affairs' "Cultural Express: Traditional Arts on Tour." Photo by Will Thomson, of Armadillo Arts, Iowa City.

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CONVENERS' REPORT

AFS PUBLIC PROGRAMS SECTION CO-CONVENERS' REPORT

*Peter Bartis, Sue Eleuterio, Section
Co-conveners*

AFS Public Programs Section Annual Meeting Report Salt Lake City, Utah Thursday, October 14, 7-9 PM

The Public Programs Section met on Thursday, October 14th at the annual AFS meeting in Salt Lake City. Co-Conveners: Peter Bartis and Sue Eleuterio welcomed everyone to the meeting.

Andrea Graham, Botkin Committee Chair, introduced Jens Lund, this year's Botkin Prize winner.

Sue Eleuterio introduced the following students who were awarded Archie Green Student Travel awards: Zsuzsanna Cselenyi, Indiana University, graduate student; Willow Mullins, University of Missouri/Columbia, graduate student; Michael Lawrence Murray, University of Pennsylvania, graduate student; and Theresa Osborne, Western Kentucky University, graduate student.

Treasury Report: The section's balance as of July 31, 2004 was \$16,363.08. That does not reflect the student travel awards, the Botkin prize or the costs of the annual meeting book table and the auction bar.

Report from AFS: Tim Lloyd reported that the Section had sponsored an application to the NEA through AFS for the creation of a Public Programs Documentation DVD.

Committees: Reports and new appointments

Committee members were thanked for their service on committees this year. One member of each of this year's committees is asked to carry over to the next year for continuity and to serve as next year's chair. Each committee needs three members.

2004 Program Committee: Chair, Anne Pryor, Lisa Higgins, Amy Kitchener.

Thanks to this year's chairs for setting up the Public Programs sessions at AFS.

2005 Program Committee: Chair, Lisa Higgins, Alysia McClain, and Peggy Shannon

2004 Botkin Prize Committee: Chair, Andrea Graham, Cindy Kerchmar, Gwen Meister

2005 Botkin Prize Committee: Chair, Cindy Kerchmar, Gwen Meister, Amy Mills Betsy Peterson, and Christina Barr.

Andrea Graham reported that we need to publicize the prize more. The committee recommended that all letters of support for nominees must address the criteria for the prize.

2004 Archie Green Student Travel Award Committee: Chair, Sue Eleuterio, Rita Moonsammy, and David Taylor

2005 Archie Green Student Travel Award Committee: Chair, Rita Moonsammy, Tamara Kubacki, Betty Belanus

Sue Eleuterio reported there were fewer applications this year-perhaps due to student scholarships offered directly by AFS. Would appreciate suggestions from

grad students and program faculty about better publicizing this award.

2004 Auction Committee: Chair, Sally Van de Water, Sharon Clarke, Christina Barr

2005 Auction Committee: Christina Barr, Sharon Clarke, Sally Haueter, Sally VanDeWater

Thanks to the Auction committee and our volunteer Auctioneers for another wild and woolly auction! The Auction raised a portion of this year's objects and funds were devoted to the Education Section by agreement of Section chairs.

New Committees: Section members were interested in helping to select Plenary speakers for the 2005 AFS meeting. Carol Spellman and Deborah Kodish volunteered to run this committee.

They can be reached at CarolS@OHS.ORG and kodish@folkloreproject.org

National Folklife Organization Reports:

National Endowment for the Arts' Barry Bergey was unable to attend AFS but sent his regards Go to www.nea.gov for updates. Infrastructure grants will be due September 1st.

American Folklife Center Director, Peggy Bulger, reported on a number of AFC projects:

- The Veteran's Oral History Project has conducted 20,000 interviews.
- 22 states have been represented at the Homegrown Concert Series in Washington DC.
- The Library hosted the Benjamin Botkin Lecture Series.

- AFC is collaborating with David Issay to create Sound Portraits through two air stream trailers that will travel the country collecting stories.
- The Center is sponsoring two field schools: one at BYU University in July and one at Salisbury, MD on Eastern Shore Foodways in June
- The center is beginning a project to create a tool for physicians to help patients research family medical and genetic history.

For more information go to www.loc.gov

Smithsonian Center for Folklife and Cultural Heritage, Richard Kurin and Diana Parker

reported on the Global Sounds Project. This offers digital downloads from the web from the archives. They also discussed the opening of the American Indiana Museum that included participation by 660 tribes, the WWII Memorial, and the Annual Festival of Folklife. Folkways Records has several Grammy nominations. More info at www.folklife.si.edu/index.html

Fund for Folk Culture, Betsy Peterson and Laura Marcus reported on the Convening Series which has reached out to colleagues in other fields. Symposiums and Gatherings have been held on Cultural Conservation, Environmental Sustainable Development, and Refugee and Immigrant Arts and Artists in the US there are a number of publications available at the Fund's website: www.folkculture.org/

National Folk Festival/National Council on Traditional Arts, Joe Wilson was unable to attend.

ANNOUNCEMENTS

ARCHIE GREEN STUDENT TRAVEL AWARDS

The AFS Public Programs Section will provide up to five Archie Green Student Travel Awards of up to \$300 each for students to defray costs for traveling to the annual American Folklore Society Meeting. The Section is interested in supporting graduate and undergraduate students who have an interest in working as public folklorists or who have chosen an area of public folklore as a primary topic of research. Applications materials should consist of: 1) a two-page letter written by the applicant 2) a letter of support written by a faculty member or a public folklorist which describes the student's interest in public folklore and supports the student's plan for using the AFS annual meeting to further her or his interest in public folklore, and 3) a budget outlining anticipated expenses. The applicant's letter should address her/his interest in public folklore, goals for attending the meeting, and plans for using the resources of the meeting to further her/his academic and /or professional development.

Criteria for this award include: commitment to public folklore, either as a future profession or as a serious area of academic research; quality of plan for attending the AFS meeting; organization of application (complete materials as required); letter of support which indicates student's interest in public folklore and ability to do folklore research and other areas of interest to members of the Public Programs Section.

Please send application materials to:
(including 3 copies of each) Rita
Moonsammy

THE DOROTHY HOWARD FOLKLORE AND EDUCATION PRIZE

The AFS Folklore and Education Section is pleased to announce the Dorothy Howard Folklore and Education Prize. The \$100 prize will be awarded to the individual(s) or organization whose work most effectively encourages K-12 educators or students to use or study folklore and folkloristic approaches in all school environments.

Such work includes, but is not limited to: curriculum materials, publications, exhibits, World Wide Web sites, videos, audio recordings, cd-roms, or articles. Work produced in the two calendar years prior to the annual AFS meeting will be eligible for consideration.

Nominations should identify the author(s) or creator(s) publisher, date of publication, and describe why the nomination deserves consideration. Statements should not exceed three double-spaced pages. Anyone may nominate work by submitting three copies of materials, or in the case of unpublished work, three copies of detailed descriptions and any relevant supporting materials to the Chair of the Prize Committee. Deadline for submission is postmark 16 August 2005.

Please send submissions to Carol Spellman, Chair; Dorothy Howard Folklore and Education Prize Committee; 2920 SW Vesta Street, Portland, OR 97219. Questions can be directed to Carol Spellman at (503) 306-5292 days or (503) 245-8933 evenings or to cbspellma@yahoo.com

<h2>NATIONAL</h2>

AMERICAN FOLKLIFE CENTER LIBRARY OF CONGRESS

Catherine Hiebert Kerst

AFC Moves to New, Permanent

Quarters: AFC staff and administrative offices, plus the Archive of Folk Culture's Folklife Reading Room, have moved to permanent space in the Library's Thomas Jefferson Building. With new furniture throughout, new listening stations for researchers, and more space, the new offices provide the nicest and most spacious quarters the Center has ever had. The Folklife Reading Room is now located in LJ-G53, with reference, cataloging, acquisitions, and program staff offices adjacent; and administrative offices in LJ-G49, the former location of the Folklife Reading Room.

American Folklife Center: An

Illustrated Guide: The Library has recently published a handsome 84-page publication about the American Folklife Center and its collections entitled *Library of Congress American Folklife Center: An Illustrated Guide*. The volume's principal author is James B. Hardin. It is available for \$14 and includes a CD featuring field recordings from AFC collections.

Ethnographic Thesaurus Project

begun: Working in partnership with AFC, the American Folklore Society applied for and received a grant of \$484,000 in late 2003 from the Andrew W. Mellon Foundation to create an Ethnographic Thesaurus (ET). In recognition of the fact that there is no standard for describing traditional culture in an agreed-upon vocabulary, the project will create an online, searchable ethnographic thesaurus that will be an

authoritative list of subject terms for those working in folklore and ethnomusicology, as well as in the related fields of anthropology, literature, and music, and also for the general community of researchers. During the summer of 2004, the ET Board and Advisory Group (headed by Michael Taft and Catherine Hiebert Kerst of the AFC and Tim Lloyd, Executive Director of the American Folklore Society) hired four contractual staff (David Batty, lexicographer, Kristin Cooper Rainey, database manager, and two subject specialists, Camilla Mortensen and Jill Johnson) to begin work on the three-year project. The American Folklore Society is hosting a webpage for discussion and dissemination of information about the ET project that will be available in later in the spring on the AFS website.

Family History Tool Project: AFC, in partnership with the Institute for Cultural Partnerships, the American Society of Human Genetics, and the Genetic Alliance, has received a \$500,000 grant from the Health Resources and Services Administration of the U.S. Department of Health and Human Services to develop a Family History Tool. The project aims to increase awareness and understanding of ways family history may influence personal health, and will use an oral history approach to help family members gather health-related narratives from each other. It is expected that the narratives will contain information on potential risk factors and relevant behaviors that may generally be overlooked in standard medical histories. The Institute for Cultural Partnerships is the principal investigator and Ilana Harlow the lead person for the project at the Folklife Center.

WIPO/UNESCO: The AFC continues to be involved with international discussions concerning intellectual property, folklore, traditional knowledge and genetic resources. Peggy Bulger serves on the U.S. delegation to the World Intellectual Property Organization, and, along with Michael Taft and David Taylor, participates in meetings of U.S. government officials concerning cultural policy matters relative to UNESCO and other international bodies.

Irish Music Exhibit: The AFC is preparing for an exhibit entitled, "Journeys: Irish Music Traditions in America," scheduled to open in March 2006 at the Library of Congress. It will offer an opportunity to highlight the rich Irish collections of the Archive of Folk Culture. Ilana Harlow is curating the exhibit.

Acquisition of Alan Lomax materials: The Alan Lomax Collection was acquired as a result of a cooperative agreement between the AFC and the Association for Cultural Equity, with the generous assistance of an anonymous donor. The collection comprises the unparalleled ethnographic documentation collected by the legendary folklorist Alan Lomax over a period of sixty years, including more than 5,000 hours of sound recordings, 400,000 feet of motion picture film, 2,450 videotapes, 2,000 scholarly books and journals, hundreds of photographic prints and negatives, and over 120 linear feet of manuscript material, comprising correspondence, fieldnotes, research files, program scripts, indexes, and book and article manuscripts.

Other recent acquisitions: Violette Maloney Halpert donated a collection of field audio recordings, photographs, fieldnotes and other documentary materials created by her late husband,

folklorist Herbert Halpert. The collection comprises materials representing Halpert's research work from the 1940s and 1950s, which documented folk music and other aspects of traditional culture in Alaska, Indiana, Kentucky, New Jersey, and New York. These materials complement the existing Halpert collections in the Archive of Folk Culture, which include over 400 discs from his Southern States fieldwork and nearly 50 discs collected in New York City.

Ethnomusicologist Martha Forsyth, of West Newton, Massachusetts, donated a collection of over 275 original field recordings of traditional songs and instrumental music of Bulgaria, which she recorded between 1978 and 2004, along with associated indexes and lists.

Folklorist Don Yoder, professor emeritus at the University of Pennsylvania, donated a collection of his field recordings that document aspects of Pennsylvania Dutch culture, particularly folk belief, sermons, religious music, folksong, and harvest festivals. The collection comprises 79 reel-to-reel tape recordings, and was created by Yoder over the course of more than thirty years.

During 2004, the film collection donated by Pete and Toshi Seeger was accessioned by the American Folklife Center. Beginning in the mid-1950s, the Seegers began to film the music, dance, games, and occupational culture of many places they visited around the world. The Pete and Toshi Seeger Film Collection includes film shot from 1957 to 1964, with footage of such important musicians as Big Bill Broonzy (1957), Odetta (1957), and Bob Gibson (1957), and Elizabeth Cotten (1960). There is also footage from the National Folk Festival (1957) and a Texas prison (1965). The majority of these materials derive from the Seeger family's

ten-month performing tour in 1963 and 1964, which included stops in Japan, Indonesia, India, East and West Africa, Israel, the USSR, and Ireland.

Field Documentation Training

Schools: The AFC's seventh and most recent field school for cultural documentation was held in Provo, Utah from July 11 through July 31, 2004. Entitled "The Fruits of Their Labors," it focused on the theme of family-run fruit orchards of the Utah Valley. The school was cosponsored by the American Folklife Center and Brigham Young University. During the 2005 summer, the BYU field school will once again be held in Provo. This year's field school, entitled, "Traditions Run Through It: Environment and Recreation in Provo Canyon," will run from July 16 through August 6. In addition, Salisbury University will cosponsor a field school with the AFC entitled "A Taste of Shore Life: Foodways of Maryland's Eastern Shore" from June 12-July 3, based in Salisbury, Maryland.

Montana Heritage Project: The Montana Heritage Project is currently celebrating its tenth year of educational programming for Montana high school students. Initiated in 1995 as a partnership between the AFC and the Montana Historical Society, and funded by philanthropists Liz Claiborne and Art Ortenberg, the MHP has evolved into an independent administrative structure with its own staff. MHP Executive Director Michael Umphrey, along with fellow staffers Marcella Sherfy and Katherine Mitchell administer grants to participant schools, publish a newsletter, conduct teacher training workshops and, hold student conferences over the course of the program year. Consult the MHP website at: www.edheritage.org for additional details.

Arizona Heritage Project: The Arizona Heritage Project began its second year in the fall of 2004 with the participation of five new high schools and a new Executive Director, Dan Shilling, formerly of the Arizona Humanities Council, who is currently based at the Sharlot Hall Historical Society in Prescott, Arizona. AHP students conduct ethnographic research at public community gatherings and in such places as people's homes, lumber mills and fire stations, and in libraries and archives. They acquire practical skills in using documentary media - cameras, audio and video tape recorders; learn how to critically analyze and interpret texts of all kinds; and turn raw data into interpretive exhibits and scholarly products. Guha Shankar is the AFC liaison with the AHP. Consult the website: arizonaheritage.org for details about the AHP.

Utah Heritage Project: Building on the foundations laid during the 2004 field school, the Utah Heritage Project is focused on the folklife of the orchards in Utah Valley. The first state heritage project designed for university students, the Utah Heritage Project is currently being conducted at Brigham Young University in Provo, Utah. The UHP provides internships for students interested in conducting interviews with previously contacted informants, following up research done the previous summer at the field documentation schools. During the 2005-2006 school year, the Utah Heritage Project will follow up on field school research begun the previous summer in Provo Canyon.

THE NATIONAL COUNCIL FOR THE TRADITIONAL ARTS (NCTA)

Joe Wilson

The NCTA is engaged in a busy year of presenting folk arts. A summary follows:

Masters of Caribbean Music tour: This new NCTA tour, planned and presented in partnership with the Mid Atlantic Arts Foundation, will be presented in the eastern U.S. in October/November of 2005. It explores the musical ideas, influences and relationships in the cultures of the Caribbean Basin and features three distinct Caribbean musical traditions: Puerto Rican *jíbaro*, Trinidadian calypso and Haitian *twoubadou*, reflecting the complex, multi-cultural histories and cultures of the region. Musicians include Legendary calypsonian The Mighty Sparrow from Trinidad, the exquisite Puerto Rican jíbaro ensemble Ecos de Borinquén and, from Port-au-Prince, the rarely heard Ti-Coca et Wanga-Nègès making its U.S. touring debut.



Haitian twoubadou singer "Ti-Coca" will be among the artists participating in the Masters of Caribbean Music tour in the fall of 2005. Photograph By Dawn Welsh, 2004.

Blue Ridge Music Center: The new museum at this site will be opening in June with a temporary exhibit created by Roddy Moore and Vaughn Webb of the

Blue Ridge Institute at Ferrum College. Called "Hometown Stars," the exhibit salutes the many residents of this area who pioneered in the recording of traditional music during the 1920s. Among Virginia Governor Mark Warner's list of projects recommended for funding announced on February 2 was a grant of \$500,000 for permanent exhibits at the Center's museum. In addition to this, a recent grant of \$100,000 is to aid planning. Located at Milepost 213 of the Blue Ridge Parkway in Virginia, five miles north of its border with North Carolina, the Music Center is a \$19 million facility planned by Gary Everhardt and Joe Wilson, beginning in 1987. The partner organizations at this site are the Park Service, the City of Galax, Virginia, and the NCTA. Congressional legislation places ownership in the hands of the National Park Service, and operation in the hands of the NCTA.



Eighteen years in the making, the Blue Ridge Music Center project nears completion. Photo by Brian Funk, 2005.

A 3000 seat outdoor amphitheater with state-of-the-art sound and lights was opened two years ago, and is host to a 16-week summer concert series. Virtually all of the artists featured are from the region, with one or two “big name” offerings per year. A luthier’s shop is also complete at the site, which encompasses 1,200 acres with hiking trails and scenic areas. The museum’s permanent exhibit will deal with the meeting of the African banjo and European violin in the Virginia Tidewater in the 17th century and, of course, the blending of European and African musical concepts, to create the deepest taproot of American folk and popular music, including some forms well kept in this region.

National Heritage Fellowships: The fellows are chosen by an esteemed NEA panel, but the NCTA is accorded the honor of working with the artists and their families in bringing them to Washington and taking them to Capitol Hill. We are also accorded the special privilege of producing a public concert featuring the Fellowship awardees. It is the highlight of the Washington performing arts year, and one we recommend as well worth an October trip to Washington. As this is written we do not know who the 2005 honorees will be, but this presentation always soars, and we thank all in our discipline across the country who make it possible. Please note that the financial award to the artist is now \$20,000. So think about an artist in your state who deserves this honor – and cash.



2004 National Heritage Fellow, Chinese rod puppeteer Yuqin Wang, delights the audience at the 2004 National Endowment for the Arts' National Heritage Fellows Concert in Washington, D.C. Photograph by Michael Stewart, 2004.

67th National Folk Festival: This venerable event will be in Richmond, Virginia, during 2005-07, a series of festivals culminating in 2007 on the 400th anniversary of the first English-speaking settlement in North America. A very strong coalition of Richmond organizations and business leaders are involved, along with the Virginia Foundation for the Humanities. The first festival will be held on the Columbus Day weekend, October 7-9, 2005 along the James River and in central Richmond. Like all NCTA events, the National is deeply traditional in content, largely devoted to music, and highly diverse. It will offer six stages, a crafts area, and exhibits.

American Folk Festival: This new event succeeds the National's three-year run in Bangor, Maine, and the NCTA will again work with Bangor and Maine organizations in creating it. It will be held August 26-28. Like all events created by NCTA planners, this one is a private-public partnership between the City, a local private foundation, the Maine Folklife Center of the University of Maine, and the NCTA. The audience last year was 145,000 for the festival weekend, and we anticipate an increase in size in 2005. Prior festivals have featured outstanding craft exhibits by Paulina McDougall.



Bronx New Heaven Shout Band conducts a jubilant praise session at the 17th Lowell Folk Festival. Photograph by Tom Pich, 2004

18th Lowell Folk Festival: Held in the cobblestone streets of the old mill town of Lowell, some 28 miles northwest of Boston, this festival has helped transform the city. By proving that huge audiences could be attracted here, the festival has been a major factor in the revitalization of Lowell. Does it seem odd that a folk festival persuaded a town to build an arena, and create two successful performing arts series? It happened here. This is a highly diverse festival, hardcore traditional, and its creators have included Millie Rahn and other New England folklorists. The sponsors are the City of Lowell, the Lowell National Historical Park, the Lowell Festival Foundation, and

the NCTA. It will be held July 29-31, 2005.

The Heritage Music Collection, Cracker Barrel Recordings: The NCTA added four CD recordings to the 17 already in print that it has created and are sold by Cracker Barrel Old County Stores® across the country. These include two Appalachian gospel recordings, one each by Ralph Stanley and Doyle Lawson, a cowboy songs and dance tunes CD by Wylie and the Wild West, and a polka CD by Eddie Blazonczyk's Versatones. These were released in mid-January, and the Lawson disc sold out in less than two weeks. We understand they will soon be back in the stores. These recordings are sold only in Cracker Barrel's 509 store-restaurant units (located mostly along interstate highways) and at its web site. Sales are far better than any we ever experienced with independent labels.

The Crooked Road: This is a two-lane road, mainly US highway 58, that wanders over the Blue Ridge, Clinch, and Cumberland mountains for 224 miles, passing by the homes of many hundreds of historic and present-day musicians. Some are legendary: the Carter Family, Henry Whitter, the Stanley Brothers, Hobart Smith, Dock Boggs, Kate Sturgill – the list goes on and on. Subtitled Virginia's Heritage Music Trail, the Crooked Road commemorates these artists, and provides a guide as to where music can be heard along the road. It includes a book, *A Guide to The Crooked Road*. A mix of history and what is happening, the book tells where performances are held, where jam sessions regularly occur (there are hundreds of such places), and recreational opportunities such as the trail where you can ride your bicycle downhill for 17 miles. It is in final editing, and will be headed to a publisher soon. The Crooked

Road also includes signs bearing a banjo along the route and, about every ten miles, a low power radio transmitter and wayside pullover with signage and a six minute broadcast description of music from near this spot, with recordings by the artists, and information about historic or recreational sites. There will be 22 of these broadcast units along the Road. The partners are the Virginia Department of Housing, the Appalachian Regional Commission, Virginia Department of Transportation, Virginia Foundation for the Humanities, nine county governments, six towns, and the NCTA, which is providing “content” and production. Folklorist Jon Lohman of Virginia Humanities is producing a series of recordings by artists who live along the Road, and a tour is being planned.



Joe Wilson and Joshua Kohn stand with a newly printed Crooked Road sign like those now being installed along the main highways in a ten-county area of Southwest Virginia as part of a broad initiative to promote the musical heritage of the region.

of Congress. We hope that this collection, one of the largest and best-recorded, can eventually be available on the Internet.

The US National Commission for UNESCO: The NCTA is one of the NGO appointees advising on US cultural policy and seems to be the only US-based NGO with an interest in folk arts. The issues roiling these waters are often described as “cultural” but seem largely related to trade policy. Joe Wilson is the NCTA’s representative.

*National Council for the Traditional Arts
1320 Fenwick Lane, Suite 200
Silver Spring, MD 20910
(301) 565-0654 phone
(301) 565-0472 fax
info@ncta.net*

The NCTA Collection: The NCTA has undertaken the monumental task of digitizing its extensive audio archive. Underway for three years, this work will result in the NCTA retaining a copy while transferring originals and digital copies to the Archive of Folk Culture at the Library

REGIONAL

**THE CENTER FOR THE STUDY OF
UPPER MIDWESTERN CULTURES
(CSUMC) AT THE UNIVERSITY OF
WISCONSIN – MADISON**

Jocelyne Bodden, CSUMC Newsletter Editor

Publications

Memories of Lac du Flambeau Elders

edited by Beth Tornes, now available through the University of Wisconsin Press, is the first publication of the CSUMC series and offers a collection of interviews with fifteen Ojibwe elders of the Lac du Flambeau Band of Lake Superior Chippewa Indians in northern Wisconsin. Most historical accounts of the Ojibwe have been written by Americans of European descent. This book tells the history of the Lac du Flambeau Ojibwe in their words. It also includes a historical introduction by Leon Valliere, Jr., going back four hundred years to Lac du Flambeau's original settlement. A black-and-white photographic portrait of each elder prefaces each interview, and historical photos from the George W. Brown Jr. Ojibwe Museum and Cultural Center collection illustrate the text. Tornes and *Memories of Lac du Flambeau Elders* were recently featured on Wisconsin Public Radio. To order visit the UW Press at www.wisc.edu/wisconsinpress/order.html

Now in press is a **Two-volume Regionalism Publication**, the latest addition to the CSUMC monograph series, to be available through the University of Wisconsin Press. These volumes grew out of conferences held in Germany and the U.S. and feature contributions from scholars across fields ranging from folklore and linguistics to geography and American Studies.

CD Release

Ach Ya! Traditional German Music From Wisconsin joins *Down Home Dairyland*, the Goose Island Ramblers' *Midwest Ramblin'*, and the anthology *Swissconsin* in a series of CSUMC reissues of Upper Midwestern traditional music distributed by the University of Wisconsin Press." *Ach Ya!* offers everything from children's songs and dance melodies and marches, to tavern tunes and generation songs.

Events

Future of Folk (FOF) CSUMC is collaborating with UW's Center for the Humanities to offer a ten-day, public investigation of what happens to traditional culture in a hyper-mediated era, held April 14th – 23rd. Open to the public and (mostly) free, this event will rely upon folklorists, media producers, and traditional artists from the Madison area and afar to offer performances, lectures, discussions, workshops, films, and exhibits concerning regional, national and international issues coalescing around notions of The Future of Folk. For more information, a list of confirmed participants, and a complete program schedule check out www.humanities.wisc.edu/programs/fof/schedule.html.

Midwestern Folklorist Retreat will be held during FOF April 15th – 17th.

Participants will be given access to panels and events of FOF, have a chance to view the "Person to Person" folk art exhibit at the Wisconsin State Historical Society Museum, and be taken on the Park St. Cultural Tour. Stay tuned for a registration form from Sue Eleuterio.

Dorothy Howard Price for Hmong Cultural Tour: The Madison Children's

Museum, the Center for the Study of Upper Midwestern Cultures, the Wisconsin Arts Board, and Randall Elementary School were honored to receive the 2004 Dorothy Howard Folklore and Education Prize from the Folklore and Education Section of the American Folklore Society for their collaborative work, the "Hmong Culture Project." The selection committee said, "The Hmong Culture Project brings together students, teachers, and community members through a museum and regional studies program to create a tightly textured ethnographic landscape found in Wisconsin. It is at once a resource tool and a document that is comprehensive, inclusive, sensitive, and useful. This project will serve as a model for folklore and education workers and community members who wish to document and educate about their community's cultural development." Check out the collaborative effort, photos, and download the "Field Guide to Hmong Culture", the "Kids' Guide to Local Culture", or the "Teachers Guide to Local Culture" at <http://csumc.wisc.edu>.



Shop owner, Vne Yang, and folklorist, Ruth Olson with students.

Wisconsin Teachers of Local Culture: With the Wisconsin Arts Board, we continue to develop our fledging organization, Wisconsin Teachers of Local Culture (WTLC). Members of WTLC will

be offering a local culture track at the Wisconsin Council for the Social Studies (WCSS) Annual Conference in March, with five different sessions that focus on different aspects of teaching local culture. We also are in the midst of planning our second annual WTLC conference for this summer.

Web Projects

Park Street Cultural Tour: Visit the CSUMC website at <http://csumc.wisc.edu/cmct> to check out the latest tour put together by 4th and 5th graders at Randall Elementary along with UW-Madison Chadbourne Hall residents.

American Languages: The Nation's Many Voices On-line: With the Max Kade Institute of German-American Studies, the Dictionary of American Regional English, and other partners, CSUMC continues to work on a project funded by the Institute of Museum and Library Services, to create a database and website that feature American dialects and that will provide contextual essays and audio clips to allow users to hear examples of various dialects from around the country. We hope to launch the website later this year.

Access to Prior Folk Arts Projects in the Upper Midwest: The Center has received a National Endowment for the Arts grant for a two-year initiative aimed at finding, restoring, and making accessible several Wisconsin field research projects from the past quarter century. Independent folklorist, Janet Gilmore started the project in January 2003 and with the help of CSUMC Archivist, Nicole Saylor and the UW Digital Content Group, will launch twelve find aids later this year.

CSUMC offers a **bi-annual electronic newsletter** for anyone interested in

regional culture of the Upper Midwest. It can be viewed at <http://csumc.wisc.edu>.

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MID ATLANTIC ARTS FOUNDATION

Douglas Manger

These are exciting times for the traditional arts program at the Mid Atlantic Arts Foundation. Here are a few highpoints from last year up to now.

In the touring area, let's step back to June 2003, when we traveled with eight mid-Atlantic presenters to *Mexico: Puerta de las Americas* (Gateway to the Americas), a performing arts showcase and conference in Mexico City. Our plan was to interest these mid-Atlantic host presenters into block booking traditional performance artists from Mexico. It worked! In 2004-5, the Foundation offered tour support to *Quetzalli: Ballet Folklórico de Veracruz*. Presenters in the region jumped on the tour and it was quickly booked into 18 venues across the region. This touring season, 2005-6, *Tlen Huicani*, a Mexican harp group (also from Veracruz) will tour the region.

Each year the Foundation offers tour support for regional artists, as well, through its presenter network. Piedmont blues players *John Cephas* and *Phil Wiggins* (VA) hit the road in 2004-5 with tour support from the Foundation along with *Robin and Linda Williams* (VA). In 2005-6, *John McCutcheon* (VA) and *Andes Manta*, an Ecuadorian group now based in New York, will do likewise.

In 2002 the Foundation formed a new partnership with the National Council for the Traditional Arts (NCTA) to help support their highly respected masters tours. In the 2003-4 touring season,

"*Masters of Mexican Music*" barnstormed across the region as part of a national tour that ended on the West Coast. Next up for 2005-6 is *Masters of Caribbean Music* with Puerto Rican *Jibaro*, Trinidadian *Calypso* and Haitian *Twoubadou*. I just have to mention, *The Mighty Sparrow* will be out on this tour, the unrivaled Calypso King of the World!

Last year the Foundation finished out two exciting projects—

Everyday is Sunday: The Heritage of A Cappella Gospel: With funds from a generous donor, the Foundation brokered this spring 2004 release featuring *The New Gospelites* of Worton Point, Maryland. Worton Point is an African American community on Maryland's Eastern Shore that continues to celebrate its gospel tradition.

From Bridge to Boardwalk: An Audio Journey Across Maryland's Eastern Shore: Two-hour, double CD set featuring interviews with traditional artists from Maryland's Eastern Shore. An outgrowth of the Delmarva Folklife Project, and a partnering initiative with the NEA and five Maryland state agencies, the treatment offers insights from boat builders, duck call makers and a muskrat skinner, just to give you a taste. The two CD's are slotted inside a 75-page booklet filled with topical essays by regional folklorists, photographs old and new, plus an extensive reference section. The product has earned Maryland Tourism Council's 2004 Best New Product Award and Maryland Historical Trust's 2005 Educational Excellence Award. So, if you want the *real* Eastern

Shore go to our web site for more information on the product (www.midatlanticarts.org) or order from your local Barnes and Noble Booksellers. Last spring the Foundation coordinated the 2004 *Mid Atlantic Folklorists' Retreat* in Davis, West Virginia. Co-sponsored by the Foundation and the Middle Atlantic Folklife Association, the gathering brought together some sixty mid Atlantic folklorists from both academic and public sectors. This year we will gather May 13-15 in Roundtop, New York for the Mid Atlantic Folklife Association Conference, held in alternate years.

In January, we began featuring monthly op/ed pieces penned by folklorists across the region. Our aim is to encourage folklorists to share more about their work and lessons learned. If you want to access these monthly essays, or better yet, write one (sorry, mid Atlantic folklorists only), please contact me at douglas@midatlanticarts.org

Well, this may be enough to fill your ear for now. Please contact us if you wish to know more. And note that we are always interested in exploring new partnerships within the region; and sharing knowledge with others gained from good works here and beyond.

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MOUNTAIN WEST CENTER FOR REGIONAL STUDIES

Utah State University

Elaine Thatcher

Song Symposium: Since I came to the Mountain West Center four years ago, I have been able to inject a fair amount of folklore programming into the Center's work. Our most recent effort was the Mountain West Symposium on Song, a three-day festival held in June 2004. It was a collaboration with the Music Department, and we brought in a mixture of people from different musical backgrounds—traditional Navajo, bluegrass, and African-American gospel, alongside revivalist old-time Mormon, contemporary art song, and contemporary singer-songwriters, among others. We also had scholars give lectures on various aspects of song, including country music historian Bill C. Malone, who discussed the cowboy and hillbilly influences in country music. The event was truly wonderful, if I do say so myself, and we are currently planning the next one for June 2006.



Folklorist Hal Cannon and contemporary composer Phillip Bimstein play a song while country singer Michael Martin Murphey and contemporary art song composer Gene Scheer listen during a workshop on songwriting at the Mountain West Symposium on Song.

Heritage Tourism: We continue our involvement with heritage tourism through work with the Bear River Heritage Area—seven counties in northern Utah and southeastern Idaho. Our big project this year has been the production of a self-guided driving tour of historic barns in the region. The spiral-bound book has proven to be very popular with locals, and we may need to reprint soon. Lisa Duskin-Goede, who was a graduate student throughout the project but is now graduated, did most of the fieldwork, including many interviews with barn owners and users.

There is no doubt that the BRHA's heritage tourism efforts in this region are appreciated by local businesses, craftspeople, and politicians. After five years of hard work developing the Heritage Area, we are finally beginning to see opportunities where we can weigh in with some authority on political issues that might impact local cultural groups. The BRHA gives locals a new sense of pride in place and local culture. Our weakness is our inability to get the message out very far. But that may also be our strength—it keeps the Heritage Area from becoming a fad for urban visitors, which could threaten the integrity of local cultural institutions. We have been working toward designation by Congress as a National Heritage Area, a long and difficult process. Every project we have accomplished so far has been pieced together using small grants from various organizations. If we had an injection of federal heritage area funds, we could take on some larger coordinated projects and have a staff person to manage them. We are watching the National Heritage Area Policy Act (S.2543) with interest, as it would provide quality standards for heritage areas.

SOUTHERN ARTS FEDERATION

Teresa Hollingsworth

Folklorists in the South Retreat: The annual Folklorists in the South Retreat will be held April 1-3, 2005 at the Cheaha Mountain State Park in Delta, Alabama. The Southern Arts Federation is pleased to partner with the Alabama Folklore Association and Alabama Center for Traditional Culture to present this year's gathering. Several of our sessions will address the ever-changing world of folklife and technology including a workshop from Doug Boyd of the Kentucky Oral History Commission on new equipment and how it impacts fieldwork. Marcia Segal from the American Folklife Center will present a workshop on the digitalization of archives.



Group photo from the 2004 FITS Retreat. Photo by York Wilson.

Other meeting highlights include updates from meeting participants, a panel discussion about the continuing growth and impact of Community Scholar Programs in our region, and an introduction to a new Internet journal, *SouthernSpaces*. Saturday night, Cast King and Matt Downer will join us for an evening of traditional country music. On Sunday, we will join the congregation of the Edwardsville Baptist Church to attend their annual Sacred Harp Singing.

Southern Visions: The Southern Arts and Culture Traveling Exhibits

Program: On February 2, SAF hosted the unveiling of our newest exhibit, *(Folk) A.R.T. IS**, and premiered the documentary film, *All Rendered Truth*, at the Woodruff Arts Center in Atlanta. Over 200 SAF constituents gathered to celebrate the launch of SAF's most recent projects. *(Folk) A.R.T. IS** is an artifact-based exhibition featuring the work of 21 self-taught artists from nine Southern states curated by Teresa Hollingsworth and David Dombrosky. The exhibit is the latest addition to our *Southern Visions: The Southern Arts and Culture Traveling Exhibits Program*. *(Folk) A.R.T. IS** is scheduled to travel to SAF partner states in 2005-2006. The effort to collect and preserve art, and document the artists' inspiration and the context in which they work evolved into the film, *All Rendered Truth*. Filmmaker Patrick Long of Jackson Hole, WY and Scott Blackwell, founder of the Folk Artist's Foundation in Flat Rock, NC, are partnering with SAF to distribute the film. Folklorist Brent Björkman is developing an educational guide to accompany the exhibit and film. Elaine Eff provided research and text for the exhibit gallery guide. The exhibition and film were developed in partnership with the Folk Artist's Foundation (Flat Rock, NC) and the Center for Craft, Creativity & Design (Hendersonville, NC). Project corporate sponsors include Whole Foods Market, Immaculate Baking Company, MAC Papers, Standard Deluxe and Hatch Show Print. *All Rendered Truth* was partially funded by a grant from the National Endowment for the Arts.

2005 American Folklore Society:

Folklore, Equal Access and Social Action is the theme for the American Folklore Society's 117th annual meeting, to be held at the Renaissance Atlanta Downtown Hotel in Atlanta, Georgia, on October 19-23, 2005.

The Annual Meeting Committee is co-chaired by Teresa Hollingsworth, Susan Roach, and Carolyn Ware. Local arrangements are being coordinated by Fred Fussell, Lisa Higgins, Teresa Hollingsworth, Adrienn Mendonca, and Aimée Schmidt. The program selection committee includes Laurel Horton, Mary Magoulick, Susan Roach, Pamela Sezgin, and Carolyn Ware.

Traditional Arts Advisory Committee:

Al Head, Executive Director of the Alabama State Council on the Arts, is serving as our committee chair. Other committee members include Linda Caldwell (Tennessee Overhill Heritage Association), Bob Gates (Kentucky Folklife Program), and Larry Morrissey (Mississippi Arts Commission), Susan Roach (Louisiana Regional Folklife Program/Louisiana Tech University), Craig Stinson (South Carolina Arts Commission) and Bob Stone (Florida Folklife Program).

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WESTERN FOLKLIFE CENTER

Darcy Minter, Christina Barr, Meg Glaser, Charlie Seemann, Taki Telonidis, Hal Cannon, Sally Haueter, Steven Green

Western Folklife Center Programs and Exhibits

Deep West: Early in 2004, the Western Folklife Center received a \$500,000 grant from the Wallace Foundation to

implement an audience development initiative aimed at deepening our connections to our audience and broadening our audience base. We are calling this effort *Deep West*, to signify the greater depth of experience that we hope to provide to our audience. The impetus for *Deep West* was the realization that the Folklife Center is disconnected from much of our regional audience for 11 months of the year. Thousands of people make the pilgrimage to Elko for the *National Cowboy Poetry Gathering* in January, but are otherwise unable to travel to Elko to participate in our programs. Gathering attendees leave Elko having experienced a real connection with an authentic culture that is an integral part of the West. The challenge of *Deep West* is to provide similar experiences for our widespread audience throughout the year, and to connect them in a deeper way with the expressive traditions of the myriad cultures that live and work in the West.

The benefits of deepening audience members' experience was made apparent in recent studies conducted by the Rand Corporation and used as a basis for the Wallace Foundation's grant guidelines. This research demonstrates that the "interaction of an arts experience with the attendee's identity, sense of self, personality, etc. is a vital element related to both perception and experience. Aligning what has personal meaning for an individual with the content of a performance/exhibition or to relationships an individual has with fellow attendees can significantly increase attendance and deepen the experience."¹

When an arts attendee's sense of identity is aligned with the content of an arts event, and when he or she is able to share that experience with others, the

experience is deepened. Personal participation in an arts activity is one way to deepen experience. This might include learning opportunities such as workshops, storytelling experiences, and interaction with artists. Even volunteering and giving can deepen experience and build relationships if engineered in meaningful ways that align with participants' values and provide a sense of personal fulfillment.

To implement *Deep West*, the staff of the Western Folklife Center realized that we needed a better understanding of our diverse audience. We held "listening sessions" in Elko and Salt Lake City, and met with leaders in the fields of rural policy, Internet communities, media, community organizing, and social networking. We are conducting individual interviews with key stakeholders and distributing an extensive survey which we hope will guide the direction of our communications program and help us understand how to better connect with our audiences.

Strategies already in the works are a redesigned website with a blogging component, where people can both experience the West and its arts, and where they can share their stories and their art with others. We will also be producing programs in communities other than Elko – we are planning concerts in Flagstaff, Arizona, and on the south rim of the Grand Canyon in May to celebrate and promote the release of a new CD on the *Deep West* label, "Songs and Stories of the Grand Canyon." By increasing our communications with our audience through e-mail and regular mail, by facilitating face-to-face and online community, and providing opportunities for self-expression and involvement, we hope to achieve our goal of a strong, engaged base of customer enthusiasts who will carry the torch for the Western

¹ From "New Fundamentals and Practices to Increase Cultural Participation and Develop Arts Audiences" by Jerry Yoshitomi

Folklife Center and help sustain us in the future.

The 24 Hour Show: Making a Living in Las Vegas: *The 24 Hour Show* is a documentary project that highlights the history and work culture of casino and entertainment workers in Las Vegas. Based on contemporary fieldwork, this project will offer a fresh perspective of Las Vegas through the eyes of people who live and work in the city. As a cornerstone project for Las Vegas' centennial celebrations, it will be presented to the public beginning in July 2005, and in several mediums: as a traveling exhibit, an on-air public radio series, and other forms of tangential public programming such as educational programs, workshops, performances, and lectures. Project staff envision an exhibit that contains a rich array of photographs and artifacts brought to life by audio and text presentations of oral histories. The exhibit may include re-creations and photographic displays of areas usually off-limits to the public. Finally, there will be interactive experiences that engage visitors in some of the day-to-day duties required of service industry workers. While the behind-the-scenes information will be fascinating to tourists, the exhibit will also bring a legitimate voice to those who work in the industry.

The documentary radio series will consist of 24 seven-minute segments to be aired weekly, beginning July 2005, on Nevada Public Radio during National Public Radio's *Morning Edition*, *Weekend Sunday Edition* and Nevada Public Radio's *State of Nevada*. The series will examine the contemporary experience of working in Las Vegas by highlighting key stories and issues present in our community.

The 24 Hour Show is a collaborative project between the Western Folklife Center and the Nevada State Museum & Historical Society in Las Vegas. Other

partners include Nevada Public Radio, the City of Las Vegas Centennial Commission, the working community of Las Vegas, a guiding advisory board of national and local consultants, and other statewide and local groups.

The 21st National Cowboy Poetry Gathering: The 21st year of the National Cowboy Poetry Gathering focused on the theme "Across the Generations," and highlighted youth and families passing on the traditions of cowboy poetry and music. Texas fiddling phenoms the Quebe Sisters were among the favorites this year, as were other family groups, including the Burson Family, Chuck Milner and his children, and the McCall Family. For the first time, we offered hands-on workshops for youth in ranch roping, cowboy poetry and Texas music. We began our first year of a two-year cultural exchange with South America and presented Grupo Cimarrón, llanero (cowboy) musicians from Colombia, who also appeared at the Smithsonian Folklife Festival in 2004, and whose Folkways CD, *Si Soy Llanero*, was nominated for a Grammy Award. These musicians are masters of the joropo tradition, which is practiced along the plains shared by Colombia and Venezuela. The 2005 National Cowboy Poetry Gathering was a terrific event, and attendance was up, despite concerns that it would wane after the 20th Anniversary of the event in 2004.

Trailing the Year: The Human Landscape of Sheep Ranching in the American West: This traveling exhibition is one of the public outcomes of documentation of the contemporary stories of sheep ranching in the Intermountain West. We previewed a smaller prototype of the exhibit at the *Trailing of the Sheep* Festival in Ketchum/Hailey, Idaho in October. Designed to give depth and context to the

lives of people who work and live in the most remote parts of the West, the exhibit attracted record attendance to the Heritage Museum over the weekend. Organized by the seasons of work, the exhibit features photography, poetry, architectural drawings, quotes from interviews, and audio and video installations. The gallery was filled with the sounds of handmade sheep bells, an audio camp tent, a video documentary produced by Jack Sutton, and stories added by visitors. The exhibit is designed to be very portable so it can easily travel to a variety of settings around the West. We see the exhibit as a base from which a variety of programming (story sharing, round table discussions, film showings, foodways, promotion of Western Folklife Center, etc.) can be scheduled at local sites. An on-line version of this exhibit will be launched in 2005, with links and an area for dialogue and contributions from visitors to the site. Other components of the project are radio programs. Hal Cannon and Taki Telonidis will be producing a program for national broadcast and Jack Loeffler will be producing a program for his Lore of the Land radio series. These programs are funded in part by the National Endowment for the Arts and the Simmons Foundation.



Frank Morgan. Burns, Oregon ca.1930. Photograph Courtesy Tom Robinson.

Buckaroo! The Hispanic Heritage of the High Desert: We expanded our gallery to host this exhibit that was developed by the High Desert Museum of Bend, Oregon, and loaned to us for five years. *Buckaroo!* traces the California vaquero roots of the working buckaroo of the High Desert through a memorable collection of historic and contemporary imagery and artifacts, including photography by Kurt Markus. We opened the exhibit at the *National Cowboy Poetry Gathering* in January and featured a lecture by curator Bob Boyd, and a storytelling session by Great Basin buckaroos. The exhibit will remain on display at the Folklife Center in some capacity for five years, giving us an excellent opportunity to offer programming related to the subject of the buckaroo, drawing on our years of resources and experience. These could include gear making and horsemanship workshops, concerts, story sessions, film showings, and more.

Back at the Ranch: Another exhibit currently on display at the Western Folklife Center is *Back at the Ranch*, a place to listen to beloved poetry and music, visit remote Nevada ranches through digital movies and stories, and learn about the art of making saddles, bits, spurs and other horse gear. Western Folklife Center staff mined our own archives and permanent collection to bring together this display of the artful side of contemporary ranch life. Funded in part by the National Endowment for the Arts and the Wallace Foundation/Fund for Folk Culture, this physical exhibit and an on-line version will both provide a dynamic, ever-changing place to visit.

Voices of Youth Traveling Exhibition: From July 19 to September 30, 2004, the Western Folklife Center gallery featured our *Voices of Youth* traveling exhibition, as part of the Nevada Arts Council's

traveling exhibition program. This is a newly curated exhibition of selected black and white and hand-tinted photographs and an accompanying CD, all created by northeastern Nevada youth. Themes such as the centrality of work, the value of culture, and the importance of place are the organizing structure for the display. The exhibit text has been translated into Spanish and also features a teacher's curriculum for educational outreach. The exhibit will travel around the state in the coming two years.

The American Cowboy Poets

Fieldwork Project: This project took Western Folklife Center staff across the West to record field interviews with selected cowboy poets who have participated in the *National Cowboy Poetry Gathering* over the years. The project enabled the Folklife Center to supplement its archival recordings of publicly performed poetry with in-depth personal interviews that provide a broader context for understanding these poets and their involvement with their art form. Staff encouraged poets to discuss their lives, communities, occupational settings, inspirations, and their own creative works, recording roughly 60 hours of interviews with 16 cowboy poets in their homes and on their ranches.

Western Folklife Center Media

What's In a Song: Western Folklife Center Media is producing a monthly radio series for National Public Radio's *Weekend Edition Sunday*. *What's In a Song* weaves together a tapestry of American music, one song and one story at a time. Programs have included a patriotic song, a song of thanksgiving, a song about schoolyard bullies that spawned a national educational campaign, a ballad of a factory girl and a rancher's song of loss. The project is supported by the R. Harold

Burton Foundation and the George S. and Dolores Dor'e Eccles Foundation.

One-Room Schoolhouses: Also on NPR's *Weekend Edition Sunday*, Taki Telonidis reported on the modern one-room school in Jiggs, Nevada. With school vouchers, No Child Left Behind, and computers-in-the-classroom dominating the national discussion about education, it may come as a surprise that there are still one-room schoolhouses in America. Early in the 20th century, one in three students went to one-room schools. And though most of these schools have gone the way of the slide rule, they remain a right of passage for kids growing up in rural communities - particularly in the West.



Students and teacher at the Mound Valley School, a new one-room schoolhouse in Jiggs, Nevada. Photo by Taki Telonidis.

Deep West Videos: During the *National Cowboy Poetry Gathering*, Western Folklife Center Media presented *Deep West* videos. Similar to the Ranch Communications videos of earlier years, *Deep West* videos are homemade and told first-hand by ranchers and rural people in Nevada and throughout the West. Hal and Taki solicited the videos and worked closely with the filmmakers to edit and produce the soundtracks to accompany the visual presentations.

Deep West CDs: Hal and Taki also recently produced two CDs: *Stories from Native America* and *Songs and Stories of the Grand Canyon*. *Stories from Native America*, the first CD on the Western Folklife Center's new Deep West label, features commentary from Henry Real Bird and stories from the Crow, Shoshone/Paiute, Navajo, Zuni, Lakota Sioux, Haida and Havasupai tribes. *Stories from Native America* is not for sale, but is provided to new members of the Western Folklife Center. A second CD, *Songs and Stories of the Grand Canyon*, will be released in spring 2005 on Smithsonian Folkways. We are planning two concerts featuring musicians, poets and storytellers from this CD, on the south rim of the Grand Canyon and at the Orpheum Theater in Flagstaff, May 13 and 14, 2005.

Awards and Recognition

In 2004, the Western Folklife Center was honored with two awards recognizing its high level of community service and its high-quality radio programs. In September, the Folklife Center received the **2004 National Award for Museum Service** from the Institute for Museum and Library Services, a federal government agency in Washington, D.C. This award is the nation's highest honor for public service provided by museums and libraries.

The Institute annually presents the award to museums and libraries that exhibit innovative approaches to public service, reaching beyond expected levels of community outreach and core programs. These museums and libraries make a real difference in individuals' lives, improve communities, and make our nation better. The Western Folklife Center is in good company: other recipients of the Museum Service Award included the Chicago Botanic Garden and the San Diego Zoo. Each recipient receives \$10,000 and will

be honored by the First Lady at a White House ceremony on March 14, 2005. Western Folklife Center Executive Director Charlie Seemann will accompany Stan Aiazzi, Chairman of the Board of Trustees, and poet and rancher Linda Husa to Washington, D.C. to accept the award.

The Western Folklife Center's Media Office in Salt Lake City was awarded the **2004 Max Karant Award for Excellence in Aviation Journalism** for its 17-minute radio documentary on the Wright Brothers, "First Flight, First Hand." Founding Director Hal Cannon and Media Producer Taki Telonidis were awarded the honor by the Aircraft Owners and Pilots Association (AOPA), an organization with over 400,000 members. They were presented the award and a \$1,000 honorarium at a ceremony in Long Beach, CA, in October. Former winners of this prestigious award include well-known personality Hugh Downs of ABC Radio News as well as journalists from the *Houston Chronicle*, *The Los Angeles Times*, *The (Cleveland) Plain Dealer*, Wisconsin Public Radio, KING-TV (Seattle), and others.



Hal Cannon and Taki Telonidis at the Max Karant Award ceremony with Mike Melvill, the astronaut who recently flew SpaceShipOne, the first commercial manned flight into space.

STATES

ALABAMA

ALABAMA STATE COUNCIL ON THE ARTS' FOLKLIFE PROGRAM THE ALABAMA CENTER FOR TRADITIONAL CULTURE

Joey Brackner, Anne Kimzey, Steve Grauberger

New Director: Joey Brackner was recently named director of the Alabama Center for Traditional Culture, filling the position left vacant upon Hank Willett's retirement in December of 2003. Brackner continues to administer the Folklife Program's project grants and Anne Kimzey has taken on the administration of the Folk Arts Apprenticeship Program. Steve Grauberger continues to produce CD recordings of traditional music, and the weekly *Alabama Arts* radio series.

FITS Retreat: ACTC staff will be working with the Southern Arts Federation to produce a regional meeting of public folklorists. The Folklorists in the South Retreat will convene at Mt. Cheaha on the weekend of April 2.

Latin American Culture: We are currently working on the Hispanic/Latino cultural survey project, in cooperation with the Alabama Latin American Association (ALAS), to gather information on Latin American cultural traditions in Alabama. We hope to issue a project report in spring of 2005. This project is supported by an Infrastructure grant from the National Endowment for the Arts.



Bravbia Nortena group of Oneonta AL. Videographer Raul Valdez. Photo by Steve Grauberger.



Bravbia Nortena group of Oneonta AL. Photo by Steve Grauberger.

Tributaries: Brackner and Kimzey edited the latest edition of *Tributaries: The Journal of the Alabama Folklife Association, Issue 7*. The issue featured articles on picking mayhaws; stereotypes in the short stories of Ruby Pickens Tartt; Black Mardi Gras in Mobile; as well as, an obituary for Bicky McLain and four book and CD reviews. *Tributaries, Issue 8* is in production and articles for *Issue 9* are invited. *Issue 9* will be a special volume on topics relating to folklore and the natural environment in Alabama.

Online Encyclopedia of Alabama: The Center staff is contributing articles on folklife topics for the online Encyclopedia of Alabama, which is being developed by

jointly by Auburn University, the Alabama Humanities Foundation and the University of Alabama Press.

Sacred Harp Singing CD: Steve Grauberger has finished his work on the CD reissue of *Wiregrass Notes: Black Sacred Harp Singing from Southeast Alabama*, an LP produced by ASCA and the University of Alabama in 1981. It will soon be at press. The next CD in the “Traditional Musics of Alabama” series will be a documentation of 7-shape convention-style singing in the state. The Alabama Folklife Association plans to fund the reissue *Traditional Musics of Alabama, Volume 2* (African-American Seven-Shapenote Singing) and *Volume 3* (2002 National Sacred Harp Singing Convention) because they are almost out of print.

Alabama Community Scholars

Institute: In July of 2004, the Center staff assisted with the Alabama Folklife Association’s “Alabama Community Scholars Institute” in Marion and Livingston. AFA director Joyce Cauthen and folklorist Lesley Williams organized and led the two-week workshop, which was a great success, providing training to 23 teachers, librarians and others who want to document their community’s culture. The AFA hopes to produce the Institute every two or three years.

The AFA is a non-profit organization whose purpose is to promote knowledge and appreciation of Alabama folklife through activities such as festivals, conferences, fieldwork, videos, recordings and publications. The AFA’s executive director is Joyce Cauthen, 205-822-0505. For more information about the AFA visit www.alabamafolklife.org.

The Alabama Jubilee Concert Tour, the NEA-sponsored tour of Alabama traditional music, concluded with a well-

attended concert in Boaz on July 30th, 2004. The artists included Jerry “Boogie” McCain, a blues musician from Gadsden, the Gary Waldrep Band, a bluegrass group from Kilpatrick, the Birmingham Sunlights gospel quartet and the Mariachi Garibaldi of Montgomery. The tour also performed in Montgomery, Gadsden, Dothan and Selma.

We hosted the **annual Capital City Shape Note Singing** on July 15, 2004 at Old Alabama Town in Montgomery. Some 80 singers from around the state gathered to sing from the four, shape-note hymnals published in Alabama. The Center staff helped organize a similar annual singing in February 2005 in the rotunda of the State Capitol. More than 125 singers participated in that event.

The Alabama Folklife Association’s fourth annual gathering was rescheduled from September to November ‘04, due to a visit from Hurricane Ivan. The meeting, held at Anniston’s Fort McClellan, included presentations on the national project to document the narratives of military veterans and the ongoing effort to establish Federal Heritage areas in Alabama. Among the highlights of the meeting were the project updates from graduates of the “Alabama Community Scholars Institute” held last summer.

Radio Program: Steve Grauberger produces ASCA’s weekly radio series “Alabama Arts” on the Southeastern Public Radio Network. He is assisted by ASCA staff members who conduct the interviews. We have completed more than a year’s worth of weekly half-hour programs. The show is being aired by most of the public radio stations across the state (everywhere but NE Alabama). Recent programs include a profile of the Black Belt Folk Roots Festival in Eutaw, an interview with

Horace Boyer, and a Mardi Gras feature on the Bay City Brass Band of Mobile. You can listen to past programs at:

www.arts.state.al.us/actc/1/radioseries.html

Grants: In December the Council approved the following Folk Arts Apprenticeship grants for FY2005:

William Bailey -- \$1,000 Creek Indian language
 Rachel Bryan -- \$1,500 Old-time music and guitar
 Wanda Hughes -- \$1,000 Pine needle basketry
 David Ivey -- \$1,000 Sacred Harp Singing
 William Ivey -- \$2,000 Old-time music
 Floyd Jackson -- \$1,500 White oak basketry
 Marcus Johnson -- \$1,500 Brass Band
 Annette Jordan -- \$1,000 Pine needle basketry
 Willie King -- \$2,000 Blues
 Daniel Maharrey -- \$2,000 Bluegrass
 Sudha Raghuram -- \$1,500 Bharatanatyam dance
 Odessa Rice -- \$1,000 Pine needle basketry
 Bettie Seltzer -- \$2,000 Quilting
 Gary Waldrep -- \$1,800 Bluegrass
 J.C. Williams -- \$1,200 White oak basketry
 Shaquetta Young -- \$2,000 Quilting

The Council approved the following FY2005 Folklife Project Grants:

Alabama Blues Project -- \$5,250 After-school blues program
 Alabama Blues Project -- \$3,668 exhibit of Alabama women blues musicians
 Alabama Folklife Association -- \$2,800 Tributaries journal
 Clarke County Historical Museum -- \$1,504 Croatian fieldwork project
 Landmarks Foundation -- \$3,000 Concert series
 Rural Members Association -- \$4,500 Freedom Creek Festival
 Sacred Harp Musical Heritage -- \$3,500 Camp Fasola

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www.arts.state.al.us

CONNECTICUT

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

Lynne Williamson

ICR has been the home of Connecticut's state folk arts program from its beginning, and it is a very good place to be. The organization has a deep commitment to community-based research and programming, and has supported the Cultural Heritage Arts Program (CHAP) through thick and thin. Recently Founding Director Jean Schensul stepped aside to concentrate on her research as well as development of some new directions for ICR's public programming; it's great that she maintains an office and a regular presence here. The new director, Margaret (Peg) Weeks, conducted her anthropological fieldwork in China and has been a researcher and program

director in ICR's AIDS projects for over fifteen years. Peg believes strongly that CHAP contributes community connections, social and cultural "capital," and public awareness to ICR's work. We look forward to continuing a valuable partnership, meeting funding challenges, and collaborating with community partners on new folklife and arts projects.

ICR Crossroads Conference - Over 400 international community-based researchers attended our first organization-wide conference in June. As a way to emphasize how ICR incorporates art and research into much of its work, we interwove performances by eight artists among the scheduled panels and workshops. I also organized a marketplace where several artists from our programs demonstrated and sold their work. This became a gathering place of conversation, learning, and fun much like the Rochester AFS marketplace that was my model. Several folklore colleagues and artists joined me for two panels: *Using Folklore for Social Change*, with Amy Skillman, Ho Thanh Nguyen, and Madaha Kinsey-Lamb; and *Folklore and Research* with Kathleen Mundell, Joseph Fire Crow, Marek Czarnecki, and Roberta Delgado Vincent.

The Southern New England Traditional Arts Apprenticeship Program

We are now in Year 7 of this very successful collaboration with the Folk Arts Programs of the Rhode Island State Council on the Arts and the Massachusetts Cultural Council. This year the program is funding seven master/apprentice pairs (master artists in bold):

- * **Joseph FireCrow** (CT)/Eric Millett (MA) - Native American flute making and playing
- * **Joao dos Santos** (CT)/Carlos Costa, Ryan Duarte, Aderico Pires (MA) –

Portuguese *fandango*

- * **Barlow Healey** (RI)/William Hare (CT) - Irish flute making and playing
- * **Paul Luniw** (CT)/Carol Kostecki (MA) - Ukrainian *pysanky*
- * **Maria Berrios** (RI)/Melodi de Viruez (MA) - Bolivian needlework
- * **Kelvin Griffith** (CT)/Jason Roseman (RI) - Trinidad steel pan making and playing
- * **Rosaire Lehoux** (CT)/Nancy Lemme (RI), Daniel Boucher (CT) - Quebecois fiddling



Master blacksmith Walter Scadden (r) instructs apprentice Brian Hall in the forge. They are participants in the Southern New England Traditional Arts Apprenticeship Program. Photo by Lynne Williamson.

On February 21, 2004 we held an informal gathering to celebrate the artists who have been part of the program over its first six years. Ten music and/or dance groups performed, and twelve visual artists (six from the Finnish weavers' group) displayed and talked about their

work. Wonderful conversations took place spontaneously among exemplars of very different traditions - the *kamancha* player spent time with the *cuatro* makers; a lasting bond was formed between two Peruvian dance groups who had never met; a square dance was called by one master with Franco fiddle tunes played by another master to accompany Cape Verdean, Peruvian, Cambodian, and Finnish couples learning a square dance. We ate a ton of food from some of the best ethnic cooks in Hartford, and truly a great time was had by all. This year the Greater Hartford Arts Council has funded the gathering to go public, and on June 19 we will showcase artists from the program to local audiences.

Connecticut Folk Art and Festivals

Bus Tours: Entering the world of cultural tourism, we produced four tours to folk artists' studios and community festivals across the state during summer and fall 2004. Artists and community scholars guided visits to Stonington for the Portuguese Blessing of the Fleet festival; to Hartford-area Latino/a markets, music and dance venues, murals, and studios; to a Polish iconographer's workshop and a church with a remarkable icon screen, then to the Bristol Polish Festival; and to Waterbury immigrant arts sites including a mosque, Lithuanian wayside cross, and Lebanese Festival. Our audience ranged from quite elderly to young adult, community insiders to complete strangers; numbers were high enough to justify development of new tours next year. Grants from NEA's Challenge America program and the newly merged Connecticut Commission on Culture and Tourism enabled us to pay artists, rent nice buses, print a beautiful brochure, and keep ticket costs low. Many people applauded the tours' concept of visiting unfamiliar (to them) people and places, and an op ed piece appeared in the

Hartford Courant written by a Latina poet who went on two of the tours. I'm not sure how much earned income such endeavors can make, but it should be possible to break even. We'll be testing that, as well as possible partnerships with community colleges or adult education groups.

New Initiatives for 2005:

Education Project: This spring and summer we will offer four intensive Saturday workshops for multi-disciplinary participants (teachers/artists/community scholars/college students and lecturers) in identifying and highlighting cultural resources, cultural documentation and archiving, oral history collection, and development of programs and activities to bring community heritage to wider audiences. These will be followed by a hands-on session to finalize individual participant plans for a public activity they have been planning throughout the course (such as a neighborhood walking tour, mini-festival, community oral history, etc.) and which will occur during the summer. Folk arts specialists who are experienced in training, and designing public programming in community settings will lead the workshops. Through these sessions I want to encourage and assist the many younger folk artists and practitioners in Connecticut who are engaged in carrying on their traditions. As well as learning strategies for documentation and project development, they and the other participants will be "peer educators" in a very diverse and resourceful group of participants.

Workshop topics are:

- * *Taking Stock of Your Community - Cultural Assessment Methods*
- * *Methods and Issues of Cultural Documentation*
- * *Preserving Your Materials: Archiving*
- * *Reaching and Teaching Others About Your Heritage: Developing Programs and Activities*

* *Follow-up and Course Evaluation Session*
Project funders include the National Endowment for the Arts and the CT Commission on Culture and Tourism, and any others we can scare up.

Deaf Poetry Presentation: Later this year we hope to present *Flying Words*, a remarkable duo of poets, one hearing and one deaf. I learned about them through City Lore's Peoples Poetry Gathering. Hartford is the perfect venue for this performance, with both the American School for the Deaf (the first such school in the nation) and the National Theatre of the Deaf based here. We will collaborate with both organizations on the presentation.

Weavings of War Exhibit: ICR will be hosting this traveling exhibit in 2006, but we will begin program planning and partnership building for it soon. Produced by City Lore, Michigan State University Museum, and the Vermont Folklife Center, the exhibit brings together textiles from a wide array of geographic areas and cultures that have experienced recent wars and political upheaval. Motifs, designs, and narratives in these contemporary textiles, many made by women, reflect the turmoil in striking ways. The project and its compelling theme of "Creating the Fabrics of Memory" will inspire us to develop related programming with local members of groups represented in the exhibit.

**American Folklife Center's
Homegrown: The Music of America
Presentation:** It's Connecticut's turn on October 12 to be part of this series of performances at the Library of Congress and the Kennedy Center, and it offers a terrific opportunity to present one of the most exciting performing groups in the state. *Negrura Peruana*, based in the Hartford area, grew up in Lima, Peru,

where they learned the rhythms and dances of fellow African-Peruvians from their neighborhood. I first happened to see them at a "diversity day" festival, and like the rest of the crowd, was swept up in their enthusiasm and skill. These young musicians and dancers will be excellent ambassadors for Connecticut's large Latino/a communities, especially the growing Peruvian population.

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DELAWARE

DELAWARE FOLKLIFE PROGRAM

Michael Miller

The Delaware Folklife Program is engaged in several significant projects throughout the state. Many of these go beyond the scope of work typically found in public sector programs, largely because the program is a part of the Division of Parks and Recreation. The Division owns a wide array of lands and actively interprets the historic and cultural resources associated with those lands. Tying ideas of cultural value and meaning directly to geography captures much of the potential of our work in the field of folklife.

The most important current project is the **Delaware Folk Art Collection**. The Division began acquiring contemporary folk and traditional art works as a way to enhance the interpretation of existing park properties. Within a few years, the

collection grew to about one hundred and twenty works from nearly fifty artists. At this volume, the collection needed a more formal presentation to convey its significance.

This need was matched to a new park development project in north Wilmington. **The Blue Ball Dairy Barn**, which is one part of the new Alapocus Run Park of Wilmington State Parks and will house the folk art collection, was built by A.I. duPont in 1914. Tenant farmers operated the farm through the 1970s. The land was then sold and the site lay abandoned until the genesis of this project. The Dairy Barn and Delaware Folk Art Collection are expected to be open to the public by January, 2006.

The Blue Ball site is just off I-95, along the main population and traffic corridor of the state. We hope that placing the folk art collection in such a prominent location will raise the profile of folk and traditional arts throughout the region. In addition to the exhibition, the Division is developing a high-quality catalog on the collection. This catalog will also have an internet version to serve audiences beyond the state's borders.

In the more familiar realm of arts programming, an innovative collaboration was recently created with the Delaware Division of the Arts. **A formal partnership agreement**, executed in 2003, allows the two agencies to share resources to meet shared goals. The Folklife Program uses funds from the Division of the Arts to present specific folk and traditional arts programs, such as concert performances. This allows the Folklife Program to provide appropriate folk cultural events while helping the Division of the Arts fulfill its mandate to serve folk and traditional arts. This year we are working with field staff to develop

an African-American Musical Roots series at Bellevue State Park near Wilmington.



Farm implement chicken, Stephen Schlesinger, Dover. Part of Delaware Folk Art Collection

The Folklife Program has also presented some special out-of-state performing artists through **Mid Atlantic Arts Foundation's** "Delaware Presenter's Pilot Program." June, 2003 saw *Arte Flamenco* of Washington, D.C. perform at Trap Pond State Park in southern Delaware. In June, 2004 we presented the blues band *Brother Lowdown* at White Clay Creek State Park near Newark, and an evening of regional singer/songwriters at Bellevue.

Beyond folk and traditional arts, a fundamental folklife project within the Division involves the Delaware River **village of Port Penn**. The Division acquired the community's one-room schoolhouse museum in 1990, and this interpretive center continues to serve as the program's cornerstone. Since that time the Division has acquired several other sites of cultural significance within

the village. The most recent land acquisition was the site of the area's last tomato cannery, located across the street from the interpretive center. The cannery closed in 1954 yet was a basic industry in the village's economy and served as a locus of both economic and social activities.



Port Penn Interpretive Center. "The Waterman" statue, foreground, by Jacquin Smolens

The Delaware Folklife Program also worked with community groups and the Department of Transportation to facilitate the award of **over \$800,000 for a streetscape improvement project** in Port Penn. The project benefits the community through improved lighting, crosswalks, and brick sidewalks. It benefits the Division by creating a physical and visual connection between various Division properties. This connection also provides a physical structure for the interpretation of the village's economic eras and cultural change.

Beyond folk and traditional culture, the Folklife Program manager is also responsible for the Division's collection of cultural artifacts. These include archaeological, archival, historic, and contemporary items such as folk art. An exciting recent accomplishment is the receipt of **a newly-restored surf boat** at the Indian River Life Saving Station on loan from the U.S. Coast Guard. The Life

Saving Station is one of the few surviving stations, of which there were hundreds along the country's seashores, where the public can learn about this aspect of coastal life. While collections management and historic site interpretation activities are well beyond the realm of most public sector programs, these functions fit within the Folklife Program's structure as a part of the Division's Cultural and Recreational Services Section.

Each of the projects above illustrates the breadth of the Delaware Folklife Program and its role as an essential part of its parent agency. Like most other state folklife programs, Delaware's started with folk arts funding from the National Endowment for the Arts. This support created a strong foundation for the program, and we continue to apply folk arts as a tool in the goal of interpreting local culture. Yet the program has grown well beyond that foundation into a broader and more effective program capable of engaging ideas like cultural landscape and vernacular architecture and activities like historic preservation and collecting folk art.

It is clear that folklife programs need to continue to grow in breadth and depth in order to fulfill the potential the field represents. One way to do so is to create fundamental value to host agencies beyond arts councils or stand-alone non-profits. For example, one of the greatest contributions folklife programs can make in any context is facilitating the significant communication and translation of meaning between disparate parties. This function is essential in law, commercial enterprises, and governmental agency collaborations. Folklorists could increase the value we create for host agencies by applying our specialized skills in this area. While conserving and interpreting cultural

traditions will remain our core mission, we could more effectively demonstrate the value of that mission to much broader audiences by applying our cultural skills. The Delaware Folklife Program, while currently unique in its structure, could become a model for creating more permanent and relevant programs in other locations across the country.

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FLORIDA

UNIVERSITY OF CENTRAL FLORIDA HERITAGE ALLIANCE

Natalie Underberg

Background: The UCF Heritage Alliance began in 2002 as the Central Florida Heritage Initiative, a joint effort of the UCF College of Arts and Sciences and the Department of State Florida Folklife Program. As part of a plan to establish a Central Florida folklife program, activities including a folklife survey of traditional artists and a folk-arts-in-education project focusing on foodways and film in the Parramore district of Orlando were completed. Partnership agreements, in particular Memoranda of Understanding (MOUs) have been obtained between the Alliance and the following organizations: Department of State Florida Folklife Program, Florida Folklore Society, Orange County Regional History Center, Orlando International House of Blues Foundation,

Jones High School and Orange Center Elementary.

These organizations serve as the Alliance's primary focus groups. Today the Alliance is centered in the new School of Film and Digital Media and is supported by grants from the National Endowment for the Arts (NEA) and the UCF College of Arts and Sciences. Dr. Kristin Congdon is Director and Dr. Natalie Underberg is Project Coordinator.

The UCF Cultural Heritage Alliance had another busy year. Highlights include:

Folkvine.org Website: A second Florida Humanities Council grant has been received to expand the site to include three more artists (including a pan-Latin papier-mache artist, a bone sculpture creator and a painter inspired by UFOs and deceased animals) and to link the sites across several humanities themes (including place-making imagination, recreating identity and social economy). The Folkvine project seeks to mirror folk artists' aesthetics in the design and navigation structure of the Web site itself and to utilize community feedback received at public events to revise the site. The Web site address is: www.folkvine.org.

The East Mims Oral History Project Web site: The East Mims Web site incorporates oral history materials from the historic African-American town of East Mims to tell the story of this community on the Internet. By using video clips, original animation and other multimedia experiences, the site offers visitors the opportunity to experience the past and present of East Mims history and culture. Visitors can enter a virtual citrus grove to learn more about the citrus industry, including an animated re-creation of the historic practice of "firing

the grove” on a cold winter night, or enter a recreation of Clifton School, one of the first African-American schools in North Brevard County and explore information found on the desks inside. The Web site address is:

www.sfdm.ucf.edu/heritagealliance/mims

Recycling Objects, Telling Stories: In January the Alliance presented a folk art workshop for teachers at the Orlando House of Blues on using recycled objects to tell a story. Several folk artists who use recycled objects in their art were discussed as examples, and then teachers were encouraged to create their own story using recycled objects.

Florida Folklore Society: The 2005 Annual Meeting is February 19 at the Downtown Media Arts Center in Orlando. The theme is “Folklife in Education” and will feature, among other highlights, a workshop on the Florida Music Train folkife-in-education project and a performance of the Blues SchoolHouse, an educational entertainment program to teach students about African-American history through the blues presented by the International House of Blues Foundation.

Book Published: Kristin Congdon published a book rooted in folklore for art educators called Community Art in Action (David, 2004).

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GEORGIA

GEORGIA COUNCIL FOR THE ARTS

Georgia Council for the Arts, Georgia's state arts agency, has hired folklorist, public historian, and historic preservationist Adrienn Mendonca as a part-time Traditional Arts Manager. Adrienn will be managing two granting programs, the Traditional Arts Apprenticeship grant and the Folklife Project grant, as well as concentrating on growing the program and building a solid constituent base for the folk and traditional arts in Georgia.

If you are interested in the traditional arts of Georgia and would like to be added into the mailing list, please contact Adrienn as she would love to meet you and get to know what you are involved in.

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INDIANA

TRADITIONAL ARTS INDIANA

Jon Kay — new TAI director: In June, Traditional Arts Indiana welcomed a new director, Jonathan Kay. A native Hoosier, Jon returns to Indiana after working in Florida for the past seven years at the

Stephen Foster Folk Culture Center, where he directed the Florida Folk. Jon's experience ranges from ecotourism to Elderhostel. He is an experienced teacher, having presented technical support and training workshops in traditional arts to artists, teachers, parks personnel, and local citizens. While Jon is continuing the good work carried out for five years by Erin Roth, he is leading TAI in new directions, including traveling exhibits, documentary videos, and audio-driving tours.

Traditional Arts Indiana at the State Fair: The Indiana State Fair was alive with the sound of fiddles as 43 contestants practiced their tunes before competing in the second annual *TAI Indiana State Fair Fiddle Contest*. Three experienced judges from different parts of Indiana evaluated and ranked their fiddling skills. Contestants came from all over the state to compete. Sam Withers of Columbus, Indiana, won first prize in the 14 & under division, while Olivia Smiley of Decatur County won the 15 & above division for the second year in a row. Vi Wickam from Evansville, Indiana, won the Old-Time Division. Later in the week, TAI sponsored musical performances by accordionists Mike Macchia and Walter Peters as part of *TAI Day at the Fair*. Mike has just been accepted into TAI's Master Apprenticeship program to teach 16-year-old Patti Kupchik.

The Schmaltzentrubers of Goshen, Indiana, performed acoustic eclectic music. Guitar, harmonica, mandolin, and banjo provided accompaniment to tight vocal harmonies, as the three men weaved Mennonite religious hymns, traditional hollers, and American folk music into a pleasing presentation of humor and song. Old-time fiddler Francis Geels and his grandson, Dan Krick, great grandson,

Anthony Burgin, and son, Francis Geels, Jr., demonstrated what they accomplished as part of the TAI Apprenticeship program.

This year's *State Fair Masters* included the Farrar family, master gardeners, and Wilma Jean Swann and Martha Miller, a mother-daughter seamstress team. Mike Farrar and his three brothers have been gardening ever since they were small children. Their father taught them to garden, in part so they would learn about hard work and managing money. Mike delights in just "watching things grow," as he and his son Bradley rototill, hoe, and weed their tomatoes, cabbage, and carrots in preparation for yet another competition at the state fair. Seamstresses Wilma Jean Swann and her daughter Martha Miller work closely together, choosing fabrics and patterns, matching plaids, and tailoring garments. "A garment is just as good as the inside," explains Jean Swann, reflecting the skill necessary for completing a finished piece of clothing. They both have an impressive collection of silver trays representing their many wins at state and county fairs.

Opacich Receives National Heritage Fellowship: Milan Opacich, born to a Croatian mother and a Serbian father from former Yugoslavia, grew up in the Calumet region of Indiana, home to south Slavic workers in the steel industry. Opacich became interested in string music at the age of four and by the time he was fourteen, was playing country music with other members of mill working families. At eighteen, he took up the tamburitza music of his heritage, a Balkan string instrument ranging in pitch from soprano (*prima*) and alto (*brac*) to cello and bass (*berda*). After the steel industry began to decline, he joined the Gary Fire Department and set up a small workshop

in the basement of the firehouse where he built tamburitzas during down times. Today he is recognized as this nation's premiere tamburitza maker, incorporating ornamental mother-of-pearl inlay and intricate carving.

On October 1, 2004, Milan Opacich received a National Heritage Fellowship from the National Endowment for the Arts in Washington, DC. This award is the highest honor paid to a traditional artist in the United States. Several members of Opacich's family were present at the ceremony, along with former TAI manager Erin Roth. Milan has participated both as a master and as a panel reviewer in TAI's Master Apprenticeship program, teaching 15-year-old John Miksich the art of tamburitza making.

IOWA

IOWA ARTS COUNCIL, FOLKLIFE PROGRAM

Riki Saltzman

The Iowa Folklife program is alive and well and going in some new directions. After some down time, we will be back on the air the spring and updating our website with a new series of Iowa Roots programs. I'm doing the interviews, Phil Nusbaum is editing the programs, and WOI Public Radio is distributing the series, which you can also audio stream/read transcripts at www.iowaartscouncil.org.

My newest project is a study of Iowa place-based foods, funded with a Kellogg grant from the Leopold Center for Sustainable Agriculture at Iowa State University. This project will document a

variety of foods that connect the ecological production capacity of a region with the culture and traditions of its inhabitants. Five to 10 place-based Iowa foods will be identified that meet certain cultural, geographic and ecological criteria: ingredients must be or have been grown and/or processed in Iowa; the food must have some historical, ethnic, ecological or geographic heritage; and the food must have some kind of "story" related to it, which would make its Iowa connection clear. The unique "stories" from each of the state's major ecological regions may play a role in marketing those foods locally, regionally and nationally. This project follows Millie Rahn's work in Missouri.



Asian Indian spices.

The Traditional Arts Apprenticeship program continues, for the first time since its inception in 1982, with state funds (no NEA grant!). We are doing only three per year, but that is at least sustainable. This year's masters include Tim Britton (2nd year) making/playing Uilleann pipes and Dwight Lamb teaching Danish and old time fiddling. There may also be a master on the (Lao) *phin*, a three-stringed lute-like instrument that is plucked with an animal horn pick. On March 12, the IAC will present a three-year retrospective TAAP program with most but not all of the apprenticeship teams including Tai Dam dance, Bosnian

dance (two troupes!), Mexican Folklorico dance, Mexican ballads and guitar, old time fiddle, Irish fiddle, Uilleann pipes, and Norwegian foodways. We'll also be creating a web page with photos and descriptions in the near future.



Lao baci (good luck blessing) ceremony.

Last fall, the Iowa Department of Cultural Affairs received NEA funding for **“Cultural Express: Traditional Arts on Tour,”** a roster of 2-hour programs involving traditional artists, a small traveling exhibit, press kit, and resources for pre-program presentations in Iowa public libraries and cultural museums. Museums and libraries across the state will be able to apply for Iowa Arts Council mini-grants to defray part of the cost of these programs. Application information will appear on our website in Spring 2005 for programs that will start to tour during May 2005. Programs will feature Lebanese, Bosnian, Lao, American Indian, Danish, and Asian Indian cultural traditions as well as Old Time, Gospel, Blues, and Latino folk music and involve a variety of Iowa tradition bearers from those cultures.

The Midwest Folk Fest (August 6-7, 2004 in Waterloo) featured nine of the Cultural Express programs and exhibits as well as dance groups, musicians, and craft artists from Iowa, Wisconsin, and Minnesota. That event was funded in part by grants from the National Endowment

for the Arts and the Iowa Arts Council and is sponsored by the Grout Museum District, Main Street Waterloo, and the Waterloo Center for the Arts.

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KENTUCKY

KENTUCKY FOLKLIFE PROGRAM

Bob Gates, Mark Brown, Sarah Milligan

Staff Changes: For over 5 years, Folklorist Brent Bjorkman has contributed his many talents to the Kentucky Folklife Program. As a fieldworker, interviewer, grants coordinator, and public presenter, he has built an appreciation for traditions in Kentucky among thousands of festival-goers and other audiences each year. All who have worked with him here agree that he is bound to be as cherished in his new Ohio home as he is now in Kentucky.



Brent Bjorkman

The Kentucky Folklife Program welcomes its new staff member Sarah Milligan. Sarah is originally from McAlester,

Oklahoma, and came to Kentucky to get a Master of Arts degree in Folk Studies at Western Kentucky University. Her skills and experience will greatly benefit the Community Scholars program, the Kentucky Folklife Festival, and a number of other projects and goals.



Sarah Milligan

Kentucky Community Scholars: Over the last 4 years, Community Scholars training programs were held all over Eastern and Northern Kentucky in six areas, including Estill County, Paintsville, Hazard, and Covington, and Cynthiana. During training course instructors, which include community scholars and folklorists, teach the skills of a folklorist: researching, interviewing, archiving, and presenting folk culture within local communities. Numerous projects and exhibits have resulted, all of which help to educate the public and celebrate a community's distinct folk culture.



Left to right: Cynthiana Community Scholars Dave Kennedy, John Hicks, Charlene Wilson, Jane Ann Penn-Johnson, Bob Gates (trainer), Janet Gates (trainer), and Pamala Wiley.

In the future, the Folklife Program with the support of the Kentucky Arts Council and the Kentucky Historical Society, will continue providing these training programs, including western areas of Kentucky. The next round is slated to take place in the Bowling Green area. A statewide network of Community Scholars will ensure more thorough documentation of folklife, and a greater appreciation of communities in Kentucky.

Some examples of trainees' projects include:

- Occupational folk culture at a book press
- A living tradition of making sorghum molasses
- Traditional medicinal herbalists in Harrison County
- Fiber artists in a Louisville African American community
- A traveling family folklore exhibit
- A cultural heritage bus tour
- Oral history projects about architecture
- Presentations of folk artists in schools

Latino Folklife in Kentucky: Research and Presentation: As part of Kentucky Arts Council Folk Arts Project grant, Centro Latino in Shelbyville documented and presented local Latino artists at Shelbyville Heritage Day in downtown Shelbyville in September 2004. Artists at the event represented the great diversity within the Latino community, including a Mexican piñata maker, Guatemalan and Mexican cooks, textile artists, musical groups, dancers, and more.

The Kentucky Folklife Program trained two members of this Latino community as Community Scholars. This training will allow them to document, present, and build appreciation for the flourishing

Latino communities in the Shelbyville area.

Technology and Traditional Art: a Latino Dance Videoconference: An educational videoconference program titled *Kentucky Folklife: Latino Dance* was made possible through an Institute of Museum and Library Services (IMLS) Learning Opportunities Grant to the Kentucky Historical Society. This project provided an opportunity for Kentucky middle school students with access to the Kentucky TeleLinking Network (KTLN) to interact with Latino dancer Hector Falu-Mendoza in November and December, 2004.



Hector Falu-Mendoza leads dance demonstration

Hector's art exemplifies the fact that individuals who move to Kentucky from other countries bring with them generations of traditional knowledge, aesthetics, and practices that remain central to an ethnic identity while taking on a new life here. These videoconferences allowed students to witness an insider's presentation of a rich Latino tradition in the commonwealth, interact and ask questions about individual and cultural significance of the dances,

and practice dance moves in their school sites.

Apprenticeships: Through the Kentucky Arts Council, the Kentucky Folklife Program funds Folk and Traditional Arts Apprenticeships each year. This year's apprenticeships include a drop-thumb banjo project, white oak basket making, boat building, fiddling, square dance calling, and *alfombras de Semana Santa*, or Holy Week carpets created by a Latino community in Shelbyville.



Latinos from Shelbyville demonstrate Holy Week alfombras

Baskets, Boats, and Beats: Folklife at Kentucky Crafted: The Market March 3-6, Louisville Fair and Expo Center: At this year's Kentucky Crafted: The Market, the Kentucky Folklife Program accepted another exciting opportunity to present documented artists who represent folk traditions in Kentucky. The Market is organized by the KFP's sister program, the Kentucky Craft Marketing Program of the Kentucky Arts Council. Wholesale buyers and visitors, who came to purchase work by some of Kentucky's celebrated craftspeople, also encountered folklife presentations at three different areas of the Market.

Mammoth Cave area basket makers shared their work in a demonstration area, a family of johnboat builders explained their traditions in an educational activities

area, and a series of Kentucky Folklife Roster musicians performed on Saturday's Cultural Stage at the Market. Sales of the musician's cd's were strong, and for the first time, a plan was implemented for wholesale buyers to purchase baskets from the Mammoth Cave Basket Makers Guild.



*Basketmaker Leona Waddell, boatbuilder Raymond Hicks, and gospel singer John Edmonds were among folk artists presented at this year's **Kentucky Crafted: The Market.***

DEPARTMENT OF FOLK STUDIES AND ANTHROPOLOGY, WESTERN KENTUCKY UNIVERSITY

Michael Ann Williams

In July 2004 the Programs in Folk Studies left the Department of Modern Languages and Intercultural Studies to become part of the newly created Department of Folk Studies and Anthropology. The Department currently consists of five full time faculty members in folklore and three in Anthropology. This summer we will add a full time instructor, Barry Kaufkins, to teach undergraduate folklore classes.

Folk Studies departmental offices are still located in the Ivan Wilson Fine Arts Center, however, we have also have a new building to house special events. The Pioneer Log Cabin was built with New Deal funds in the mid-1930s and once served as the childhood home of film director John Carpenter. This semester we have initiated the Pioneer Cabin

Concerts, a series of monthly house concerts with prominent regional musicians. In conjunction with the Kentucky Folklife Program we will also begin a community scholars program at the cabin focused on African American heritage.

Other projects in Folk Studies have included the continuing development of the KentuckyFolkWeb, the Ravensford Oral History Project for the Eastern Band of Cherokee, and the participation of graduate Fieldwork students in the Veterans History Project.

We proudly announce that two public folklore awards were given to our students this year. **Theresa Osborne**, a graduate student in the WKU Folk Studies Program who hails from Harlan County, KY, was awarded a 2004 Archie Green Award from the AFS Public Programs section. This award supports students with an interest in public folklore to attend the American Folklore Society annual conference. Also a graduate student in Folk Studies at WKU, **Ross Fuqua**, is the first recipient of the Bea Roeder Fund Travel Award. This is awarded to graduate, undergraduate and/or community scholars who show a demonstrated interest in public sector folklore. It is sponsored by the Association of Western States Folklorists (AWSF) and administered by the Alliance for California Traditional Arts (ACTA).

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LOUISIANA

LOUISIANA FOLKLIFE PROGRAM

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

This report draws upon the highlights of two years of activities.

Grants to Folk Artists: I have been working to increase folk artists' awareness of our grant programs. Previously I had relied on my contact with artists and email reminders sent to folklorists, but we would get 1-4 fellowship applications and often only a few more for apprenticeships. So I began sending letters to 500 folk artists. Some responded, but after I started listing previous winners, the applications jumped to 15-20. It seems that many folk artists didn't feel that they were good enough for a fellowship until they saw who else had won. As a result, we often award more than the 2 fellowships usually allotted to folklife. Similarly, we receive 15 Artist Mini-Grant applications and fund 6-8. Now I send letters three times a year 4-8 weeks before deadlines. Artists call and often start the conversations with "You keep sending me these letters. What is this all about?" As a result, I've had wonderful conversations with artists and am finding out that they are doing more school presentations, residencies and interpretative programs than I realized because the organization doesn't apply for grants. And I've learned that some folk artists do more out-of-state than in-state.

Creole State Exhibit: After being in the State Capitol for 17 years, we loaned our folk art collection to the new State History Museum in Baton Rouge scheduled to open May, 2005. The entire third floor

features Louisiana's folk traditions, music, and Mardi Gras. This is the first permanent exhibit to feature the folk traditions of the entire state. The Regional Folklorists and I have provided and identified video clips, photos and other interpretive materials. In addition to using our loan and drawing from their permanent collection, the Museum is collecting new artifacts, including a full-size shrimp boat.

Folklife in Louisiana Website: Since my first website in 1995, I've been working to post online the Program's publications and research. To date, the website has over 1000 webpages and 3 online databases. The Photo Gallery database has 800 photographs, many with essays about the photos. **C. Ray Brassieur** curated the wooden boat photo collection and provided essays. **Carolyn Ware** did the same for photos of Mardi Gras and other topics. **Susan Levitas** curated the video clips from documentaries, and **Ben Sandmel** curated the audio clips. We also have over 150 essays and virtual books from our own publications, festival booklets, *Louisiana Folklore Miscellany*, and other publications. The main resource that we haven't mined is the audio tapes collection. And, finally, the last unit of Louisiana Voices is online. *Unit VI Louisiana's Musical Landscape* with 6 lessons is posted along with a number of new resources to support it.

To help people find the online resources, we redesigned the front pages. Now most webpages are accessible within 3-4 clicks. One of my primary goals was to make our research more accessible to the public and K-12 classrooms. I am very pleased to report that I have started receiving requests from textbook writers to use the online resources. To clarify what is copyrighted and what is public domain, we broke the website into two websites: *Folklife in Louisiana*,

www.louisianafolklife.org (copyrighted), and **Louisiana Voices**, www.louisianavoices.org (public domain).

Louisiana Voices Folklife in

Education Project: With the music unit posted, we turned to adapting resources for student use. **Jocelyn Donlon** provided four student essays. Ironically, writing at 8th and 4th grade reading level has proved to be quite challenging and we have decided to leave that to the textbook writers. To help teachers understand how fieldwork can help them teach English Language Arts Content Standards, we are revising the *Fieldwork Basics* and *Defining Terms* units.

Eileen Engel (edengel@att.net) is now the Louisiana Voices Project Manager. Having taught every K-12 grade except 3rd before moving into professional development for educators, she draws upon her experience as Director of Education for Chabot Space & Science Center in Oakland, CA and sees significant correlations between folklore and science teacher education with both emphasizing the research process.

Folklorist **Sheila Richmond** (richmond.s@cox_internet.com), who formerly directed Heritage Education—Louisiana for the National Park Services' National Center for Preservation Technology and Training, is now the North Louisiana Liaison for Louisiana Voices and focuses on supporting educators in that part of the state.

In the last two years, Louisiana Voices has offered several professional development opportunities to teachers. At Louisiana Tech University, **Susan Roach** offered *Louisiana in Folklife and Technology*, the first Louisiana Voices university course. **John Laudun** offered *Louisiana Voices Online Course*, a semester course at University of Louisiana at Lafayette. We collaborated

with **Shana Walton** at Tulane University Deep South Humanities Center on *Lessons in Folklife and Technology for English Language Arts (LIFT ELA)*, a 2-week teacher institute with an additional 10 academic-year days. We also produced four workshops for veteran folklife-in-education practitioners. A survey of teachers who attended 5 years of summer institutes revealed that few teachers used Louisiana Voices lessons in their classrooms. So we decided to explore other formats. The one with the most impact on teacher classroom practices has been a one-year, four-part seminar series led by **Jocelyn Donlon** called *Folklife Studies for Louisiana Schools* funded by NEH. We believe much of its success is due to teachers gathering periodically to get smaller doses and then going back and apply what they learn in their classrooms. This group of teachers has used more lessons in their classrooms than those attending an intense, one-week immersion summer experience that does not have academic year follow-up workshops. Of course, the ideal model is the summer institute with the followup like Tulane's project, but that is a \$250,000 project. Without sufficient funds to continue the four-part seminar model, we focused on further supporting teachers who had already attended the more intense institutes or seminars by offering one- and two-day workshops. The first, *Not Just for Entertainment: Visiting Folk Artists in the Classroom*, received unprecedented interest. More than 75 educators applied to attend, but we could accept only 25. So, we offered it again along with *Product and Publicity* and *Practical Fieldworking: The "How To" Workshop for Producing Student Fieldwork Experiences*. Many teachers attended all three. And now, following a spate of calls from museum educators that revealed that they are using Louisiana Voices, we will offer workshops in North and South Louisiana for informal educators.

Regional Folklorist Susan Roach (msroach@latech.edu) continues with her primary research for the Louisiana Quilt Documentation Project, which includes quilts documented at quilt clinics held by the Regional Folklorists in addition to more than 1500 documents from the Louisiana State Archives from a 1990s project. Once entered in the searchable online database, that database will have approximately 3000 quilts. Susan has conducted clinics in 20 communities and works with Dayna Lee and Laura Westbrook to incorporate data from clinics they conduct. These have proven to be popular events with some clinics documenting over 100 quilts in one day. The database will be featured on the Folklife in Louisiana website.

Susan is also working with two architectural sites. She provides on-going assistance to The Shadow Plantation concerning restoration strategies, interpretive strategies, documentary photographs, interviewing training, and is assisting with the development of a collection of stories about the property and its families. She helped determine that an outbuilding set for demolition was mid-19th century construction and should be maintained. She is assisting the Town of Dubach with acquiring, restoring, documenting, and interpreting an 1880s dog trot house to serve as a tourist welcome center. She is working with the family to collect family history and photos of the house.

With funding from the Louisiana Tech Rural Development Center for an audio technologist, selections from the Regional Folklife collection were digitized, with clips from these prepared for later online publication. She also serves on the Louisiana State Fiddling Championship Advisory Committee.

Regional Folklorist Dayna Lee (daynal@nsula.edu) has several ongoing

projects designed to contribute to the long term goal of creating an online regional overview on her website, www.nsula.edu/regionalfolklife, including a tour of sites with significance to the African American community in Shreveport, created in partnership with the Multicultural Tourism Commission. Added to the Cane River Creole driving tour was a photographic essay documenting All Saints/All Souls Day traditions and 200th anniversary celebrations at St. Augustine Catholic Church in the Isle Brevelle community. With permission from the Cammie Henry Research Center at Northwestern State University, they digitized the collection of cultural geographer George Stokes, who created a photographic inventory of locations and styles of vernacular architecture in Natchitoches Parish in the 1970s and 1980s. With the Creole Heritage Center, she worked on a video documenting Creole foodways. *The Common Pot* was recently featured on Louisiana Public Broadcasting. They are currently working with the Center to create a Creole foodways map of Louisiana that will document Creole communities, restaurants, and food traditions throughout the state. She continues to work with NSU's Williamson Museum on a southeastern Indian basketry collection inventory. A number of important collections have been photographed and added to the basketry database. An offshoot of this project, an NPS-Delta Regions Initiative funded book *Southeastern Indian Split Cane Basketry* by H. F. Gregory and Dayna Lee, will be published by NSU Press in 2005.

Regional Folklorist Laura Westbrook (nolafolk@uno.edu) has moved within the University of New Orleans to its History Department. UNO's history faculty is notable for its members' interest in culture and folklife. Laura posted online a virtual

book, *More Than Just a Trade: Master Craftsmen of the Building Arts*, based on the New Orleans Building Arts Project. It features an introduction by Laura Westbrook, an article by C. Ray Brassieur, and interviews with masons, painters, ironworkers, wood crafters, plasterers, and more. The site complements the New Orleans Museum of Art's exhibition book, *Raised to the Trade: Creole Building Arts of New Orleans*. Find it online at www.louisianafolklife.org/Region5/program.htm.

Other themes in Laura's work include foodways and Louisiana's coastal environment. She is assisting a traveling exhibit on foodways traditions of 10 non-dominant, but culinarily influential, cultural groups in the Greater New Orleans region that will be placed at outdoor markets. Another project is with the Southern Food and Beverage Museum to develop interpretive themes, exhibits, and text. Laura is also assisting the Greater New Orleans Italian Culture Society to document traditional cookies and other items for their St. Joseph altar. For the Louisiana Coastal Communities Project with the Coalition to Restore Coastal Louisiana, they are looking at three environmentally-threatened coastal communities. She is assisting the Barataria-Terrebonne National Estuary Program's *La fete d' Ecologie* to include more folklife interpretation. She continues work with the Louisiana Preservation Alliance to have Louisiana's coastline declared one of the country's 11 most endangered places by the National Trust for Historic Preservation.

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MARYLAND

MARYLAND TRADITIONS

Rory Turner, Lora Bottinelli, Elaine Eff, Kara Rogers Thomas

Maryland Traditions is a collaboration of two state agencies, the Maryland State Arts Council and the Maryland Historical Trust, in partnership with organizations throughout the state and receives support from the National Endowment for the Arts. Drs. Rory Turner of MSAC and Elaine Eff of MHT co-direct Maryland Traditions, a program that supports communities to discover, share, preserve and sustain traditional arts and culture. Here are some of our recent activities and partners:

Apprenticeship Program: In 2004, we began the Maryland Traditions Apprenticeship Awards program. We were fortunate to have a wonderful initial cohort of ten teams for this program, including master Cambodian musician Chum Ngek, who later last year was selected to be the Bess Lomax Hawes recipient of the National Heritage Award. We showcased the program and our amazing teams at Baltimore's Artscape Festival for thousands of visitors, where we were assisted by folklorists Jill Stein and Erin Roth and "graduates" of summer AFC/LOC 2003 Field School, among many others.

This year another ten apprentice teams have been selected, and we will be returning to Artscape July 22-24, 2005 with a larger venue and dedicated stage. We welcome volunteers and visits by colleagues.



Rory Turner, Maryland Traditions master mosaic artist, Santo Navarria, apprentice Barbara Hampton, and Elaine Eff at Maryland Traditions Artscape Showcase, July, 2004.

Frostburg University: Kara Rogers Thomas, formerly of University of North Carolina-Asheville and Indiana University, has been appointed as the new resident folklorist for Western Maryland at Frostburg State University. In addition to conducting research and documenting communities and living traditions, Thomas is teaching “Folklore in Appalachia,” a new course offered through the FSU Sociology Department. This course, and others in the future, will offer FSU students the opportunity to learn about Maryland’s folk heritage through hands-on fieldwork. Thomas will work in partnership with Frostburg’s new Ethnobotany program. Thomas’ other duties will include developing publications, audio features for radio broadcast, CDs, videos, websites and showcasing traditional artists in association with FSU’s Cultural Events Series.

Ward Museum of Wildfowl Art:

Folklorist Lora Bottinelli continues to be a mainstay in her third year at the Ward Museum of Wildfowl Art: Lora participated extensively in last year’s Mid Atlantic Maritime Program at the Smithsonian Folklife Festival, including organizing a Decoy judging contest right

on the Washington Mall. Here is a sampler of Lora’s current activities:

April 22, 23, 24: 35th Annual Ward World Carving Competition: At the Convention Center in Ocean City, Maryland, see the best in contemporary wildfowl carving, from working decoys to decorative sculpture. Throughout the weekend lectures, classes, and workshops are offered for those who want to discover the details of America’s original art form.

April 30: Eastern Shore Showcase:

Held in the heart of downtown Salisbury, MD this event is part of the city’s annual Salisbury Festival. Tradition bearers and community scholars from throughout the Eastern Shore will share their knowledge of the region’s rich living traditions; including decoy carving, storytelling, fishing, hunting and trapping, gospel music, and more.

March 4- July 10: Regional Carving:

Oliver Lawson & Rich Smoker: Regional Carving is an exhibit and programming series showcasing the talents of wildfowl artists living on the Delmarva Peninsula. Lawson and Smoker are decoy and decorative carvers from Somerset County, MD.

June 4-5: Carve and Paint a Bufflehead Drake with Ron Rue:

Join Maryland Traditions’ Master Decoy Carver Ron Rue in carving a gunning decoy suitable for use in the marshes of the Eastern Shore. Held at the Ward Museum, this class will not only teach the art of decoy carving, but give a glimpse into the waterfowling traditions of Dorchester, County MD.

June 12-July 3: A Taste of Shore Life: Foodways of Maryland’s Eastern Shore/ 2005 Field School for Cultural Documentation at Salisbury

University: An offering of the American Folklife Center, Library of Congress and the Ward Museum, Salisbury University with support from Maryland Traditions. See upcoming announcements for further details.

Ongoing: What's Cooking: Delicacies of the Eastern Shore/ Ward Museum

Cooking Series: Regional cooks join folklorist Lora Bottinelli in a lively and fulfilling presentation of the Eastern Shore's rich foodways. Learn both the basics of preparation, and the role these foods have in the community life. Topics have included the Smith Island Cakes and Crab Cakes, Roast Duck, and Oysters of the Chesapeake.

Catoctin Center for Regional Studies at Frederick Community College

Conference: In October 2004, regional partners Dean Herrin, Cathy Kerst, and Steve Warrick hosted a conference/festival titled: *Catoctin Crossroads: Folk Traditions and History in Mid-Maryland*. Demonstrations of knife making, foodways, fly-tying and other activities complemented papers on such topics as Pennsylvania German culture in Maryland.

Publication: The Frederick team is also working on a publication that will share Maryland Traditions field research in mid Maryland, to be released in Fall, 2005.

Database: The Maryland Traditions database is a web accessible online database that serves as a fieldwork research tool and repository/source for information on the traditions, artists, organizations, events, sites, and documentation through which our State's folklife thrives. This tool is quite remarkable, and we are happy to share it with others who may be interested in

using it or modifying it for their own purposes.

Around the State and Around Town:

Rowhouses have sprouted in the newest addition to Baltimore's American Visionary Art Museum, a destination for seekers of the work of outsider and folk artists. The museum sought to showcase the city's seasonal offering year round and partnered with The Painted Screen Society, curated by Elaine Eff. The James Rouse Center now features four full-sized brick and formstone attached houses each sporting painted screens, which as a whole tell the story of the indigenous art form. The work of living artists Dee Herget, Tom Lipka and their apprentices (both beneficiaries of the MD Traditions 2004 Apprenticeship Awards) and John Oktavec, grandson of the art's 'inventor.' Other facades feature the work of past Masters from the Oktavec and Richardson families, itinerant painter Alonzo Parks and cult figure Johnny Eck. The installation represents almost a century of screen art and features continuous showings of the film "The Screen Painters." Weekend workshops are offered beginning in May. www.avam.org

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MASSACHUSETTS

FOLK ARTS & HERITAGE PROGRAM MASSACHUSETTS CULTURAL COUNCIL

Maggie Holtzberg

Massachusetts has a winner: This past September, Irish accordion player Joe Derrane was feted as one of ten National Heritage Fellows. Derrane is renowned for his exemplary role in the world of traditional Irish music. Derrane, who lives in Randolph, was featured in one of the radio features we co-produced with WUMB FM for *Commonwealth Journal*.

Traditional Arts Apprenticeships: Our apprenticeship panel takes place mid-April. Panelists will evaluate and recommend 4-6 grants of up to \$6,000 a piece from a pool of 19 applicants. This past year we initiated a public performance requirement for apprenticeships. One highlight was apprentice Rocky Mendes III's debut performance at Florida State University's "Seven Days of Opening Nights" festival. He tap-danced to the blues music of Cephas and Wiggins, which brought down the house.

Massachusetts Port Authority

(Massport): After many meetings, phone calls and mock-ups, we finally have a photography installation at Logan International Airport. Twenty enlarged photographs (24" x 36") featuring Massachusetts's folk art and cultural heritage are on view through September. The images, shot by Maggie and MCC fieldworkers, hang in the custom's area of the International Terminal. Massport paid for all production costs. This is the first concrete step in what we hope to be a continuing relationship with Massport.

Exhibition – *Keepers of Tradition:*

Folk Arts in Massachusetts: We face a bit of a challenge here in Massachusetts when it comes to increasing public awareness of the state's folk and traditional arts. For a variety of reasons, we still have a public that doesn't really understand what folk art is. Some of the structures that might help promote broader understanding (*e.g.*, professionally directed folk arts organizations, degree-granting programs producing folklorists, a folklore association) do not currently exist here.* In addition, the wealth of art museums in the area has promoted the art world's antiquarian concept of folk art and collectibles. Therefore, a major priority is to bring attention to this rich living heritage that has recently been documented through field research. The time is right for developing an exhibition that communicates the meaning of deeply rooted folk art traditions to the Massachusetts public.

In 2001, Boston's Museum of Fine Arts organized a major show called *American Folk*. The exhibition, based on the MFA's Karolik Americana collection, showcased many beautiful objects: Yankee samplers, plain paintings, hooked rugs, whirligigs, decoys, furniture, and weathervanes. The vast majority of these objects were

labeled with the header “Unidentified Artist” and little contextual information was given. In addition, visitors to the exhibition could easily leave with the impression that the making of folk art essentially stopped at the end of the 19th century. But of course it did not. The goal of our exhibition is to counter this image by introducing people to the wealth of folk arts traditions, many still in practice within long-settled as well as newly arrived communities throughout the state. *Keepers of Tradition: Folk Arts in Massachusetts* will highlight traditions of music-making, dance, craft, and annual celebration which are deeply rooted in shared ethnicity, religion, region or occupational tradition. Visitors will leave understanding that folk art in Massachusetts takes many expressive forms and that every community has hidden traditional arts treasures to be discovered. A preliminary budget, object lists, thematic priorities, and educational goals have already been developed. As this is being written, we are in the midst of exploring a number of potential museum partners and funding sources.

** Other than the Folk Arts & Heritage Program at the MCC and the newly established City of Boston Folk and Traditional Arts Program, there are no professionally run folk arts organizations or folklore associations in the state. Massachusetts experienced an eight-year gap during the 1990s with no state folk arts coordinator. We do have a wealth of first-rate community and larger folk festivals, including the Lowell Folk Festival. But we lost the New England Folklife Center four years ago. With the exception of Harvard University's Program in Folklore and Mythology there are no degree-granting programs producing folklorists in the state.*

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*Chinese New Year, Boston Chinatown.
 Photo by Lian Jue*

MICHIGAN

MICHIGAN TRADITIONAL ARTS PROGRAM MICHIGAN STATE UNIVERSITY MUSEUM

LuAnne Kozma, Marsha MacDowell, Yvonne Lockwood, Kurt Dewhurst

Great Lakes Folk Festival Set for August 12-14, 2005: As planning gets under way for the 2005 Great Lakes Folk Festival, Aug. 12-14 in downtown East Lansing, we would like to announce three developments: an NEA grant to support the festival, an award from our state humanities council, and a fundraiser concert.

This year's themes include Great Lakes maritime culture, the MSU sesquicentennial, and a new Great Lakes Fiddle Jamboree and Contest. Funded in part by a research grant from Michigan Humanities Council, the GLFF will present a variety of traditions representing

Great Lakes maritime culture. Boatbuilders, ice fishers, decoy makers, model boat builders, commercial fishers, people who fry, smoke, pickle and otherwise prepare and cook fish, skilled workers in wire rope splicing and knot tying, sailmakers, ice boat racers, maritime craftspeople, and men and women who have worked on the Lakes in a variety of maritime occupations will share their stories, skills, and experiences. College traditions from Michigan State University, as part of the university's sesquicentennial celebration, will also be presented. New this year is a fiddle contest and jamboree co-sponsored by the Michigan Folklore Society.

MSU Museum has received a \$40,000 grant from the National Endowment for the Arts to help support festival production for the three-day celebration of culture, tradition and community. The MSU Museum, in partnership with the City of East Lansing and the Center for Great Lakes Culture at MSU, produces this major regional festival showcasing the traditional cultural treasures of the nation's Upper Midwest and also a sampling of the best of traditional artists from around the country and the world. In recent years, we've showcased National Heritage Fellows as well as recipients of other state and national awards. The NEA grant represents a significant step in producing the 2005 folk festival, and efforts also center on building local investment in the event. To that end, we began a new friends organization to increase individual giving to support the GLFF. "Great Friends" can invest in the Great Lakes Folk Festival and help sustain this unique and powerful celebration of culture, tradition and community. Donations can be made online by using the "donate here" button at the top of this page; or send checks to GLFF Great Friends! c/o Michigan State University Museum, West

Circle Drive, East Lansing, MI 48824, (517) 432-GLFF.

Concert Fundraiser--Cathie Ryan: On Friday, March 4, the Ten Pound Fiddle, a local folk coffeehouse organization, will present Cathie Ryan in a special concert in support of the 2005 Great Lakes Folk Festival. This concert will mark Cathie's return to East Lansing after wowing the crowds at the 2003 Festival with her amazing voice! With that in mind, the Fiddle decided it was the perfect opportunity to produce the show as a fundraiser for the Festival - one that Cathie sincerely considers one of her favorites. After a couple of near misses, Cathie will finally make her debut Ten Pound Fiddle Coffeehouse appearance, and we couldn't be happier than to present her in this context.

MSU Museum's Folk Festival Named Most Outstanding Humanities Project:

And we were really pleased to receive this award. Thanks to all of colleagues who supported the nomination! The Michigan Humanities Council honored the Michigan State University Museum's Great Lakes Folk Festival as the state's most outstanding humanities project, 1974-2004 at its 30th Anniversary Celebration Sept. 30 at the Henry Ford Museum in Dearborn.

This award recognizes the most outstanding project funded by the Michigan Humanities Council in its 30-year history. Almost annually since 1990, Michigan Humanities Council has helped sponsor a humanities program at the Michigan State University Museum's Festival of Michigan Folklife, which today has grown into the Great Lakes Folk Festival. These festivals have consistently demonstrated effective ways for humanities scholars to engage the general public in the exploration of humanities issues, especially those pertaining to

ethnicity, occupation, regionality, religion, and cultural identity. Over the years, these festivals have enabled humanities scholars to reach thousands of visitors to the festivals and thousands more through the dissemination of related web-based, print, and media products. The MSU Museum's work was recognized from among more than 1,500 programs funded by the Michigan Humanities Council since its founding in 1974. Michigan Humanities Council is the state's private, non-profit affiliate of the National Endowment for the Humanities.



Museum Staff with the award for the Most Outstanding Humanities program. From Left to Right, Dr. C. Kurt Dewhurst, Julie Levy-Weston, Tim Soule, LuAnne Kozma, Dr. Marsha MacDowell and Hy Fitzgerald, Assistant Provost, MSU Outreach and Engagement. Photo courtesy of Michigan Humanities Council.

Two New Publications:

Honoring Traditions: Michigan Heritage Awards, 1985-2004

Michigan State University Museum is pleased to announce a new publication that honors the outstanding contributions to Michigan's traditional cultural heritage by a diverse set of individuals and groups. *Honoring Traditions: Michigan Heritage Awards, 1985-2004* provides illustrated profiles of the seventy-five awardees in the first two decades of the Michigan Heritage Awards Program, a statewide program coordinated by the Michigan State University Museum as part of its

Michigan Traditional Arts Program, a statewide program in partnership with the Michigan Council for the Arts and Cultural Affairs. Through partial support from the Council and the National Endowment for the Arts, this program recognizes and praises the learning process that persists through time from person to person, group to group, to maintain folk traditions. The Michigan Heritage Awards Program, inspired by the Living National Treasure program in Japan and the National Heritage Fellowship Program in the United States, honors masters of tradition, individuals and groups who, through a long process of observing, practicing, and learning, have become exceptional practitioners of their folk traditions. They become "masters." Since its inception in 1985, the awards have also honored individuals who, as community leaders, have promoted, supported, and helped maintain local traditions.

The softbound, 108-page book provides extensively illustrated profiles of the seventy-five awardees in the program's first two decades. The Michigan Heritage Awardees are diverse, representing many different communities and traditions in the state. All share in having contributed to Michigan's exceptional wealth of folk tradition that greatly enriches the state.

Primary authors of the book are Yvonne R. Lockwood (Coordinator, Michigan Heritage Awards program) and Marsha MacDowell (Coordinator, Michigan Traditional Arts Program) with additional contributions from current and former MSU Museum staff who have worked closely with the program over the past two decades: Rebecca Clark, C. Kurt Dewhurst, Ruth D. Fitzgerald, LuAnne G. Kozma, Laurie K. Sommers, and Sarah Stollak. The book is available for \$19.95 (excluding taxes and any shipping and

handling costs) at the Michigan State University Museum Store and by mail (<https://secure.museum.msu.edu/MTAPStore/>).

Weavings of War: Fabrics of Memory

A new book has just been published by Michigan State University Museum in partnership with City Lore (New York City) and the Vermont Folklife Center (Middlebury). *Weavings of War: Fabrics of Memory* is issued in conjunction with an exhibition that brings together, for the first time, art that has arisen out of distinct textile traditions that share a common focus but are scattered around the world. The exhibition includes textiles made in a variety of techniques and for different purposes by artists--mostly women--who have incorporated pictorial imagery in their work to communicate their personal and collective experiences with war. Though these textiles arise from disparate cultural groups and reflect conflicts situated in areas of the world thousands of miles apart, occurring in different periods and motivated by different reasons, the works in *Weavings of War* embody powerful messages for those concerned with the impact of conflict on both individuals--notably women--and their communities.

Edited by Ariel Zeitlin Cooke (curator of the exhibition) and Marsha MacDowell, this volume brings together diverse voices offering perspectives on the production and meaning of this art. Included are artist profiles and essays by Ariel Zeitlin Cooke, Marit Dewhurst, Olga González, Barbara Lau, Marsha MacDowell, and James E. Young and an interview conducted by Steve Zeitlin and Ariel Zeitlin Cooke with Barbara Kirshenblatt-Gimblett.

The softbound, color-illustrated book retails for \$19.95. Go to City Lore (www.citylore.org), the Vermont Folklife

Center (www.vermontfolklifecenter.org/books.htm), or Michigan State University Museum (<https://secure.museum.msu.edu/MTAPStore/main.asp>) for information on purchase and shipping.

Major funding for this project was provided by The Rockefeller Foundation, the Coby Foundation, and the National Endowment for the Arts.

Michigan Heritage Awardees for 2005:

We are pleased to announce the following recipients of the Michigan Heritage Award in 2005: **Ia Moua Yang**, artist, teacher, and preserver of Hmong paj ntaub; and the **J.W. Westcott Co. and employees**, maintenance of traditional maritime culture and long term service on the Detroit River.

Michigan Traditional Arts

Apprenticeship Program recipients announced for 2005: The following master artists and their apprentices were awarded \$2,000 to carry on a traditional arts apprenticeship: (master's name listed first)

Abdul Karim Bader / Laith Alattar, *oud*

Christopher Fish / Barbara Gravelle, Woodlands regalia clothing

Jose Lopez / Maria Orta, *pan dulce* (Mexican sweet breads)

Ronald Paquin / Christopher Alex Paquin, birch bark canoe

Katheryn Colleen Pigeon / Angeline Christina Pigeon, black ash baskets

Joseph "Mike" Sagataw / Stella Johnson, black ash baskets

John Sarweh / Michael Ansara, Jr., *qanun*

Kelly Yoakam / Danielle Marie Eilert, bobbin lace

Study Abroad Program in South Africa Centers on Arts, Heritage, Museum Studies: Marsha MacDowell and Kurt

Dewhurst will be offering a new summer study abroad for MSU students interested in museum studies and South African arts and cultural heritage. Michigan State University is offering a Summer Study Abroad opportunity in South Africa in July 2005. More detailed information is available on the web at <http://studyabroad.msu.edu/programs/safricaculher.html>. Information about the application procedures and acceptance process can be found on the OSA website (<http://studyabroad.msu.edu>). Applications are due March 1, 2005 for the 2005 summer program.

Please feel free to contact us directly to learn more about the program in general and details about this summer's offering. More information about the Museum Studies program at Michigan State University can be found at www.msu.edu/~msumsp/. Contact: Marsha MacDowell, macdowel@msu.edu or C. Kurt Dewhurst, dewhurs1@msu.edu

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MISSISSIPPI

MISSISSIPPI ARTS COMMISSION

Larry Morrissey, Heritage Program Director

Radio Series Featuring Mississippi Musicians: In 2004 the Mississippi Arts Commission (MAC) partnered with

Mississippi Public Broadcasting's radio division to produce *Sounds from Around the Corner*, an eight part series focusing on traditional music and musicians currently living and performing in the state. The series featured segments on 26 different musicians (or music traditions) and covered a wide range of performers, from contemporary gospel groups to an Indian tabla player. *Sounds from Around the Corner* was broadcast during August and September 2004 on MPB's statewide radio network. Response to the series has been positive and MPB is planning to re-broadcast the series at a later date. MAC is currently working on producing a CD sampler of segments from the series, which will be available late Spring 2005.



Some musicians from northeastern Mississippi playing at the Saturday picking session at Miller's Music Store in New Albany, Mississippi. The weekly jam session was featured in the Mississippi Arts Commission's 2004 radio series, "Sounds from Around the Corner."

Recruiting Traditional Artists for Agency Programs: MAC has had a Folk Apprenticeship and Fellowship program available for traditional artists for many years. The agency also actively pursues applications from traditional musicians for inclusion in MAC's Artist Roster (a directory of artists available for performances and residencies). However, the primary challenge has been in recruiting applications for the programs with limited staff time. It has been particularly difficult in recruiting

applications from the far corners of the state. A steadily tightening agency travel budget has reduced the number of visits that can be made to these areas.

In order to make up for these limitations, MAC utilized funding from the NEA Folk Arts Infrastructure Initiative to hire a group of fieldworkers to help with documentation and recruitment. During late 2004 and early 2005, four fieldworkers based in different parts of the state visited artists previously identified as possible grantees. In addition to completing some primary documentation of the artist for MAC's files (and the agency folklife directory website), the fieldworkers provided the artists with information about MAC's programs and advice on completing the applications. Later in 2005, the workers will make follow-up site visits with any of the artists who receive a grant.

Blues Tourism Efforts Continue to Grow:

The recent surge of interest in promoting Mississippi's blues music heritage shows no signs of abating. New blues festivals continue to be launched and a number of different blues museums or exhibits are being planned in communities throughout the state. In addition to providing funding for many of these local projects, there are a couple of regional or statewide efforts with which the Arts Commission has been involved:

- The Blues Highway Association is an ad-hoc group based in the Delta region that is focused on improving resources and communication between those involved in blues tourism efforts. The group includes local tourism officials, club owners, museum directors, and many others from communities throughout the Delta. The BHA was organized in response to a study on blues tourism commissioned in 2002 by the Mississippi Division of Tourism and MAC. For more

information on the group, see www.blueshighway.org.

- The Mississippi Blues Commission is an official statewide group started by former Governor Ronnie Musgrove. The Commission's members include a wide range of individuals active in the research or promotion of the blues. The group is still in a formative stage and has no full-time staff as of yet, but they have a number of initiatives planned. MAC Executive Director Tim Hedgepeth is a member of the Commission and has been active in helping shape its direction.



Trinidadian steel drum maker and player Hugh Addison of Jackson, Miss. was one of the musicians featured in the Mississippi Arts Commission's 2004 radio series, "Sounds from Around the Corner."

Larry Morrisey
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MISSOURI

MISSOURI FOLK ARTS PROGRAM (MFAP)

Lisa L. Higgins, director

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

Traditional Artist Honored

Storyteller Gladys Coggswell was honored by Governor Matt Blunt and the Missouri Arts Council on February 9, 2005—Arts Day at the Capitol. Ms. Coggswell received the Individual Artist award. She closed her thanks by comparing stories and the arts to brain surgery: “Both make you feel better; make you think better; and make you do better.” In FY88, Ms. Coggswell was an apprentice in the Traditional Arts Apprenticeship program and has been selected as a master artist on seven occasions.

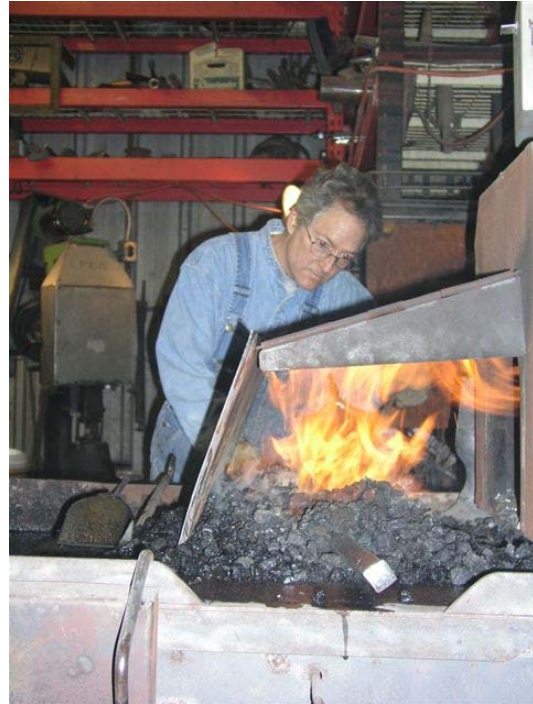


Gladys Coggswell at home in Frankford. Photo by Deborah A. Bailey

Traditional Arts Apprenticeship Program, 2004-2005

A panel of folk arts specialists met in Columbia in September to review twenty applications for the twentieth year of Missouri’s apprenticeship program. Twelve of twenty master artists were new

applicants. Five of the seven masters included in the FY05 program are new to the apprenticeship program. This year marks our first apprenticeships from Bosnian and Sudanese refugee communities.



Don Asbee at workshop in Hartsburg. Photo by Deborah A. Bailey

Seven master artists were chosen for the FY05 program:

1. **John T. White, “Little Dixie” Northern-style Fiddling**
Hallsville (Central)
2. **Nermin Fazlic, Bosnian Traditional Dance**, St. Louis
3. **Donald Asbee, Ornamental Blacksmith**, Hartsburg (Central)
4. **Mary Luka Kamir, Sudanese Bola Dance**, Kansas City
5. **Diane Phillips, Pine Needle Coil Baskets**, Thayer (South Central Ozarks)
6. **Oran McKinney, Native American Drum Making**, Hallsville (Central)

7. **Cliff Bryan, Ozark Short Bow Fiddling**, West Plains (South Central Ozarks)

Folk Arts School Residencies

MFAP staff and consultant Sue Eleuterio trained three traditional artists-educators to create and conduct school residencies. Each artist has been paired with a rural community, and MFAP staff is working with teachers, local arts administrators and artist-educators to produce the residencies.

- Gladys Coggsell is an award-winning African-American storyteller, counselor and education specialist. In February, Ms. Coggsell is booked at the Laura Speed Elliott Middle School in Boonville (Central Missouri). *Friends of Historic Boonville* is our community partner.
- Dr. Howard W. Marshall is both an accomplished “Little Dixie-style” fiddler and Professor Emeritus at the University of Missouri-Columbia. In May, Dr. Marshall is booked with the Shelby County schools in North Central Missouri. *Historic Bethel German Colony* is our community partner.
- Carmen Dence is a Colombian folklorico dancer and choreographer, as well as a researcher at Washington University School of Medicine in St. Louis. Ms. Dence is paired with the West Plains School District in the South Central Ozark Region. *West Plains Council on the Arts* and *Southwest Missouri State University-West Plains* are our community partners. Residency TBA.

- MFAP staff is working with *Raintree Arts Council* in Northeast Missouri to coordinate one residency that features all three artist-educators.

*Lisa L. Higgins, director
Missouri Folk Arts Program
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NEBRASKA

NEBRASKA FOLKLIFE NETWORK

Gwen K. Meister

In October of 2004 the Nebraska Folklife Network, Inc. (NFN) was officially one year old. We now have a seven-member board of directors and plan to recruit two more members for a total of nine representatives from communities across the state. We have begun to do some additional outreach to build membership with our website www.nefolklife.org and a brand new Nebraska Folklife listserv on Yahoo.Groups.

Humanities Cultural Encounter Kits (Trunk Exhibits for Schools):

The two kits on which we began work last year are completing their classroom testing and will be available for checkout from the Nebraska Humanities Council's resource library this fall. They are intended for use by schools, libraries and museum educators statewide. One, entitled *A Treasured Heritage: Mexican Americans in Nebraska* builds on the fieldwork done for the national award-winning 1998 NUESTROS TESOROS Mexican American folklife and oral history project that the Nebraska State Historical Society completed in collaboration with the Nebraska Mexican American Commission. The second, *From*

the Steppes to the Plains: Nebraska's Germans from Russia, is a collaborative effort between the NFN, and the American Historical Society of Germans from Russia, whose headquarters and museum are located in Lincoln. I would be happy to send a list of the lessons and the materials in each of the kits upon request to anyone who is interested. Just email me at plainsculture@inebraska.com.

Two additional trunks, one on Nebraska's Swedish ethnic group and the other on the state's Vietnamese cultural traditions will be completed during 2005 and a Nebraska folk and traditional arts curriculum unit is nearly ready for classroom testing as of this writing. After testing and revision are completed, that unit will be available on the Nebraska Arts Council's website, with links to NFN's site and to other resource organizations.

Thanks to all of the public and academic folklorists who have lent their support to this newly formed Nebraska organization. I really appreciate your interest in the NFN's programs, your encouragement and your willingness to share resources and ideas. You are a great bunch to have as friends and colleagues!

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NEVADA

NEVADA ARTS COUNCIL, FOLKLIFE PROGRAM

Jeanne Harrah Johnson and Anne F. Hatch

Nevada Folklife Apprenticeships: In May 2004, folklorists Willie Smyth (WA),

Laura Marcus (NM) and Meg Glaser (NV) met in Carson City to select the Nevada Arts Council 2004-05 Folklife Apprenticeship Projects. Twelve projects from twenty-six applications were funded. These included Thai ceremonial foodways, Western silverwork, and various Great Basin Native American basketweaving traditions. NEA Challenge America funds support the Apprenticeship grants program. Solicitation for the next round of applications is currently underway. Application materials and lists of the current and past projects are posted at www.NevadaCulture.org

Nevada Folklife Education: School programs will expand to the southern half of the state this spring with the introduction of 45-minute presentations by Las Vegas traditional artists provided through the Clark County School District for fourth grade classes. This pilot project is based on the success of programs currently presented in Washoe County. Artists will be selected from those identified by the former Clark County Folklife Program. We plan to promote these programs statewide in 2006.

Nevada Touring Initiative (NTI)—The Texture and Weave of Traditional Art: This year staff folklorists unveil a touring exhibit featuring a selection of traditional visual arts created by Nevada's earliest residents combined with pieces from the state's most recent immigrants. The exhibit's artwork includes Washoe, Shoshone and Paiute baskets, ranchers' horsehair, leather and rawhide braiding, silver and gold wearable pieces with Western motifs, Iranian miniature painting, Ukrainian decorated eggs, Polish papercuts, and Peruvian-Shipibo embroidery. The exhibit is the only folk arts component (thus far) of the NTI, which focuses primarily on contemporary

visual arts, and will be touring Nevada through 2007.

Lake Tahoe Cultural and Heritage

Survey: After two years of preliminary research and fieldwork, Lake Tahoe, Nevada's traditional arts and artists are being featured in a traveling photographic exhibit, which is currently touring at venues around the lake. The exhibit was displayed at Incline Village, NV. Public Library, located on the north shore of Lake Tahoe, is now featured (2/2005) at the Zephyr Cove, NV. Public Library (the east shore), and can be seen at the Tallac Historic Site, California (west shore) this summer. The exhibit is both a means and an end. Visitors to the photo exhibit are encouraged to study the photos and exhibit handout, and learn more about the communities and traditional arts featured in the photographs through the library books and other resources (such as museums) close at hand. At the same time, the exhibit advertises the people, culture, and heritage that will be included in the tour guide book, *Enduring Traditions: Touring the Cultural and Heritage Landscape of Lake Tahoe, Nevada (Driving and Walking)*, and announces the book's arrival in local venues this summer.

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NEW JERSEY

NEW JERSEY FOLKLIFE PARTNERS

Rita Moonsammy

Folklife programming is doing well in New Jersey these days. In addition to the New Jersey State Council on the Arts' (NJSCA) Folk Arts funding program, led by Kim Nguyen, there are now seven staffed folklife programs in the state. They include the Northeast New Jersey Folk Arts Program at Park Performing Arts Center in Union City, (Meriam Lobel), Art Knows No Borders, Inc., in Newark, (Bill Westerman), the Northwest Jersey Folklife Program at Warren County College in Washington (Elinor Levy), the Folklife Program for New Jersey at Middlesex County Cultural and Heritage Commission in New Brunswick (Eva Walters), the Delaware Valley Folklife Program at Walt Whitman Arts Center in Camden (Steve Winick), the Jersey Shore Folklife Program at Tuckerton Seaport in Tuckerton (Shelley Drummond), and the Down Jersey Folklife Center at Wheaton Village in Millville (Iveta Pirgova).

In addition to carrying out their own programs, the members of the group have been working together recently as the "New Jersey Folklife Partners" to carry out projects that amplify their efforts in public information and fieldwork. One product is the website www.njfolklife.com, and the brochure "Folklife in New Jersey." Most recently, the Partners cooperated to carry out fieldwork in new communities around the state. Each center hired fieldworkers to identify groups in their own region and learn more about cultural activities, community leaders, and artists. Student

interns and community scholars also participated in the research. Results have been shared among the centers to help them deliver more assistance to community cultural efforts and artist development. These projects were funded by the NJSCA and the NEA. The NJ Folklife Partners next effort will focus on the development of a variety of efforts to increase funding for all the programs.

The NJFP are sad to see our colleague Steve Winick leave the area to take a job at the American Folklife Center next month, but we wish him well at his new position. He did great work in New Jersey and will surely do so in D.C. Folklorist Tom Carroll, who has worked on a number of fieldwork projects in New Jersey, has contracted with the Walt Whitman Arts Center to continue fieldwork until Steve's position reopens.

We are also happy to welcome Sally Van de Water to New Jersey. She has taken a new position with the Bayshore Discovery Project in Port Norris. In addition to coordinating the BDP's annual Bay Day Festival, Sally will carry out research and documentation projects for the organization.

Following are reports from each of the folklife centers.

JERSEY SHORE FOLKLIFE CENTER AT TUCKERTON SEAPORT

Shelley Drummond

Programs

Daily Folklife Demonstrations: The JSFC schedules daily folklife demonstrations at the Tuckerton Seaport. 2005 demonstrations include a strong roster of NJ's celebrated decoy carvers as well as Gus Heinrichs, one of NJ's last

traditional wooden boat builders. Additional demonstrators include New Jersey basket makers, commercial fishermen and visitors can take a tour of Tuckerton Creek with bayman Capt. Fred Kalm. The Tuckerton Seaport's *Baymen's Seafood and Music Festival* is being expanded this year to include a wide array of traditional fishing demonstrations, local foodways and a narrative stage.

Summer Folk Arts Program: Summer programs include the *Hands on History* Children's Folk Art Program sponsored in 2005 by Target Stores. During the months of July and August, youth classes are offered in carving, basketry and boat building. For a minimal fee, children visiting the Tuckerton Seaport can create their own folk art heirloom, with daily activities ranging from painting a shorebird flattie to making a berry basket. All projects are taught by traditional artists.

Classes and Workshops: The JSFC coordinates the Tuckerton Seaport's 2005 traditional and contemporary arts classes in carving, basketry, boat building and wildfowl art. Twenty-six classes are being offered, participants can choose to make a miniature Delaware River decoy with Ray and Barbara Nyman, a shorebird with Terry McNulty, learn traditional boat building skills with Gus Heinrichs, or weave a scale model pound net basket with Mary May. In the pilot 'Blueberry Traditions' class, we will be making a berry basket, enjoying blueberry pie, learning about South Jersey's blueberry traditions and if the season permits, there will be an optional blueberry picking outing.

Arts Education Outreach: The *Hands on History* Children's Folk Art outreach program was developed with the generous support of the Geraldine R. Dodge

Foundation. The outreach program educates students about the cultural heritage of the Jersey Shore and reinforces the meaning and significance of traditional folk arts through interactive learning opportunities. Students are introduced to South Jersey boat building, decoy carving and basketry traditions by completing their own project with the help of master level traditional artists. Students paint their own shorebird flattie, weave a South Jersey berry basket or make an oar lock book end. With support from the Geraldine R. Dodge Foundation, the outreach program is offered to some regional schools free of charge. Curriculum materials being created include background information, vocabulary, station activities and pre-visit and post visit classroom activity suggestions.

Research

Pound Fishing in NJ Research Project: Funded by the New Jersey State Historical Commission, the project includes research and development of an exhibit plan on New Jersey's pound net fisheries. The research and the exhibit will showcase the successes of early immigrant communities like the Norwegian pound net fishermen of Long Beach Island and celebrate the contributions of seasonal African American menhaden fishermen who worked the pound nets of the Raritan Bay. Researcher Harold Anderson will be conducting fieldwork in the Northern Neck of Virginia which will complement the New Jersey fieldwork. Research begins in February 2005.

Exhibits

New Jersey Carvers of the 2004 Smithsonian Folklife Festival's Mid-Atlantic Decoy Competition: The exhibit featured black duck decoys carved by Clarence Fennimore, J.P. Hand, Dick Jessen, Fred Reitmeyer Jr., Harry V.

Shourds II and George Strunk who represented New Jersey's carving traditions at the competition. In addition to the decoys, the exhibit includes personal reflections from each of the carvers on style and inspiration. In oral history interviews, six themes emerged as influences on the tradition. Representative quotes on history, collecting, heritage, art and function of the decoys as well as epiphany illustrate these themes in the exhibit.

Marshall Meadows: The Jersey Shore Folklife Center is completing signage for Marshall Meadows, a maritime themed outdoor exploration park. The park features a scale model pound net, a traditional boat, a clamming sand box, a culling table, a knot board, decoys, duck calls and more. Alone or on guided tours, children of all ages can get trapped in a pound net maze, learn to tie knots or practice treading and culling clams. The park offers experiential learning opportunities in maritime folk arts and compliments the traditional arts programming at the Tuckerton Seaport.

THE NORTHEAST NEW JERSEY FOLK ARTS PROGRAM

Meriam Lobel

The Northeast New Jersey Folk Arts Program is working on a variety of educational initiatives. Our programming for the current 2004-2005 Season includes school performances, classes, and cultural exhibitions.

Programs

School Programs: Park PAC is collaborating with area Boards of Education and teachers to produce arts programming that enhances the school curriculum. This year's programs include

a concert of Native American music, dance and storytelling for 4th graders who study Native Americans in New Jersey, a French-language workshop in Senegalese dance for high school students studying French, concerts of Mexican mariachi music and regional dances in celebration of Cinco de Mayo, and a concert combining North Indian and Flamenco dance in a school that has a Latino as well as an Asian Indian population.

Art Classes: Park PAC inaugurated afterschool and weekend classes in Fall 2004. Traditional arts offered include Tango and Cajon (Afro-Peruvian percussion).

Exhibits

The Cultural Thread/El Hilo Cultural:

The exhibit, which tells the story of the embroidery industry that flourished in North Hudson for 130 years, has been extended indefinitely. Park PAC has worked with both NJ Tourism and Hudson County Tourism to bring tour groups to experience the exhibit and a guided tour of an embroidery factory. The project curator is currently working on videotaped oral histories of people in the embroidery industry. An edited tape will be installed in the gallery in late April 2005 and a series of public programs will run throughout the month of May. The exhibit won an award for Multicultural Tourism from the Governor's Conference on Tourism.

Research

The center is working with community scholars from the Palestinian and Peruvian communities in the region to document artists and help develop additional resources for programming.

THE DELAWARE VALLEY REGIONAL FOLKLIFE CENTER

Steve Winick

Exhibits

Lullaby for Dreamland

The exhibit focuses on "Dreamland," a historic jazz venue in New Jersey's oldest incorporated African-American township, Lawnside, in Camden County. It consists of forty framed photos from the 1940s; they are reproductions of originals that belonged to the club's owner, Jack Brady. The photos are a mix of candid shots of people socializing at the club, and staged publicity shots of jazz and R & B artists of the 1940s. The photos are captioned, and the exhibit includes text panels with quotations from people who remember the Dreamland. As a whole, the exhibit gives you a great feeling for black middle-class life in 1940s suburbia, where people dressed in impeccable suits and dresses for an evening out. It's a picture one rarely sees of the African-American community, and it deserves attention. Lawnside has long been an important center for black culture, and is the site of the Peter Mott House, a station on the Underground Railroad. More recently, it played host to numerous open pit barbecues and nightclubs, which made it a central destination for black people from all over the region. The exhibit is now on display at the New Jersey Historical Society in Newark. It will be there through the end of July.

African Sculpture: In the gallery at the Walt Whitman Center, we have an exhibit of animal sculptures from Africa until February 28th. The exhibit was guest curated by collector Herman Bigham, and features magnificent masks, headdresses, figurines and statues, primarily from west and central Africa.

Both exhibits have received good press coverage, and have been featured in the (Camden) Courier-Post, (Philadelphia) Inquirer, (Newark) Star-Ledger, and many other papers, with photos and interviews.

Concerts

Kruger Brothers: On February 19th, the Kruger Brothers, a trio of musicians from Switzerland who perform American old time and bluegrass music, will perform at the WWAC. They are virtuosi on their instruments, have great senses of humor, and have developed a large and devoted fan base among American bluegrass fans.

Celtic Women: On March 12th, the WWAC will host an evening of Celtic women musicians, with award-winning Celtic harpist Carol Thompson and Welsh language singer Jodee James. Carol is a brilliant harpist and teacher who plays Irish and Scottish harps as well as the difficult Welsh triple harp. She is a world-renowned performer, and a recording artist on the Dorian label. When Derek Bell, the Harpist with the Chieftains, passed away suddenly, it was Carol whom they asked to step in during the northeast leg of their tour. Jodee is one of the few American Celtic musicians to concentrate on a Welsh repertoire. She is building a reputation as a solid performer, and has recorded two CDs. Both musicians live in New Jersey.

THE FOLKLIFE PROGRAM FOR NEW JERSEY

Eva Walters

Middlesex County Cultural and Heritage Commission founded the first regional folk life program in New Jersey, more than 15 years ago, and continues to present traditions reflective of diverse cultural communities in central New

Jersey. Attracting audiences from 7 counties, the projects offered encompass education in the schools, long term relationships and cooperative ventures with local folk groups, public programs in music and dance, and intimate workshops in many of the folk disciplines. Here artists and the public interact and experience hands-on learning.

For the first half of 2005, the Folklife Program is cosponsoring a celebration of the Virgin of Guadeloupe and Cinco de Mayo with the *Mexican American Organization, Inc.* whose members are primarily from the state of Oaxaca. Additionally the Commission assisted in the preparation of two apprenticeship applications from the Mexican community. Cosponsorships exist with the Hungarian American Athletic Club Folk Dance Group, where technical assistance is provided and funding toward the needleworkers who produce the intricate and colorful blouses and skirts for the dancers.

Several programs will be returning to the Folklife schedule because of high demand. In essence, they have become traditions that people look forward to each year, and for which the audiences grow ever larger. These include:

- workshop in Palaspas (weaving of the palms) – a Philippine project with PINTIG;
- 2 presentations of a pysanki workshop in which participants are given their own set of tools, and receive instructions to create geometric and highly intricate designs on eggs;
- March concert with Mick Moloney – a National Heritage Award winner and one of the finest Irish musicians/historians/singers in the USA today. Annually, he plans a

- special concert for us and invites folk artists from throughout the country and Ireland to join him.
- Hellenic Dancers, presenting regional, traditional dances from Greece.

Fieldwork in 2004, the result of the NJSCA Fieldwork grant, identified a number of remarkable tradition bearers, who will be presented in public settings, throughout 2005: among them, Jose Martinez, an Andean musician who performs traditional pan pipe and guitar music and who has formed a group he calls *Andina*; a Chinese kite master who will offer a workshop on kite making (his work is a highly praised example of this ancient art form, in the shapes of dragons and mythical creatures); and from fieldwork in the Asian Indian community – Dhol, Tabla and Bhangra drummers, Rangoli, Alpana and foodways.

Two community scholars are continuing to conduct fieldwork: one among the Mexicans in New Brunswick and the second among those from Ecuador, Peru and other regions of the Andes. At the same time, we anticipate re-engaging two fieldworkers from 2004, who did such a wonderful job among the Vietnamese and Chinese communities.

ART KNOWS NO BORDERS, INC.

Bill Westerman

AKNB is the newest of the Folklife Partners, though it started as an outgrowth of the Program for Immigrant Traditional Artists (PITA) which was housed at the International Institute of New Jersey for eight years. It is currently being run on a voluntary basis while trying to raise funds to establish it as a full-fledged organization.

Programs

Record Label Project: Since part of the mission of AKNB is to facilitate arts, community, and economic development projects among immigrant and refugee groups, one of the pilot projects will be developing a record label and distribution system for immigrant traditional music recorded in the Garden State. This project, in partnership with the City of Asbury Park Urban Enterprise Zone, addresses the need identified in an NEA-funded feasibility study to help immigrant musicians produce, package, and distribute recordings of their music. With recent rapid changes in technology, the obstacle for artists is less a matter of making the recording as it is selling and distributing the work. This project is one part of a larger artistic redevelopment taking place in Asbury Park, a former Jersey Shore resort which is now being rebuilt as a music district.

Exhibit

“Fly to Freedom”: The Art of the Golden Venture Refugees

AKNB will be taking over the tour of this celebrated exhibit, curated by director Bill Westerman originally for the Museum of Chinese in the Americas in New York. Featuring around 25 of the paper sculpture made by Chinese immigrants being held by the immigration service in York County Jail in Pennsylvania, from 1994 to 1997, the exhibit has already been to six cities around the U.S. It is in the process of being redesigned for a final tour of additional cities that could not be accommodated by the earlier national tour.

Research

Field research for future programs will begin in some of New Jersey’s newest refugee communities, including the Colombian, Kurdish, Afghan, and Burmese communities. We will also be

working with other recent immigrants to the region from Brazil, Mexico, Ecuador, Trinidad, Tibet, China, Korea, Nigeria, Turkey, India, Pakistan, and Bangladesh, with an eye to identifying musicians who can participate in the record label project.

NORTHWEST JERSEY FOLKLIFE PROJECT

Elinor Levy

The Northwest Jersey Folklife Project is working on a variety of research, exhibits and programs. We are happy to announce an affiliation with Warren County Community College where we will have offices starting in the fall.

Research

Regional Culture in Northwest Jersey:

With a grant from the National Endowment for the Arts, we are exploring regional identity in northwest New Jersey. The area, once predominantly rural and agriculture based, is changing rapidly as farmland is being developed into bedroom communities for commuters to Philadelphia and New York. The population is also becoming more diverse in every sense, culturally, ethnically, and economically, and there is a tension between the "old" way of life and the new. As local governments and land preservation groups race to save farmland, there is also a need to respond to the newer residents with more infrastructure and metropolitan like amenities. The identity of the region is changing rapidly. How does the northwest retain its rural charm while integrating its new residents? A traveling exhibit will be developed and premiere at Warren County Community College in the fall of 2005.

El Corazón de mi Mundo (working title) is an ongoing collaborative project with

the Latino communities in the northwest region. We are in the process of forming an advisory committee with people from all parts of the Latino community. The advisory committee will direct the research to respond to the needs of the community to preserve and practice traditions. The project is two fold: to work with the Latino communities to preserve traditions and to present Latino folk culture to the community at large.

Programs

We continue to present the **Traditional Arts Expo** at the Warren County Farmers' Fair in August. We are mounting a series of exhibits at the Warren County Community College beginning with a fly fishing exhibit in March. In the Fall we will host a folklore based film series at the College.

DOWN JERSEY FOLKLIFE CENTER

Iveta Pirgova

The Down Jersey Folklife Center is focused on expressive traditions - those things that groups of people know, do and pass on to their families, friends, neighbors and other members of their community. Programs at the Folklife Center and Wheaton Village include research projects, ongoing displays and exhibits, music, dance and craft demonstrations and workshops, concerts and other performances that present traditional culture of our area.

Research

Currently the Center is focused on a research project *Building Participation in Arts and Board Development* developed in Partnership with the Delaware Valley Folklife Center and Cumberland County Cultural and Heritage Commission as part of the state wide special initiative 'Building

Cultural Participation in New Jersey". The team has received funding from the NJSCA to study the participation of board members in the arts communities of Camden and Cumberland counties. Our goal is to better understand the nature and benefits of participation, to seek common understandings of the trials and triumphs of participation, and to find ways to make participation more rewarding for members and the organizations they serve.

Internships

We provide training in fieldwork methodology and practice for our interns and community scholars as well as for other people interested in documenting their own family and community traditions. Fieldwork training is part of our research programs and projects as well as part of our internships opportunities. The interns are expected to do surveys, to conduct in depth fieldwork, and/or do archival work. This summer the interns will work on a schedule of two week/or 80 hours, four weeks/or 160 or eight weeks/or 320 hours.

Workshops

Traditional Japanese Origami: Things that Move and Wiggle

Fiber Workshops with Merry May:

February 19 and February 26. Hand Piecing, Locker Hooking, Hand Quilting.

Woodcarving with the Lithuanian carver Rimgaudas (Rimas)

Pranchevicius:

May 27, 2005. Lithuanian mask making

Native-American Drum making with

Herbert Pierce: June 10, 2005.

Demonstration for school groups

Exhibits

Splinter Movements: Woodworking Traditions in Down Jersey *April 1, 2005 – June 30, 2004*

The exhibition will feature various regional, ethnic and religious woodworking traditions in woodcarving, wood inlay, wood burning, wood incrustation, and instrument making.

Mastership/Apprenticeship in Folk

Arts: Celebration of the 10th Anniversary of the Apprenticeship Program in the State of New Jersey.

July 29 – December 31, 2005

The exhibition will feature South Jersey Masters and apprentices in folk arts.

Performances

A Garden State of Mind: Valerie Vaughn, March 25, 2005

Traditional Indian Wedding June 18,

2005: The Folklife Center presents one traditional wedding every year during its "wedding month", i.e., June. This is not a real wedding. This is a performance (about an hour and a half) featuring the basic ritual components of the traditional weddings of various cultural communities living in Down Jersey. We are very happy to announce this year the presentation of the Indian Traditional Wedding: a beautiful performance with music, singing and dancing, beautiful costumes, and Indian food.

Day of the Dead Celebration, October

30, 2005: Sunday afternoon music and dance event honoring the Mexican holy day.

NEW JERSEY FOLK FESTIVAL

The New Jersey Folk Festival Celebrates Norwegian-American

Traditions: Music and folklore lovers of all ages can enjoy traditional folk dancing, music, storytelling, and much more at the 31st Annual New Jersey Folk Festival, which will take place on Saturday, April 30, 2005, from 10 a.m. to 6 p.m., rain or shine. Admission is free for this all-day family event held on the grounds of the Eagleton Institute, George Street and Ryders Lane, on the Douglass campus of Rutgers, the State University, in New Brunswick.

The New Jersey Folk Festival plans to showcase the Norwegian-American experience, past and present, through verbal and musical traditions such as family stories of immigration and settlement, dialect humor, sacred songs, and secular dance tunes. Workshops will be devoted to customary traditions such as Norwegian *julebukking* (masked visits to homes at Christmas time), on foodways such as *luetefisk* (dried fish soaked in lye and water) suppers, and material traditions such as log houses, embroidery, woodcarving, and *rosemaling* (rose painting).

Receiving this year's Lifetime Achievement Award for Distinguished Contributions to Folk Music in New Jersey is Joe Glazer of Silver Spring, Maryland. Recording over 30 albums in his career, this veteran folksinger and social historian has performed throughout the United States in addition to 60 foreign countries where he interpreted American life using his voice and guitar for the United States Information Agency.

Glazer and many others will present approximately 25 hours of music, dance and workshops on the festival's four stages during the one-day event. In addition, the annual juried craft market will consist of approximately 100 vendors as well as a folk music marketplace, which 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, crafts, pony rides, a petting zoo, along with music and storytelling. A multitude of Norwegian foods, as well as traditional American foods as hot dogs, cotton candy and the perennial funnel cake will be available to fulfill any taste preference.

Presented by Douglass College and produced by the American Studies Department at Rutgers, the New Jersey Folk Festival is the oldest continuously run festival of its kind in the state, 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 njfff@rci.rutgers.edu, or visit the festival website at <http://njfolkfest.rutgers.edu>.

NEW YORK

NEW YORK FOLKLORE SOCIETY

Ellen McHale

Two conferences are looming on the horizon for the New York Folklore Society. The first is the annual spring meeting of the Mid-Atlantic Folklore Association which will have its meeting in New York's Catskills Mountains. On May 13-15, 2005, the Winter Clove Inn at Round Top will play host to the conference "The Changing Face of Rural Life." Planned are academic and policy discussions on the theme of recent changes in rural life and culture, site visits to Catskills farms and towns, and a square dance with fiddler Hilton Kelly, a Catskills' fiddler who has been playing and calling dances for over seventy years.

The second conference is the New York Folklore Society's annual conference and this will take place in Tarrytown, New York on September 23-25, 2005. 2005

marks the sixtieth anniversary of the *New York Folklore Quarterly*, now titled *Voices: The Journal of New York Folklore*. We are planning a celebratory event, "Writing Folklore," which invites current authors of fiction and creative non-fiction who use oral narrative and ethnographic information in their work, to read from and discuss their writing. Please contact me at emchale@nyfolklore.org to receive information about either of these conferences.

Haudenosaunee Marketing Project:

The New York Folklore Society has received initial support from the Northern Forest Center and the North East State Foresters' Association for a project to assist Mohawk basketmakers with marketing their work. We will be working with Kathleen Mundell and the Akwesasne Museum and Cultural Center.

Today, ash basketmaking at Akwesasne remains a strong tradition and is one of the great basketry traditions of the Eastern United States. Baskets are tangible expressions of the whole of Mohawk culture and remain a fundamental way of teaching values, which includes a deep respect for the woods. Sustainability of black ash for the purposes of basketmaking is important to the community. The Akwesasne Museum and Cultural Center has identified the needs of the basketmakers' as including increased publicity, a vehicle for continued skill building among less experienced basketmakers, and the need for increased recognition of Mohawk traditional basketmaking by the outside world. This project will address these three needs. The project will conclude in a traveling exhibition in late 2006.

NYFS Staff: The New York Folklore Society relies upon project-specific staff to accomplish several of its initiatives. We

would like to acknowledge the work of Faye McMahon, Acquisitions Editor for *Voices: The Journal of New York Folklore*. Please contact Faye at frmcmaho@maxwell.syr.edu if you would like to submit articles for publication in *Voices*.

A recent addition to our part-time project staff is Eileen Condon, who will be assisting the New York Folklore Society with its technical assistance activities, primarily the Mentoring and Professional Development Program. She will also be organizing our forum series which presents current issues of interest to folklorists in a format which allows for discussion. She can be reached at econdon@msn.com.

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LONG ISLAND TRADITIONS

Nancy Solomon

New Staff: As always, there have been changes both good and bad here on Long Island. Cris Muia is no longer here. Fortunately, I am ably assisted by Alice Melzer, an artist and photographer, who is our arts-in-ed coordinator, working with traditional ethnic artists and helping implement other education programs including our traditional architecture project.

West Meadow Beach: On the north shore of Long Island near Stony Brook once stood the historic summer bungalow community of West Meadow Beach that was built in the 1920s. There were 92

cottages that stood on town land. Despite listing on the National Register of Historic Places, the cottages were demolished due to the efforts of a local assemblyman. This was the largest and one of the oldest summer bungalow communities left on Long Island. We are currently gathering family records to be placed in an archive in the hopes that one day historians will recognize the impact of this loss.

Honoring Traditions: At this year's annual awards program we are honoring bayman Cory Weyant, who has a long history of teaching students about the life of baymen and fishermen; the Workmen's Circle of East Meadow, a Jewish assistance organization that has an active cultural education program; Caribbean comic Ken Corsbie who tells captivating stories about immigration to the United States; and the Chinese Cultural Alliance of Long Island.

Arts in Education: We have received an NEA Arts Learning grant and a New York State Council on the Arts grant to develop a curriculum for 7th grade social studies teachers on using traditional and vernacular architecture of Long Island to teach history. We have been working with a middle school in Port Jefferson Station on such topics as Native American architecture, slave housing, English and Dutch farms and barns, general stores and places of worship. This 2-year project will result in a resource guide, lesson plans, student handouts, in-class resources and field trips to selected sites. 7 teachers are participating in the project.

As always we continue our 6-day maritime folk arts and an 8-day ethnic folk arts program. The maritime program includes presentations by local bayman Cory Weyant and lifeguard Reggie Jones and a full-day workshop with various tradition bearers. Students conduct interviews with

the artists and also complete a traditional object, such as a fishing trap or net with the artist. The ethnic folk arts program includes storytelling by Native American artist Ina McNeil, African American artist Joan Hodges and Peruvian musician Theo Torres.

Historic Preservation in Great Neck Plaza: We have started writing guidelines for local historic house and property owners on how to preserve their historic site and meet the requirements of the local landmark commission. A historic district and various individual properties have been designated including several 1950s era moderne-style buildings as well as institutional sites such as churches and post offices.



Students at JFK Middle School in Port Jefferson Station made a model of the St. James General Store based on architectural drawings and historical research. The store is the oldest continuously operating general store on Long Island.

South Shore Estuary cultural resources survey: Long Island Traditions completed a maritime historic sites survey in the Oakdale-Brookhaven region as part of the South Shore Estuary's regional plan and cultural heritage trail development. Architectural historian Jackie Peu Duvallon, Cornell graduate student Jayme Breschard and Long Island Traditions staff examined such sites as the Weeks Yacht Yard in Patchogue, summer

bungalows, 18th and 19th century baymen's homes and other cultural resources that reflect the region's maritime origins. Approximately 400 sites were surveyed. For a copy of the report feel free to write us. I should mention that Cornell has a wonderful internship program for graduate students, who may be interested in doing historic structure surveys. Call me if you want information about the program. Unfortunately the deadline for 2005 summer interns has passed but you may want to look into it for 2006.

Apprenticeships: We have received several grants over the years from the NY State Council on the Arts to support various apprenticeships. These include a grant to Eugenio Ortega of Los Macondos, a Colombian vallenato group, to teach his son Juan many of the popular melodies; Pavelid Casteneda, a Colombian harpist, to teach his son Edmar some of the traditional melodies; for fishing rod maker Pete Ames to teach his son Pete about the techniques used; and for Theo Torres, a Peruvian composer, percussionist and singer to teach his son Charlie the melodies he learned from his family. We have applied for funding for world renowned Appalachian singer Jean Ritchie to teach her son Jon Pickow some of the rarer songs that are part of her repertoire.

Public programs: Under an NEA challenge grant we will be sponsoring a series of library programs in Freeport in an effort to reach the parents of the students who are involved in our 4th grade arts-in-education programs. In addition we have teamed up with the East Meadow Library for a series of presentations by traditional ethnic and occupational artists. Participants include Jewish traditional artists Ken Maltz, a klezmer clarinetist and Indian Jewish storyteller and singer Rahel Musleah; quilters Ina McNeil (Native

American) and Joan Hodges (African American); baymen Cory Weyant and Bill Hamilton, Trinidadian steelband Steel Sensation, and Vientos del Sur, a Peruvian group led by Theo Torres. We recently completed a workshop with the Brentwood Public Library on documenting cultural traditions, led by folklorist Jean Crandall.

In conjunction with the Long Island Children's Museum we will be presenting a Caribbean day program with comic and storyteller Ken Corsbie and the Adlib Steelband; a program with Theo Torres and his ensemble, and a concert with Dominican merengue and bachata group Luis Cordero y Los Amigos del Amargue.

While we are always grateful for the opportunity to present such wonderful traditional artists, especially with the level of compensation given by these sponsors, it does take a toll on us in terms of coordinating the program, providing interpretive materials and working with the artists. At the same time it is sad that the Bush administration wants to eliminate the Challenge America program. We certainly have our work cut out for us. Fortunately we have no major programs happening this summer, our reward for last year's marathon festivals. Here's to vacations!

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PENNSYLVANIA

CENTER FOR PENNSYLVANIA CULTURE STUDIES

Simon Bronner

The archives and collections of the Center for Pennsylvania Culture Studies at the Pennsylvania State University, Harrisburg, will be transferred to special collections of the library in spring 2005. This move insures continuing care for the growing collections, including the Archives of Pennsylvania Folklore and Ethnography, Mac Barrick Collection of Regional Folklife, Sue Samuelson Papers, and John Yetter Collection of Steelton Photographs. The Center is undertaking a major digitization project of its materials, and folklorists can now access portions of the John Yetter Collection on-line. A visual record of a historic steel-mill town settled primarily by immigrants from Eastern and Southern Europe, the material can be seen at www.hbg.psu.edu/hum/paculture/photos.htm

Of special interest to folklorists is the digitization of the Mac Barrick Collection. Before he died, Barrick collected material for an Encyclopedia of Pennsylvania Beliefs and Speech. He amassed over 200,000 cards, which are now being put into an electronic database with the plan of making it available on-line. The projected date for completion is Spring 2006.

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RIVERS OF STEEL NATIONAL HERITAGE AREA

Julie Throckmorton-Meunier

Routes to Roots Driving Guide:

Created as part of its mission to contribute to the economic revitalization of southwestern Pennsylvania through cultural tourism, the Rivers of Steel National Heritage Area's *Routes to Roots Driving Guide* features sites, activities and events related to the region's folk cultural and industrial heritage. Organized into five driving routes named for the region's famous rivers—the Ohio, Beaver, Monongahela, Youghiogheny, Allegheny, and Kiskiminetas--*Routes to Roots* includes maps, points of interest, profiles of ethnic and industrial communities, itineraries, and contact information. Currently available in book form, *Routes to Roots* will be accessible by late spring 2005 in an online version as well. To purchase a copy, please visit our web-store at www.riversofsteel.com or call 412-464-4020.

FolkArtShare 2005: Since 1999, Rivers of Steel has served as southwestern Pennsylvania's Regional Folklife Center, part of the statewide Folk Arts Infrastructure Initiative coordinated by the Institute for Cultural Partnerships. Each year we hold a peer-mentoring workshop on a topic of interest to traditional artists and folk cultural organizations in the region. Previous workshops have addressed such themes as festival presentations, marketing and promotion, and social enterprise ventures and partnerships. The sixth annual FolkArtShare will take place on Saturday, November 5th, 2005, at Our Lady of Victory Church in Carnegie, PA. It will focus on making the most of

volunteerism: how to find and keep volunteers to assist with folklife events and day-to-day operations.

Tradition Bearers: Voices from the Rivers of Steel National Heritage Area

Rivers of Steel is producing *Tradition-Bearers: Voices from the Rivers of Steel Heritage Area*, a radio series that highlights interviewees from our seven-county southwestern Pennsylvania region. Five programs were developed and aired in 2004 and five more will be produced this year. Each program focuses on a different cultural or occupational tradition, through stories, music, and other lore drawn from the hundreds of hours of audio field recordings in the ROS ethnographic archives. The programs air on WEDO 810 AM, a small commercial broadcaster known locally as “Your Station of Nations.” Photos and audio clips of the interviewees are featured in a companion webpage for the *Tradition Bearers* series at our website www.riversofsteel.com.

Adapting Africa: African vs. African-Inspired Clothing Styles: Rivers of Steel, in partnership with the Steel Valley Arts Council and Ghanaian clothing artist Dosina “Dee” Blemahdoo, will present an exhibit of Blemahdoo’s work: “Adapting Africa: African vs. African-Inspired Clothing Styles” in October-November 2005, at artspace 303 in Homestead, PA. The exhibit will highlight culturally based aesthetic differences between clothing styles of Africans and African-Americans, using Blemahdoo’s designs. When Blemahdoo moved from Africa to the Pittsburgh area, she realized she would have to revise the way she created clothing in order to reach African-American customers. African-American women prefer to emphasize different parts of the body from African women. So, although Blemahdoo uses the same materials to create both Ghanaian and

American outfits, she has learned to design them differently for African-American women than for Africans. Blemahdoo was recognized for her talent with a Pennsylvania Council on the Arts Fellowship in the Folk and Traditional Arts in 2003. She has owned and operated a successful store, *Blemahdoo’s African Market Place*, for the past 12 years. The exhibit will highlight both Blemahdoo’s artistry and her life story: how she came to the United States and worked hard to make her dream of becoming a designer and business-owner a reality.

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UTAH

UTAH ARTS COUNCIL FOLK ARTS PROGRAM

Carol Edison, Craig Miller, George Schoemaker

Since our last report, the Folk Arts Program staff served over 4,000 traditional artists and nearly 150,000 audience members. A summary of our year’s activities follows:

American Folklore Society Meeting in Salt Lake City: Hosting the annual meeting of the American Folklore Society was a blast! Despite the fact we’ve been in the planning stage for several years, we still didn’t feel adequately prepared when October 13 rolled around, but thanks to a fabulous planning committee of folklorists

from around the State of Utah, we all managed to enjoy ourselves and we felt the meetings were productive and provided opportunities for our colleagues and friends to learn more about Utah. Here are some highlights.

Tours: Approximately 75 people boarded three busses for day-long tours to different regions of the State. Randy Williams (with special guest, cowboy poet, Colen Sweeten, Jr.) hosted a Ranching and Farming Utah-Style tour to Northern Utah's Cache Valley. Carol Edison hosted a tour featuring the ethnic and cultural diversity of the urban Salt Lake Valley, and Craig Miller hosted a tour of the recreation, mining and ranching landscapes of the Wasatch Mountains. In addition to those organized tours, we prepared information for self-guided tours to Monument Valley in southern Utah, a walking guide to restaurants, businesses and points of interest in downtown Salt Lake City, a listing of half-day driving tours, and a guide to Mormon cultural sites.

Activities Featuring Local Folk Artists:

Meetings opened with a musical performance by Venezuela Cantando. Featured musicians were the Asdrubal Garcia family formerly of Barquisimeto, Venezuela, playing plains harp, cuatro, maracas and drums.

Throughout the meetings, local artists demonstrated crafts and sold hand made folk art in the book room. Art forms included Navajo basketry by Peggy Black, Joann Johnson, and Lorraine Black, Mexican Day of the Dead sculptures by Guillermo Colmenero, Hopi kachinas by Earl Denet, Peruvian retablos by Jeronimo Lozano, horsehair braiding by Clay Christensen, and Japanese Temari balls by Chiyo Kubota (Barre Toelken's mother-in-law!) Ms. Kubota also donated

Temari balls which were auctioned off to benefit the American Folklore Society.

For the first time, the Lesbian, Gay, Bisexual, Transgender Section partnered with the Storytelling Section to present the annual Daniel Crowley Memorial Storytelling Concert. Female impersonator, Walter Larrabee presented a show entitled "Is Salt Lake a Drag?" Walter entertained the audience with a traditional drag show, but musical-comedy numbers were embellished by poignant personal stories relating his experiences of growing up gay in Salt Lake City. With a typical Utah-twist, however, Walter performed with his mother while his sister ran the spotlight. Together they presented something rarely seen outside of Utah—a family drag act.

A highlight for the Folk Arts Program staff was hosting a reception at our home facility, the Chase Home Museum of Utah Folk Arts in Liberty Park. Refreshments were served on the front lawn, the Museum galleries and offices were open for guests to tour, and Tejano natives Anastacio and Elisa Castillo serenaded the party from the upstairs porch.

The meetings closed with the annual dinner-dance party. A Greek meal was served at the Holy Trinity Greek Orthodox Church followed by entertainment by the Saliva Sisters and dancing by their back-up band, the Lymph Notes. Their satire on politics, popular music and local culture culminated with a song composed by Rebecca Heal especially for the American Folklore Society and sung to the tune of Handel's Hallelujah Chorus.

Community Scholars: AFS provided funds for us to invite several regional community scholars. They included Gael Hill, a community researcher from rural Utah; Jan Harris, a Salt Lake historian with a local Mormon living history site;

Irma Wynants from Las Vegas, NV; Rosalie Sorrells, a folk-revival singer and researcher from Boise, ID; and a group of Navajo basket weavers and a trading post owner from southeastern Utah. The trader, Steve Simpson, and weavers Peggy Rock Black, Lorraine Black and Joann Johnson also participated in a panel that explored the interdependence that exists between traders and artists in the northern Navajo Reservation.

Activities Featuring Folklore in Utah:

The meetings provided a unique opportunity for Utah folklorists to assess the history and heritage of folklore studies in Utah and present that to our national colleagues. Towards that end, the Utah State University Press published a book entitled Folklore in Utah: A History and Guide to Resources, edited by Dr. David Stanley and hosted an AFS signing party. Many paper sessions and panels featured folklore studies in Utah as well as several special presentations deserving special note. Bert Wilson gave the Folklore Society of Utah plenary address, "A Sense of Place: A Mixed Blessing" exploring folklore through his own family history while Barbara Walker Lloyd moderated a conversation with Utah folklorists Barre Toelken and Bert Wilson who reminisced about their university careers. In addition, a special forum explored the history of Utah's folk music revival and offered a concert featuring song collector and interpreter, Rosalie Sorrells.

Annual Projects

The Living Traditions Festival: In May 2004, we presented the nineteenth annual "Living Traditions: A Celebration of Salt Lake's Folk & Ethnic Art" in downtown Salt Lake City. Produced in conjunction with the Salt Lake City Arts Council, this free three-day event attracted over 40,000 visitors with continuous 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 2,000 students attended a Friday morning edition of the festival sponsored by the Utah State Office of Education.

Mondays in the Park Concerts: For a fourth season, we presented an expanded schedule of eight, free concerts during July and August, 2004, in front of the Chase Home Museum of Utah Folk Arts. Nearly 200 performers entertained audiences totaling 3,500. The season began with an evening of Andean music and dance. Later concerts included a performance of cowboy poetry and music, dancers from European, Asian, African and Native American communities, and the season culminated with a lively presentation of Mexican folkloric dance and mariachi music. Folk art enthusiasts, tourists, families enjoying the park and many people in wheelchairs enjoyed learning about and experiencing first-hand Utah's diverse artistic communities and their traditions.

Folk Masters at the State Fair: On the first Saturday of the Utah State Fair in September 2004, we presented our day-long folklife festival, Utah Folk Masters. Throughout the day ten master-apprentice pairs from around the state, all recipients of Apprenticeship Project Grants, demonstrated their traditional crafts for visitors. Greeted by two energetic Duchesne County blacksmiths, visitors enjoyed familiar crafts like saddlemaking, horsehair hitching and quilting as well as more exotic ones like Tibetan rug weaving, Armenian needlelace, Mexican Day of the Dead sculptures, Japanese calligraphy and Mexican paper flowers. In the evening, we presented the

choreographed performances of Salt Lake Capoeira, who carry on the exciting tradition of dance and martial arts inherited from Brazilian slaves.

Attendance was high with approximately 7,500 visitors enjoying this one-day event that featured forty Utah artists.

Grants

Apprenticeship Grants: In 2004, eight pairs of artists were selected to participate in the Utah Arts Council Apprenticeship project.

1. **Western Saddle Making**, [Rabbitt Flint](#) (Malad, ID) and Danney Smith (Lewiston, UT).
2. **Horsehair Hitching**, [Brett King](#) (Kaysville) and Morgun King (Kaysville).
3. **Paiute Cradleboard Making**, [Eleanor Tom](#) (Enoch) and Delise Tom (Cedar City).
4. **Pueblo Indian Pottery**, [Reyes Madalena-Butler](#) (Moab) and Shannon-Madalena-Ellington (Moab).
5. **Navajo Rug Weaving**, [Anita Hathale](#) (Monticello) and Felicia Jim (Monticello).
6. **Mexican Paper Flowers, Pinatas, and Dolls**, [Rocio Mejia](#) (West Jordan) and Laura Leon (WVC).
7. **Mexican Day of the Dead Sculptures**, [Guillermo Colmenero](#) (WVC) and Marla Lepe Colmenero (WVC).
8. **Brazilian Capoeira**, [Mauro Romualdo](#) (Salt Lake City) and Renato Lacerda (Salt Lake City).

Ethnic Arts Matching Grants: From interest money accruing from an endowment, seven \$500 Ethnic Arts Matching Grants funded the following artists and organizations:

1. **Children of Moana Roa**, Hawaiian costume purchase
2. **Native American Celebration in the Park**, children's activity yard
3. **Northwestern Band of the Shoshone Indians**, children's choir performance
4. **Kakwa Union**, tribal costume purchase
5. **Salt Lake Muslim Cultural Festival**, artist payments
6. **Rosina Velasquez Martinez**, New Mexican musician, CD production
7. **Slavic Festival**, musician payments

Special Projects

Swedish Music in Utah: Lucia

Celebration: After 20 years of fieldwork in the Swedish community, in the fall of 2004 we produced a compact disc of music that is part of the Swedish Heritage Society's annual Lucia Celebration. This compilation includes Swedish Christmas carols performed by the Lucia children's choirs recorded in 2003 and dance music that was recorded during a spontaneous gathering of musicians and singers in 1987. The compact disc included a 12-page booklet with text, full-color photographs and lyrics to the songs in Swedish.

Utah Traditions 2005 Calendar: Our fourth annual Utah Traditions calendar titled "Cultural Landscape: Utah's Lands, People and Cultures" included 75 photographs and twelve essays exploring cultural communities and geographically distinct regions of the state. Maps outlined suggested travel routes and dates of local celebrations and activities were marked for public participation. Filled with images and information from the Utah State Folklife Archives, the calendar was distributed to featured artists,

libraries, teachers, elected officials and the general public.

Ongoing Initiatives

Audio Archive Digitization Project:

Since 1976, the Folk Arts Program staff has recorded Utah's traditional artists in their living rooms and workshops as they talk about their lives and their art or perform at home or on festival and concert stages. Taken as a whole, these recordings represent an unparalleled view of traditional art and life in Utah. The early recordings were made on reel-to-reel, then on audio cassette and today they are made on digital audio tape (DAT).

This past year the process of systematically transferring the old analogue recordings into a digital format began in earnest. To date, nearly 50% of these recordings have been transferred into sound waves and onto two CDs, one to be stored for preservation purposes and the second to be used as a working copy for easy access. This important project will proceed until all of the recordings have been digitized.

State Folk Arts Collection: Each year we purchase a few more objects for the State Folk Arts Collection. During FY04 we were able to obtain two Navajo baskets, one Navajo woodcarving, a Mexican Day of the Dead sculpture, a Uintah Basin-style saddle, a twisted horsehair rope, a Northern Ute drawing enhanced with beadwork, and a Swiss-style paper cut and Swiss Easter Eggs-- all from living Utah folk artists.

Web and Technology: We continue to upgrade our pages on the worldwide web. New additions include educator resources with virtual tours of the Museum of Utah Folk Arts and across-the-curriculum lesson plans. Searches can bring up artists, art forms, county resources, essays,

photographs and educational links. Grant forms can be downloaded, and an online poll solicits user responses. We have recently purchased a new museum database called "Past Perfect" which organizes archival collections and facilitates internet use of archived data.

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UTAH CULTURAL CELEBRATION CENTER

Michael Christensen

Background: The Utah Cultural Celebration Center in West Valley City is a unique facility: a locally-driven arts and cultural complex with a unique combination of spaces and objectives. At the heart of these objectives, the UCCC seeks to preserve and perpetuate local cultural traditions and to become a home for local arts and artists. It is a place for people of all ages to connect to their heritage and learn about the traditions of their neighbors.

Events: In the last year the Utah Cultural Celebration Center has worked with a number individuals and organized cultural groups to produce quality public programs. Sometimes our staff has assisted in the production of these

community events, while at other times programming efforts have been accomplished entirely in-house. Despite the model used, the UCCC staff has made tremendous strides in the past year, partnering and creating relationships with new individuals and community groups, while simultaneously strengthening bonds with those we have worked with in the past. The following describes some of the cultural events held at the UCCC since the last Public Programs Bulletin was published in Spring 2004.

Clog America Gala: Clog America, a local folk dance troupe from Utah, held their annual fundraising gala at the Cultural Center in March 2004. The fundraiser, which included demonstrations of various American folk dances, accompanied by traditional music, allowed Clog America to raise enough funds to assist in their travel to Hungary for *Folkloriada*, a global folk dance competition held every four years. Clog America participated in the competition, representing the United States in what is often called “the Olympics of traditional folk dance.”

America On Stage: America On Stage hosted a regional folk dance competition at the Cultural Center in April 2004. Clogging groups from across the western states, with Utah especially being represented, competed in a variety of American folk dance categories for the general public.

Cambodian Festival: Future Hope International organized a barbeque for the Cambodian Community of Utah, followed by the Cambodian Festival, a public celebration featuring traditional food and dance. The May event is now an annual at the Cultural Center.

Sudanese Independence Day

Celebration: Sudanese food and dance took center stage at the Cultural Center in May, helping celebrate Sudanese Independence Day.

Fiesta Olmeca celebrated the arrival of an eight-ton, seven-foot-tall replica of ancient Olmec Head #8, a gift from Governor Aleman of Veracruz, Mexico. Over 5,000 people attended the event, which featured local performing groups Latin Dance Heritage, Ballet Folklorico Citlali, and Mariachi Sol de Jalisco. Piñatas, dancing and fireworks were also highlights of the event, celebrating the relationship West Valley City has with its Sister City, Veracruz.

Gloria Film Festival: The third annual International Gloria Film Festival was held at the Cultural Center for one week in October. The festival showcased films that “stirred the soul, healed the heart, and enriched the world.” Categories included Feature Films, Made in Utah, Short Films, Films that Inspire and others. Seminars, workshops, and an awards ceremony were also part of the festival, which featured 25 films.

Folk Arts of the Salt Lake Valley Tour: The Utah Cultural Celebration Center was a stop on the American Folklore Society’s “Folk Arts of the Salt Lake Valley” tour, a pre-meeting event organized by Utah State Folklorist Carol Edison. Featured was a delicious Tex-Mex lunch catered by Anastacio and Elisa Castillo, musicians who also entertained the group. Following their wonderful performance were Keola Ohumukini and his apprentice, Noelani Parsons, who demonstrated Hawaiian hula traditions. Hispanic and Polynesian folk arts were on display in the gallery, and in the lower level the group enjoyed a large-scale Mexican Day of the Dead Altar.

International Folk Festival: The West Valley City Arts Council hosted families from around the world for the annual International Folk Festival, now in its seventh year. The annual festival showcases international folk arts, particularly performing arts. The year's festival included music, dance and cuisine from Russia, Scotland, Greece, Latin America, Cambodia, Japan, Persia, Israel and Africa, and performing groups from Poland and Mexico.

Utah Lindy Exchange: The Cultural Center hosted a regional gathering of Lindy-Hop enthusiasts over three days in July. The flamboyant style of swing dancing was accompanied by both live and recorded swing jazz. Each evening had a different theme, and participants competed in dance contests in various categories.

Willie K and Amy Concert: Aloha Live took local residents on an exotic journey of music, dance and culture with Hawaiian performing artists Willie K and Amy Hanaialii, Sistah Robi and Sean Naavao with Jackie Booth and the Aloha Live Band. Ka Lama Mohala, a local Hawaiian dance group, preceded the outdoor performance, which was sponsored in part by the National Endowment for the Arts.



Sistah Robie's view of the Wasatch Mountains

Polynesian Festival and Hula Competition: The Polynesian

Association of Utah presented their 2004 Mana Festival at the Cultural Center one weekend in August. The annual festival featured scholarship awards, solo and group Keiki Polynesian dance competitions, local and regional food and craft booths and musical performances. Performing groups from Utah, California and Hawaii performed "Up with Stars – Utah Style" on Friday night, followed by a full slate of events on Saturday, including a Hawaiian Umu (earthen oven) cook-off.

Tradition Bearers' Festival: With assistance from the National Endowment for the Arts, the Cultural Center held a festival celebrating the bearers of tradition in our community. The day long festival highlighted local dance groups, musical performances, crafts demonstrations and ethnic foods. Mexican dancing, Irish step dancing, Polynesian music and dance and other traditional performances highlighted the day's activities. Woodcarvers, piñata makers, quilters and other crafts were also demonstrated for an appreciative public.



Ballet Folklorico Citali perform at the Tradition Bearers' Festival

Kaleo Fam Bus Tour: This year the Utah Cultural Celebration Center partnered with Hospitality West for the Kaleo Fam Bus Tour project. The bus tour gave the Cultural Center a chance to showcase exciting local ethnic performing artists and foods to out-of-state visitors. The partnership maximized each

organization's resources to create new tourism and economic development partnerships. The pilot program is currently being developed, and scheduled for implementation summer 2005.

D.R. Puppets' Theatre: Dmitry Rashkin, a local puppeteer, presented "The Snow Queen" as part of the Cultural Center's holiday events lineup in December. The romantic story about a girl who rescues her little brother from a wicked snow queen featured an original script, music, lyrics and sixteen oversize puppets.

Bonnie Harris and Friends Holiday Concert: For seven years, the West Valley City Arts Council has sponsored a holiday concert by local artist, Bonnie Harris. At this year's event Ms. Harris invited several of her musical friends, including the Moleni Brothers, to join her. The event has truly become a holiday tradition for the city.

Vietnamese New Year Celebration: The Vietnamese Community of Utah held their annual New Year celebration at the Cultural Center, bringing in the Year of the Rooster. The all-day festival included games, Vietnamese cuisine, remarks by Utah Governor Jon Huntsman Jr., Salt Lake County Mayor Peter Carroon and others. Children's activities, cultural musical and dance performances, and the Ms. Vietnamese Pageant were also featured events.

African-American Heritage Celebration: Master djembe drummer Fred Simpson and Royal Heritage Ensemble headlined a series of performances that celebrated African-American Heritage Month at the Cultural Center this year. Included in the event were fun and educational video screenings and an art exhibit and auction. The

fundraising event aided in African refugee relief.

West Valley City Arts Council Stage Production: The West Valley City Arts Council held their 25th annual musical production at the Cultural Center's amphitheater stage. *Fiddler on the Roof* ran for two weeks and was enjoyed by thousands of local residents.

Gallery Exhibits

The Celebration Gallery opened its doors to the public just thirteen months ago. In that time, seven exhibits have been produced. Nearly all of the exhibits have featured folk art, or have been folklore related. Further, additional exhibits have been showcased at the Utah Cultural Celebration Center in hallways and other areas of the expansive facility. The following details some of the exhibits the UCCC has hosted in the past year.

Costa Cantabrica and Other Works: Pilar Pobil, a local, self-taught sculptor and painter, displayed some of her works at the Center during the months of March, April and May. Scenes from her native Spain, as well as her experiences in the Pacific islands and Mexico were major themes depicted in her works.

Quilts of Diversity: Members of Southridge Quilters, a chapter of the larger Utah Quilt Guild, proudly displayed a variety of quilts for this successful exhibit. The quilts featured were quite diverse, drawing inspiration from African, European, Hawaiian, Asian and other traditional patterns. One quilt featured patchworked images of local children of diverse ethnic backgrounds.

Children of Diversity: This black and white photography exhibit featured portraits of elementary-aged children from West Valley, shot by local photographer DeAnn Moore. The exhibit

complemented the *Children of Diversity* quilt, created especially for the gallery exhibit.

Hispanic and Polynesian Folk Art:

This exhibit featured the works of six local folk artists representing two of the largest and fastest-growing ethnic populations in the valley. Guillermo Colmenero displayed colorful, clay Day of the Dead sculptures, complementing a fine exhibit of piñatas and other traditional Mexican crafts by Rocio Mejia. Jeronimo Lozano displayed some of his award-winning Peruvian retablos featuring scenes from his native South America as well as the American West. Tonga and Latu Uaisele, a husband-and-wife team, displayed some wood tiki carvings, and traditional Tongan kites made from contemporary materials found in the states. Hawaiian feather artist Maurice Keola Ohumukini displayed some of his finer works, some exact replicas of feathers adorning Hawaiian monarchy. The exhibit also featured a variety of tapa cloths on loan from the Tongan American Society of Utah.



Tonga Uaisele demonstrates his tiki carving skills.

Dias de Los Muertos: In the lower level gallery, Rocio Mejia and members of her non-profit organization, Una Mano Amiga, constructed a large-scale Day of the Dead altar. The colorful exhibit featured life-sized skeletons and personal

objects beckoning the spirits of deceased family and friends.

Expressions of Our Impressions: This juried student show, also in our lower level gallery, featured the artwork of local high school students in the valley. Mediums were varied, from charcoal and ink to watercolor and oils, yet all articulated the theme exquisitely. Cash prizes were awarded to winners, and ribbons presented to all participants.

Taiwan Friendship Exhibit: As an exchange with one of West Valley City's Sister Cities, five visual artists from Nantou, Taiwan visited the Center. The exhibit featured 80 pieces, including watercolors, calligraphy, sculpture, pottery board and other art forms. The artists lead calligraphy and watercolor demonstrations to student groups at the Center and in two public schools. The exhibit's opening reception was attended by over 300 members of local arts organizations and the Chinese community.



Master Lo of Nantou, Taiwan, with West Valley City students

Nantou Life: As part of the Taiwan Friendship Exhibit, twenty-five award-winning photographs were displayed at the Center featuring the daily lives of residents of Nantou, Taiwan. Famous sites, leisurely activities and work life were

major themes in this colorful showcasing of Nantou life.

Holiday and New Year Traditions

Around the World: In what will likely be an annual exhibit, the Holiday and New Year Traditions Around the World display featured a sampling of the many different ways groups celebrate the seasons. Local artist Pilar Pobil offered a large crèche, featuring over twenty sculptures not displayed together in over twelve years, while other educational displays explained the Muslim holidays of Eid and Ramadan, Jewish Passover and Chanukah, the African-American Kwanzaa celebration, Winter Solstice and other holiday traditions.

Vietnamese Art and Artifact: As part of the Cultural Center's Vietnamese New Year Celebration, the Celebration Gallery highlighted the art and artifacts of Vietnam. Colorful embroideries of the Vietnamese landscape, traditional clothing, exquisite lacquer panels with peal inlay, pottery and paintings, sculpture and jade were all featured items. This exhibition featured over 100 items from the Valley's Vietnamese community.

Social and Non-Profit

In addition to the many cultural events, exhibits, concerts and festivals, the Utah Cultural Celebration Center also hosted many social and non-profit events in the Great Hall, Crossroads and other meeting areas. The following list details some of these events:

- Commission on Racial and Ethnic Fairness (2)
- Utah Arts Council Performing Arts Tour Auditions
- American Folklore Society luncheon and tour

- Colors of Success Cultural Training
- Utah Martin Luther King Jr. Human Rights family night out
- Salvadoran Association of Utah meetings and dance rehearsal space
- Kakwa Union Sudanese community fundraiser
- Children of Moana Roa dance rehearsal space
- Vietnamese Community of Utah meetings
- Latino Town Hall meetings
- Chilean Community Board meetings
- Quinceñeras, weddings, reunions, etc.
- Cesar Chavez Fundraiser Banquet

Classes and Educational Programs

With Granite Peaks Community Education, the Utah Cultural Celebration Center also offers affordable and educational cultural programs for the general public. The following list details some of the classes and educational programs the Center has hosted in the previous year:

- Photo Journalism and Video Production
- *Like Water for Chocolate* reading and discussion
- SOUL (Students' Outreach, Understanding and Leadership) (3)
- Square Foot Gardening
- Community of Families Folklore Panel and Presentation
- SpyHop Workshop
- Middle Eastern Dance Class
- Swing Dance Class
- Nantou, Taiwan ROC Student Exchange

- Nantou Visual Artists' Classes and Demonstrations
- Family Arts Night
- Brazilian Capoeira
- Tongan Arts and Culture
- Tai Chi
- Chinese Brush Painting
- Flamenco
- Tango
- Tahitian Dance
- Hawaiian Hula
- Break Dancing
- Samoan Language
- Mandarin Language
- YMCA Kids' Club
- Awaken the Artist Within
- Hawaiian Quilting
- Porcelain Doll Making

Workshops

Finally, the Utah Cultural Celebration Center expanded its community outreach efforts by hosting the following series of workshops:

- ZAP Grant Application Workshop
- Creating Opportunity in Challenging Economic Times
- Technical Assistance Consultation Services
- Cultural Arts Board creation
- Utah Cultural Celebration Center Foundation creation

In Conclusion

Open now for just nineteen months, the Utah Cultural Celebration Center has established itself as a premier destination for cultural exchange and activities in the Salt Lake Valley. Despite recent budget cutbacks necessitating hosting non-cultural private and corporate events at the facility, the UCCC is dedicated to enriching and strengthening communities

by promoting the expression of the arts, opportunities for economic development, the celebration of human diversity and education.

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WASHINGTON

FOLK & TRADITIONAL ARTS IN THE PARKS PROGRAM

Jens Lund

2004 saw the inauguration of a new NEA Folk Arts Infrastructure-supported program, the Washington State Parks & Recreation Commission's (WSP&RC) Folk & Traditional Arts in the Parks Program (F&TAPP), which I have been given the privilege of managing. I began work in July on a two-thirds basis.

The program is part of an initiative begun by then-Governor Gary Locke to encourage more interagency partnerships in Washington state government. Arts and parks were among the collaborations specifically mentioned in his recommendations. During a series of meetings in 2002–03 between WSP&RC director Rex Derr and Washington State Arts Commission (WASAC) executive director Kris Tucker, input from WASAC Folk Arts Program Manager Willie Smyth led to the realization that the folk arts was a natural place for such collaboration, especially given the success of such programs in other states, such as Florida and

Tennessee. Soon afterwards, Smyth wrote the initial Folk Arts Infrastructure Grant that made the State Parks position possible.

Starting in July, I began my work in the Partnerships & Community Services Center at WSP&RC's headquarters in Tumwater, working with Jim French, Parks' Chief of Policy Planning and Financial Research. Our initial efforts have been to develop awareness within the agency and within the state for the possibilities that this program offers. Within the agency, we have been most effective in getting this word out to individual State Park managers around the state. As the F&TAPP does not have its own program funding, it has been necessary to work on accessing scarce funding from within the agency, mainly from the four regional offices and from the Business Development Services Center. Visiting with park managers and regional offices staff around the state has revealed a number of different kinds of specific needs that could be helped by folk arts programming.

In recent years, public attendance at State Parks in Washington has declined due to a number of factors. These include competition from other forms of leisure activities and corollary decline in what could be considered the typical or traditional Anglo-American outdoor weekend: Mom, Dad, & the kids camping in the State Park, fishing, swimming, and roasting hot dogs and marshmallows. Recent state budget shortfalls have necessitated fee imposition for day-use parking, which had always been free, leading to a further decline in attendance. In order for Washington's State Parks to survive, they must attract a more diverse constituency, including recent immigrants and people of color, especially Latinos and Asians, which are Washington's fastest-growing population groups. Washington

State Parks must also re-attract some of their previous constituency by offering programs that will inspire them to pay the admission charge. A recently established partnership between the F&TAPP and the Washington Old Time Fiddlers Association offers one possibility for re-attracting some of the State Parks' traditional constituency.

Until recently, many families from central Washington's large Latino population regularly used certain State Parks for weekly soccer matches, but imposition of the day-use parking fee has also caused a precipitous decline in this usage. Re-attracting this constituency through Latino-themed cultural activities can be an important part of recapturing park attendance. We further believe that, in Washington, State Parks could fill the niche of the public *plaza*, so important to leisure and social activities in Latin American cultures. In the past decade, parts of the state have seen an increase in the population of immigrants from Russia and Ukraine. State Parks are also a potential gathering place for the people of these communities and we will also need to develop cultural programming for this potential constituency.

The most obvious and immediate problem facing our new efforts has been the lack of program funding. It has therefore been important to begin by writing grants. We have been fortunate in receiving substantial help in this effort from Willie Smyth and his program interns at WASAC. Our first grant proposal is a request to the NEA Folk Arts Program to fund a series of Latino events in central Washington State Parks in 2005–06. By the time this newsletter is in print, we should know the result of this proposal. Events planned include a series of small arts and/or crafts demonstrations and performances in central Washington State Parks, in summer and fall 2005, and resuming in spring 2006, culminating in a

larger *fiesta* presenting all or many of the previous demonstrations and performances to be held in Wenatchee Confluence State Park, in Wenatchee, during the weekend closest to May 5, 2006.

Two fortuitous circumstances are allowing us to present actual folk arts performances in Washington State Parks, starting as early as spring 2005. The first of these is WASAC and Northwest Heritage Resources' *Dos Culturas* series. They are small NEA-funded Latino-themed events in public libraries and local and state parks in north central Washington. The first of these to occur in a State Park will be in early May 2005 at Osoyoos Lake State Veterans Memorial Park, in Oroville on the Canadian border. Later that month, a similar event is planned for Wenatchee Confluence State Park. Laura Fine-Morrison, a free-lance arts administrator who lives in north central Washington and speaks fluent Spanish, has been organizing the *Dos Culturas* programs and working with us in identifying local arts, craftspeople, and performers for our longer-term Latino arts in the parks project. Laura and I attended Wenatchee's *Fiestas Mexicanas* in September 2005 to familiarize ourselves with performing groups in north central Washington's Latino community. We will recruit some of them for the longer-term north central Washington Latino project, as well as for the *Dos Culturas* State Parks programs. While in Wenatchee Laura and I initiated contact with staff and volunteers of the Wenatchee Valley Museum and Cultural Center, sponsor of *Fiestas Mexicanas*, and they and we are now working together to develop Latino cultural programming.



String section of Mariachi Huenachi at Fiestas Mexicanas, Lincoln Park, Wenatchee, Washington, September 12, 2004.

Our other collaborative effort, which was already underway before our State Parks program started, is the Arts and Trails project. It is part of a National Park Service and NEA interagency effort to bring folk arts into State Parks that lie in proximity to the Lewis and Clark National Historic Trail, as part of the Lewis and Clark Bicentennial. Each state along the trail has been allowed one grant from this program. Jill Linzee, Director of Public Programs (Education/Special Programs) of Northwest Folklife, in Seattle, wrote the proposal that received Washington's single Arts and Trails grant award. From the beginning of my attachment to WSP&RC, Jill and I have agreed that both of our organizations will benefit from us working together producing Arts and Trails programs. Responses to a series of Requests For Proposals sent to artists and performers have resulted in a schedule of events in six state parks along Washington's southern state line: Sacajawea State Park in Pasco, Maryhill State Park near Goldendale, Columbia Hills State Park near Dallesport, Beacon Rock State Park near Skamania, Fort Columbia State Park in Chinook, and the Lewis and Clark Interpretive Center in Cape Disappointment State Park near Ilwaco.

Among the programs scheduled are three festivals in Sacajawea State Park, one of old time fiddle music (presented in part by the Washington Old Time Fiddlers Association); one of Plateau Native American music, dance, and crafts; and one of cowboy poetry and song. Other planned Arts and Trails programs include Finnish-American music and dance at the Lewis Clark Interpretive Center; Chinese-Canadian music at Fort Columbia State Park; Native American basketweaving and dance, and cowboy poetry, at Columbia Hills and Maryhill State Parks; occupational lore of loggers and fishers at Beacon Rock State Park; and Chinook Indian storytelling and craft at Beacon Rock and at the Lewis and Clark Interpretive Center.

The F&TAPP's first independently produced event was "An Evening of Fisher Poetry and Song," held December 12, 2004, in the old restored USO Theater at Fort Columbia State Park. Featuring poets and musicians from the nearby area, we were able to attract an audience of over 100 for a 2½-hour program on a stormy December evening. The event was a resounding success, but organizing it was an experiment and a learning experience for Jim French, for Southwest Region Parks and Recreation Coordinator Kathy Randall, and for me, as we wrestled with the protocols and procedures of undertaking a WSP&RC-sponsored cultural program in a Washington State Park. This was something which had evidently never been attempted before. Funding for the fisher poets' evening came directly from discretionary funds of Parks' Southwest Region Office.

We are looking forward to writing more grants, raising more funds, and producing more folk arts programs in Washington State Parks in 2005–06.

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WEST VIRGINIA

AUGUSTA HERITAGE CENTER

Davis & Elkins College

Gerry Milnes

Augusta's continued main focus is our spring, summer and fall traditional arts workshop programs, where we attract about 2000 participants annually. While our folk art apprenticeship program is still active, we have cut down on the number of apprenticeships in order to expand our scholarship program. In 2004, we granted about 70 youth scholarship awards, giving a much-needed boost for youths to take an active part in our workshop programming.

We continue to produce documentary materials of West Virginia folklife. All of our efforts in this category are now DVD projects that we produce totally in house---including duplication. Shooting with digital cameras and editing digitally produces high quality work with good production values. In the past year, we produced a DVD of outsider artists in West Virginia titled "Inspired Folk." We also released a two-disk set (a CD ROM and a DVD) about the late fiddler and National Heritage Fellow, Melvin Wine.

The CD is a teaching tool, containing about 250 of Melvin's tunes, biographical information, stories by Melvin, old photos, instructional breakdowns of his bowing patterns and style, along with tune history, etc. The DVD contains a film about Melvin's life, a film of him playing on his front porch, a film of him playing at his local community center, and a film of his last concert at Augusta.

I am currently working on what will be the first in our "Masters Series" of West Virginia traditional musicians. The first DVD production is of late fiddler, Leo Herron, an exceptional talent whose only documentation was done at Augusta and through his apprentice, Chris Haddox. Another project concerns oral histories of the Civilian Conservation Corps and documentation of their exemplary work, a West Virginia Humanities Council project.

We are currently evaluating entrants into our juried art and craft fair that is held annually at our festival. The free daytime festival takes place in August at the Elkins City Park. There is music all day, workshop stages, a Friday night dance and a Saturday night concert. We continue our 11 concert summer series, and our annual October Old-Time Fiddler's Reunion.

We are continuing work on our archive, the Augusta Collection of Folk Culture, where all of our 33 years of documentation is stored, along with about nine relevant donated collections. Since we are affiliated with the Appalachian College Association, we hope to tap into their resources that are provided to members for archival projects. We get very little support from our state arts agency. In all, grants make up only 6% of our budget,

which leaves us constantly struggling to do all of what we want to accomplish, beyond our cost-effective workshop programming.

Our web site www.augustaheritage.com stays up to date on our workshop offerings, the Augusta Store, information about all of our programming, and there is a photo gallery of West Virginia folklife.