

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 2007 *Public Programs Bulletin* includes thirty-four program reports, a slight decline from last year, but still a substantial overview of public folklore activities in the United States during 2006-2007. The Bulletin has retained more-or-less the same format since it came to Western Kentucky University in 1998 (although it “went electronic” in 2001); any suggestions for changes or improvements are always appreciated.

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

The deadline for the 2008 *Bulletin* will be February 15, 2008. We will post 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. The *Bulletin* will continue to be published in both hard copy and electronic formats.

This year, there were some good-natured comments that the call for *Bulletin* contributions was not distributed widely enough. We will try to post the 2008 announcement in a wider variety of places, but would also appreciate it if public program section members and others who receive the announcement could help to publicize it. Any suggestions on ways to solicit more contributors to the Bulletin would be appreciated.

Contributions to future issues can be e-mailed, mailed on a flash card or CD, or mailed as hard copies. Photos are welcome 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; don't forget captions and credits. Be warned that unusually large photo files are sometimes bounced back by our server.

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Tim Evans, Western Kentucky University

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

Cover Photo: Cambodian court dancer Somaly Hay dances at the opening of the Weavings of War exhibit. Submitted by Lynne Williamson.

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CONVENERS' REPORT

AFS PUBLIC PROGRAMS SECTION CO-CONVENERS' REPORT

Christina Barr, Mike Luster, Section Co-conveners

AFS Public Programs Section Annual Meeting Report Friday, October 20, 2006.

The AFS Public Programs Section Annual Meeting held its annual meeting in Milwaukee, Wisconsin on Friday, October 20th.

Co-Conveners Peter Bartis and Sue Eleuterio welcomed everyone and nominated Christina Barr and Mike Luster as new Section Conveners for a 3-year term. They were ratified by a voice vote. Christina was presented with a gavel to assist her in keeping order during rowdy discussions and to thank her for her dedicated service in managing the PPS Auction.

Awards

Christina Barr, Botkin Committee member, introduced Elaine Thatcher, this year's Botkin Award Recipient. Tamara Kubacki, Co-chair of the Archie Green Committee, introduced this year's Archie Green Student Travel Award Recipients: Susan Pepper, Appalachian State University and Lori Walkington, Cal State San Marcos

Treasury Report

The Section's balance as of 9/1/06: \$17,105.00.

9/05-8/06 revenue: \$3,394.99 (memberships, auction).

Please Note: The 2005 Auction proceeds of \$1,842.00 were donated to the Southern Arts Federation to benefit artists and arts organizations in Louisiana, Mississippi and Alabama, which were affected by Hurricanes Katrina and Rita.

9/05-8/06 expenses: \$2,462.00 (Bulletin, awards)

8/31/06 balance: \$18,037.99

Note: Administrative fees from AFS for 2005 still need to be deducted

Report from AFS:

Sue and Peter reported that the Public Sector Documentation project has been extended and will be completed by spring, 2007.

Committees: Reports and New Appointments

It was noted that each committee needs three members, with one member remaining on to serve as the new chair.

2006 Program Committee: Chair Alysia McClain, Ross Fuqua and Carol Spellman.

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

2006 Archie Green Student Travel Award Committee: Co-Chairs, Tamara Kubacki and Betty Belanus

2007 Archie Green Student Travel Award Committee will be co-chaired with the **Graduate Student Section**. Chair Tamara Kubacki, Betty Belanus, Amy Mills (Amy@nwfolklife.org), Greg Hansen (Ghansen@Astate.edu)

2006 Botkin Prize Committee: Chair Gwen Meister, Christina Barr and Tim Evans

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

2006 Auction Committee: Chair Christina Barr, Deb Bailey, Julie Throckmorton, Terry Brewer

2007 Auction Committee: Chairs: Alysia McClain, Julie Throckmorton Meunier

Members: Sue Eleuterio, Meg Glaser, Debbie Fant, Tamara Kubacki, Craig Miller

Independent Folklorist Travel Stipend Award - Committee Members: Riki Saltzman, Carol Edison, Elinor Levy, Deb Bailey and Jens Lund. It was moved to transfer administration of this award to the Independent Folklorist Section. The motion was approved. Travel stipends will be \$500.

2007 Independent Folklorist Travel Committee: Sue Eleuterio, Laura Marcus, Jens Lund

Reports from National Organizations:

Smithsonian Institution Center for Folklife and Cultural Heritage: Richard Kurin reported that the budget was flat this year; the Smithsonian lost 1,500 content positions. The Center for Folklife and Cultural heritage is working on more collaborations. The 2007 Festival will focus on “Roots of Virginia” and the Mekong River. Folkways Records had its best year ever with 4.2 million in sales and several Grammy nominations.

Fund for Folk Culture: Betsy Peterson reported that the FFC has moved to Austin, Texas. The FFC has an artist support program with fellowships of \$5,000 that they plan to make nationally available this year. The FFC’s new contact information can be found in the directory in the back of this *Bulletin*.

National Endowment for the Arts: Barry Bergey reported that 2007 is the 25th Anniversary of the National Heritage Fellowships. Esther Martinez, a Fellowship winner, was killed in an auto accident returning home from DC. Barry gave a eulogy at her funeral—she had tremendous support and respect in her community.

Three other Fellowship winners passed away in 2006—Henry Townsend, Etta Baker and Don Walser. It gives us notice of how fragile our field can be.

Barry and the folks at the NEA encourage everyone to celebrate the National Heritage winners in 2007 public programming. All grants will be done via electronic filing in 2007. State arts agencies may be able to help applicants.

American Folklife Center: David Taylor reports that Story Corps is going strong and has generated many new collections. The AFC is working on a film series on WWI with Ken Burns that is connected with the Veterans Oral History Project. They are also piloting a radio series on XM radio with Bob Edwards using collections from the Center. The 2007 symposium will be a tribute to the Seeger family. There are three new Trustees for the Center: Bill Ivey, Charlie Seeman and Kurt Dewhurst.

New Business

Maida Owens presented on folk culture at the National Main Street Conference. She recommended that folklorists present annually at this conference. She recommended creating a template for folklorists to use for presenting at conferences.

The suggestion was made that the section pay for conference attendance. Stipends for travel were discussed. Barry Bergey pointed out that TAG money can be used for conference attendance. It was pointed out that section table fees include two free registrations for AFS. A recommendation to pay the registration fee for the auction coordinator was approved.

There was a motion to create a Public Program Section listserve. It was approved.

The 2006 Programs committee sponsored several forums and two professional development sessions. Two of our sessions were in the same time slot. In the future, the program

committee and host committee should try to avoid this.

The PPS Auction followed the meeting.

REGIONAL

THE CENTER FOR THE STUDY OF UPPER MIDWESTERN CULTURES

Ruth Olsen

The Center for the Study of Upper Midwestern Cultures (CSUMC) has continued its important work in 2006, despite budget cuts and staff losses.

We were very sorry to lose two staff members this year. Nicole Saylor, our archivist, has moved to Iowa. Graduate student Jocelyne Bodden, our newsletter editor, finished her library degree and found employment in Montana. We certainly miss these two wonderful co-workers. One other staffing change for us is that Jim Leary has temporarily been relieved of his co-directorship of CSUMC. As director of UW's Folklore Program, among many other responsibilities, Jim deserved a much-needed break. The stalwart Joe Salmons continues as CSUMC's director.

Nonetheless, their work continues! Over the past year, Nicole Saylor worked on a survey funded through the National Historical Publications and Records Commission (NHPRC). Saylor corresponded with and traveled to repository sites throughout the Upper Midwest, in an effort to identify and describe multi-format ethnographic materials documenting traditional culture in six states (Illinois, Iowa, Michigan, Minnesota, Missouri, and Wisconsin). Saylor produced a detailed final report, which is currently undergoing a final editing before it is made available through the CSUMC website and the *Archival Resources in Wisconsin* website, where Saylor helped loft CSUMC's *Public Folk Arts and Folklife Projects of the Upper Midwest* collection guides in Spring 2006 (see http://digital.library.wisc.edu/1711.dl/WI_Archives.CSUMC). We think these will be tremendous resources not only for

Midwestern folklorists, but also for a national audience. Our archival work continues through 2007 with funding from the National Endowment for the Arts. Seasoned archivist Karen J. Baumann will be furthering Nicki's work, working with CSUMC cluster faculty member Janet Gilmore to loft more guides for the region's folk arts and folklife project collections and designing a relationship with University of Wisconsin-Madison's University Archives to enhance the storage, preservation, and access of various regional collections.

With support from the Wisconsin Humanities Council, CSUMC director Joe Salmons led a successful outreach project on "Wisconsin Englishes," an exploration of the varieties of English spoken in the state, which included the development of a website: <http://csumc.wisc.edu:16080/wep/>. The project will be expanded this summer and fall with talks around the state and additional web resources, again with help from the Wisconsin Humanities Council.

Associate director Ruth Olson, with Anne Pryor and Debbie Kmetz of the Wisconsin Arts Board, received funding from the UW Foundation's Ira and Ineva Reilly Baldwin Wisconsin Idea Endowment for "Here at Home: A Cultural Tour for K-12 Teachers." Our first cultural tour around the state lasted eight days and proved a roaring success. Our second tour takes place this June.

Currently, in a collaboration with the Wisconsin Academy of Sciences, Arts and Letters, Ruth Olson is working on a new art exhibition, "Wisconsin's People on the Land," of paintings and photographs of families and individuals involved with agriculture in the state. The exhibition will feature text panels of interviews with the artists and the people

represented in the art, and will run from April 3 through May 20. Some great programming will accompany the exhibition, including a panel on native foodways with Rhonda Funmaker (Ho Chunk) and Paul Smith (Oneida) during a conference on rural life to be held in May.

Two Folklore graduate students have great projects featured on the web: Hilary Virtanen's virtual exhibit "[Heikki Lunta](#): Not Just Talking About the Weather: Tradition, Social Change and Heikki Lunta" can be found on CSUMC's Web site at <http://csumc.wisc.edu/exhibit/HeikkiLunta/index.htm>. Carrie Roy's project "Folk Figures: A Survey of Norwegian and Norwegian-American Artifacts" can be found in the University of Wisconsin Digital Collections at <http://digital.library.wisc.edu/1711.dl/Arts.FolkFigures>. Take a look at their work!

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MOUNTAIN WEST CENTER FOR REGIONAL STUDIES

Utah State University
Elaine Thatcher

The Joys of Working in Multiple Disciplines: As director of a university humanities center, I find myself working across disciplines more often than not. It has proved to be a very hospitable climate for me, and the position I take now in regard to how I spend my time is the complete opposite of the one I took

when I first started in this business. As a very green state folk arts coordinator, I fiercely defended my folk arts territory from all possible infringements. Of course it was a different time—folk arts weren't as entrenched in the state arts scene as they are now—and I also had a director who saw the NEA grant that brought me there as a ticket to an additional staff person, folk arts be damned. I resisted with all my might.

Today, working in an academic setting but with a public programming mission, I embrace the opportunity to explore culture through many lenses. But the situation is much better than it was back in that first job. For one thing, I'm the boss now, and I can set the direction for the center and include a large dose of folkloristic approaches in much of what we do. In addition, the university atmosphere encourages exploration and expansion. Arts councils always felt too restrictive for my wide-ranging interests and desire to do more projects than administration.

However, my public administration background has proven to be beneficial to the university—I have been able to advise students on career options, teach grant writing workshops and oral history workshops, and provide a different perspective for faculty members working on various types of research.

I don't know how other public folklorists working in universities feel, but I find it to be a great fit for me and my interests. I wouldn't be happy in a traditional academic position, but the public within the academic works well. Here's a short run-down of what we have been doing.

The *Mountain West Songfest & Symposium*, taking place every two years, continues to be our biggest project. For 2006, we presented a number of Native American artists from Idaho, Utah, and Arizona, along with commissioning and premiering a new song cycle written about the Zion National Park area and its history by

Utah composer Phillip Bimstein. The Songfest provides an opportunity to connect the dots between traditional arts, fine arts, popular arts and place, since we try to place our main focus on the places and groups living in the Interior West. The next Songfest, in 2008, will have a theme of Songs of Faith and Healing.

We are partnering with other departments in two major oral history projects: one on Latinos in this region, and the other on land policy and use. In the first, we will be working with a Latino planning committee and training community members to interview their neighbors. This project is the brainchild of folklorist/ archivist Randy Williams. The second project will involve interviewing many of the important scientists from USU and other universities who have influenced land and water use policy over the last 50 years. We will also be talking with scientists who took their understanding of the arid West to third world nations through programs like USAID and the World Bank; current land managers; and land users like snowmobilers, hikers, picnickers, and more. We are partnering with Special Collections and Archives and the Department of Environment and Society on this project.

We also continue to administer scholarships, internships, a faculty fellowship, teachers' workshops, an annual book award, and other projects. These are important, but the special projects like the Songfest and the oral histories are what keep me interested in coming to work each day and enjoying what I do.

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SOUTHERN ARTS FEDERATION

Teresa Hollingsworth

Cultural Connections

SAF is pleased to present the first United States tour of Grupo Siquisiri, a son jarocho ensemble from Tlacotalpan, Veracruz, Mexico, April 25-May 8, 2007. The tour is in conjunction with NEA's Cultural Connections project. The five-piece ensemble and dancers will be accompanied by ethnomusicologist, Rafael Figueroa Hernández. The five-state tour includes performances and educational programming as follows: University of West Alabama (Livingston, AL), Ballet & Theatre Arts Performing Arts Companies Theatre (Gilbertown, AL), Global Education Center (Nashville, TN), Clayton County Performing Arts Center (Jonesboro, GA), Newberry Opera House (Newberry, SC), University of South Carolina (Columbia, SC), Rialto Center for the Performing Arts (Atlanta, GA) and Beaufort County Arts Council (Washington, NC).

Folklorists in the South Retreat celebrates 20th anniversary

To celebrate the 20th anniversary of the annual Folklorists in the South Retreat, we will gather at the Palm Key Nature Getaway in Ridgeland, SC, April 20-22, 2007. This year's theme, *Tradition in a Contemporary World*, will include presentations by Scheri Smith, Neighborhood Reporter for the *Louisville Courier-Journal*; Alejandro Baez, Multimedia Developer for ETV; David Dombrosky, SAF Program Director for Contemporary Arts & New Initiatives; and a roundtable discussion with South Carolina traditional artists Beckee Garris (Catawba potter), Mary Graham Grant (Gullah basketmaker), and Gale McKinley (white oak & fishtrap basketmaker) lead by Stephen Criswell from the University of South Carolina-Lancaster. On Saturday evening, legendary Piedmont Blues artist, Drink Small, will perform.

NEA American Masterpieces Initiative

SAF is proud to announce the creation and tour of a new exhibit through American Masterpieces, an initiative of the NEA. *Tradition/Innovation: American Masterpieces of Southern Craft & Traditional Art* will serve as a celebration of the contributions of master craftspeople and traditional artists in the South. Steeped in tradition and continuity, both of these art forms have served as an important bridge to the region's cultural history and a conduit for economic development. Works by 60 traditional artists and contemporary craftspeople from SAF's nine partner states (Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina and Tennessee) will be accompanied by a rich array of artist interviews, stories, and background information on the master artists and their process. Project curators are Jean McLaughlin and Kathleen Mundell, and education curators Martin Rollins and Judy Sizemore. The exhibit will premiere at The Ogden Museum of Southern Art in New Orleans, LA, then tour to one museum in each of SAF's other partner states between January 2008 and December, 2009.

New Southern music exhibit

Rhythm & Roots, Southern Music Traditions is the first SAF exhibit to feature music and musicians from the South, one of the region's most recognized and important forms of heritage and culture. Utilizing text panels, artifacts, fieldwork and historic photographs, and sound recordings (both fieldwork and commercial recordings), the exhibit provides context for music traditions and their relationship to community and a deeper understanding of the historical, social, ethnic, religious and artistic connections and evolutions that have generated and kept diverse musical traditions alive. Numerous folklorists and folklife collections have

been mined to develop the exhibit. The exhibit features an audio component, allowing museum visitors to experience music samples from the featured artists. Folklorist and ethnomusicologist Laurie Sommers serves as the exhibit curator. *Rhythm & Roots* premieres at the Dixie Carter Center for the Performing Arts, June 14 in Huntington, TN.

Traditional Arts Advisory Committee

Al Head, Executive Director of the Alabama State Council on the Arts, is serving as our committee chair. Committee members include Bob Gates (Kentucky Folklife Program), Susan Roach (Louisiana Regional Folklife Program/Louisiana Tech University), and Bob Stone (Florida Folklife Program). Stephen Criswell (University of South Carolina-Lancaster), Adrienn Mendonca (Georgia Folklife Program) and Sally Peterson (North Carolina Folklife Program) were recently appointed to the committee for three-year terms.

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STATES

ARKANSAS

ARKANSAS FOLKLIFE PROGRAM

Mike Luster

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

The new statewide folklife program, a collaboration with the Arkansas Arts Council, began in 2005. Initial efforts focused on the Delta region of eastern Arkansas and on establishing a network of statewide individuals and organizations. The focus for the current year is on the Ozarks region and on the

development of a statewide cultural resources database.

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

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

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

I have also begun working to create new programming for the Delta Blues Symposium in 2006 including a performance of Latino musicians from the Delta and a Blues-in-the-Schools program. The Blues-in-the-Schools program will continue for the 2007 Delta Blues Symposium and will be offered over the course of two days to students in West Memphis. The program is being coordinated by ASU Heritage Studies doctoral student Simon Hoskins.

Much of my work involves traveling to inform others about ASU, including its Heritage Studies program, as well as the Arkansas Folklife Program. In October, I organized and spoke at the Talking Ozarks Symposium at Black River Technical College in Pocahontas, and worked with that community on the development and presentation of their Sesquicentennial celebration. With Sonny Burgess and the Pacers, I presented a pair of Homegrown Concerts at the Library of Congress and the Kennedy Center in Washington, DC in October. I have also traveled to speak at the Arkansas Blues & Heritage Festival in Helena, the Searcy Co. Historical Society, the Arkansas Historical Association, and the Missouri Folklore Society, to name a few. I have also worked with the Office of State Parks to present a heritage and history workshop to teachers of Mammoth Spring, and to

encourage the creation of a folklife interpreter position at the Ozark Folk Center and to examine their collections.



Grupo de Danza, photo by Mike Luster

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

For more details about the Arkansas Folklife Program or to suggest leads or topics, please contact me at 417-938-4633 or via email at Luster@aol.com. To subscribe to "ArkFolkNet" send an email message to ArkFolkNet-subscribe@yahoogroups.com.

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CONNECTICUT

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

Lynne Williamson

Writing up our activities each year for this newsletter has almost become an annual report! Here are some highlights of 2006:

The Southern New England Traditional Arts Apprenticeship Program continues its very successful collaboration with the Folk Arts programs of the Rhode Island State Council on the Arts and the Massachusetts Cultural Council. In Year nine, six master artists are teaching their skills to apprentices (master artists in bold):

- * **Mai See Her** (CT)/Mai Xiong (CT) and Mai Yang (MA) – Hmong embroidery
- * **Joao Monteiro** (RI)/*Estrellas* Dance Group (CT) – Cape Verdean music and dance
- * **Daniel Boucher** (RI)/Nate Ouellette (CT) – Franco-American fiddling
- * **Donna Hébert** (MA)/Colette Fournier (RI) - Franco-American fiddling
- * **Lorraine Hammond** (MA)/Rachel Goss (CT) – Yankee work songs and ballads
- * **Angel Ortiz** (MA))/Lydia Perez (RI) – Puerto Rican *vejigante* masks

I think Maggie Holtzberg and Wini Lambrecht would agree that this program has been a boon to each of the states by locating new artists, bringing artists together, and providing opportunities for them to teach and present their work across state lines. The program encourages us to look throughout the region for artists that can plug into the apprenticeship process and

into each other's activities and initiatives as well. For instance, both Angel Ortiz and Lydia Perez (a fine *bomba* dancer) have been recommended for the Massachusetts Cultural Council's *Explorations in Puerto Rican Culture* project for educators in the Springfield Public Schools. The public presentations that we require each team to give have ranged from huge events such as the Lowell Folklife Festival, to intimate family gatherings. I particularly remember one of these, where master Hmong singer, shaman, and cultural leader Pa Koua Vang from RI supervised his CT student Peter Xiong in the wedding ceremony. Pa Koua Vang passed away in February 2007, a great loss to all of us.

2008 will mark the tenth year of these regional apprenticeships, and we will celebrate with a festival!

The Laotian Traditional Arts After-School Project – We have been able to stretch the NEA grant for the project to a second year, due to the enthusiasm of the artist-educators and the commitment of Lao Saturday School in New Britain. Students are loving the classes in *lam* singing, traditional dance, and even the difficult *khene* playing. New dance teacher Samantha Boupha has brought in a new energy to the school as well as her students from East Hartford, and master *khene* player Boualy Rathombath has found an audience for a skill he thought was not appreciated any more. Teachers and students have performed at several venues, including ICR's *Weavings of War* events, Lao New Year celebrations in 2006 and 2007, and they will visit the Lao Buddhist Temple in western Connecticut to participate in ceremonies there.

Connecticut Folk Art and Festivals Bus Tours - We formed a partnership with Manchester Community College to offer the second series of tours as a continuing education course, and this has proved to be a happy marriage with a future, as the College is interested in

hosting more courses including our community ethnography training workshops. The College sends out 65,000 brochures to residents of central Connecticut, helping to attract around twenty participants for each of three tours from that promotion. A core audience is developing—older couples who want interesting cultural experiences without having to drive, enter an unfamiliar community on their own, or organize food stops. I plan all the activities with artists and community organizations (who are paid), provide the tour-goers with a packet of background information, and arrange the traditional food—a central part of each tour. Several of the day-trippers became part of the audience for our *Weavings of War* events, and I bumped into some of them at a Tibetan exhibit they visited after being on the Tibetan bus tour.



Laotian khene player Boualy Rathsombath shows the instrument to a bus tour participant.

2006 completed tours, and tours proposed for 2007-2008 are these:

- * 3/25/06 **Tibetan** *thangka* painters, weavers, and musicians in Old Saybrook along with shopping at a community store; then Tibetan lunch in Middletown
- * 4/22/06 **Finnish** American Heritage Society, Canterbury: Finnish weaving and cooking demonstrations and the history of the historic Finn Hall
- * 5/28/06 **Laotian** Water Festival at the new Temple in Morris, then lunch and a dance performance at a Hartford Laotian restaurant
- * 11/17/07 **Hmong** New Year: activities to include the ball toss, a courtship ritual game among young

people; a fashion show of different tribal and clan costumes; presentation of dance and song; and a community-prepared feast with traditional foods. Hmong leaders will speak to our group about the community's history, and artists who make the distinctive embroidered Hmong costumes will demonstrate and sell their work.

* 3/15/08 **Franco-American**

Traditions/Maple Sugar Festival - the tour will visit the Hebron Maple Sugar Festival to learn how this New England staple food is made and to meet local craftsmen, followed by a supper of beans and ham and Franco fiddling at Chez Ben, a popular Franco-American café in Manchester.

* 4/12/08 **Eastern European**

Easter Traditions will visit the studio of internationally known iconographer Marek Czarnecki where he will discuss his work and serve a Polish lunch. Marek will accompany the tour to Terryville's St. Michael's Church to view its remarkable icon screen and meet Father Paul Luniw, a master Ukrainian *pysanky* artist.

* 6/14/08 **Cape Verdean** History, Music and Dance - we will travel to the recently reconstructed family chapel of St. Anthony to hear about this historic preservation project related to the history of Cape Verdeans in southeastern Connecticut. The festival supper will feature Cape Verdean food and a performance by *Estrellas*, a local dance group.

Weavings of War: Fabrics of Memory –

The focus of work during the second half of 2006 was undoubtedly this powerful exhibit and the associated programming we developed around it. Curated and circulated by folklorists from the Michigan State University Museum, the Vermont Folklife Center, City Lore in New York City, and independent scholar Ariel Zeitlin Cooke, the show highlights traditional textiles made by women from a wide variety of ethnic groups who have experienced recent war, strife, or forced exile. Included in the exhibit are *arpilleras*

from Chile and Peru, story cloths from the Hmong people of Laos, embroideries from Viet Nam and South Africa, rugs from Afghanistan, and more. It is a most powerful exhibit, gorgeous to look at but horrific to contemplate. In planning interpretive events, we wanted to involve members of local communities whose cultures are represented in the exhibit, to tell their stories of the events depicted, because having heard them I knew that public audiences would find them compelling and educational. A dynamic, diverse project team organized nine events during the course of the exhibit:

- * The **opening reception** featuring speakers from the project team, Cambodian court dancer Somaly Hay, and Afghan, Laotian, and Peruvian food
- * A **marketplace**, with Hmong, Peruvian, and Ukrainian artists selling traditional art work; held in conjunction with Hartford Open Studios Weekend
- * A **forum on Narrative Arts and Healing** that included panels discussing art as a healing strategy; personal narratives given by Chilean, Hmong, and Laotian artists using the textiles on display; and a presentation by psychologist Anne Brodsky on her work with Afghan women.
- * An **Afghan dinner and discussion** with the owners at Hartford's Shish Kebab House of Afghanistan
- * *La Peña Chilena*, an *arpillera* workshop for children with music, dance, and food from local Chileans
- * A **poetry reading and musical evening** with writer Marjorie Agosín and local traditional musicians, held at La Paloma Sabanera coffeehouse
- * A **Peruvian dinner** at La Casona Restaurant, with music and dance and a talk by scholar Olga Gonzalez-Castañeda who authored an essay in the exhibit catalogue.
- * A **Southeast Asian Festival** showcasing Cambodian, Laotian, and Hmong textile artists, musicians, dancers, and food
- * A **Bosnian Evening** with food and demonstrations of weaving by some of the 700 war widows living in Hartford. This event became an intense discussion

between audience members and the women, who very bravely told their difficult stories and answered questions. It was hard for them, I could see. The Hartford Advocate newspaper was in attendance and wrote a feature story on the event and the women.

My work was changed by experience of hosting *Weavings of War*, collaborating with the project team and doing new fieldwork with these communities and their artists. Some of them have been partners and friends for many years, but we formed stronger bonds, and I learned how to develop events and activities that expressed people's very personal histories but also communicated their cultures to the public. It's a delicate process when dealing with subjects like war, trauma, torture and profound loss. I found that audiences are hungry to know about these experiences from those who lived them, and there can be a therapeutic effect in personal narration, but there is also a need not to push speakers too far. The relationships of trust that folklorists develop with artists over time can sometimes mean that they do go beyond their comfort limits, when we ask too much of them. ICR has "given back" to the Bosnian women by setting up a room here where they can weave, since their rug looms are too big to be set up in their houses. They can make some income, if they can make some rugs.



Harun Sardar showing a war rug to guests at his family's Afghan restaurant during a Weavings of War event

New Initiatives for 2006-2007:

ICR Conference – the entire organization is deep into the planning for ICR's second international conference to be held in Hartford from June 7-9, 2007. *Crossroads II: Community-Based Collaborative Research for Social Justice* will bring together researchers, community partners, artists, activists, students, educators, and hopefully folklorists! Conference tracks focus on the promise, pitfalls, and best practices of community-based collaborative research to address disparities and inequities in the arenas of health, education, artistic and cultural representation, development, and the environment. We expect that presentations will take forms beyond the usual paper sessions, to include conversations, workshops, story circles, posters, and performances. I will be organizing panels with artists and community partners, as well as a marketplace featuring local traditional artists. Please join us – it's never too late to register!

New Folk Artist-in-Education Trainings – placed on the back burner due to the retirement of our main partner

in this venture, we still plan to develop a series of training workshops to assist folk artists who want to present their work in school settings or public venues. This very recent initiative suggested to us by the Connecticut Commission on Culture and Tourism would provide much-needed support to traditional artists, so we will continue to work with the Commission's new Education Program Manager and aim for a Fall 2007 start.

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FLORIDA

FLORIDA FOLKLIFE PROGRAM

Tina Bucuvalas, Bob Stone

Florida Ranching Survey

Each year the Florida Folklife Program conducts fieldwork on a topic in Florida's traditional culture, and this year the theme is cattle ranching. The first cattle in North America arrived in Florida in the early 16th century, and the state is home to 5 of the largest 10 beef producing ranches in the nation. Yet, due to the overwhelming attention devoted to western ranching, few know about Florida's unique traditions. FFP will present demonstrations of ranching traditions in the Folklife Area at the Florida Folk Festival in May 2007. In a special 2-year effort, the FFP will continue researching ranching next year in anticipation of a focus on Florida and Louisiana traditions at the National Cowboy Poetry Gathering at the Western Folklife Center in Elko, Nevada in January/February 2010. FFP will also curate a travelling exhibition, which will

be produced by the Museum of Florida History and open there in 2009. The exhibition will subsequently be shown in conjunction with the presentations at the Western Folklife Center.

FFP Receives NEA Folk Arts Infrastructure Grant

The Florida Folklife Program was awarded a \$30,000 grant for 2006-2007 from the National Endowment for the Arts to continue its Statewide Outreach Program—which includes the annual fieldwork survey, Apprenticeship Program, Festival Outreach incorporating folklife into events such as the Florida Folk Festival and Florida State Fair, the *Music from the Sunshine State* CD project, and upgrading our website.

Folklife Apprenticeship Program

The Florida Folklife Apprenticeship Program, funded in part by the National Endowment for the Arts, provides an opportunity for master folk artists to share their technical skills and cultural knowledge. The six teams for 2006-2007 include master artist Aida Etchegoyen/apprentice Aida Rodriguez (Puerto Rican bobbin lace), Stefanos Goras/Konstantinos Maris (Greek *nisiotika* violin), Doris Graves/Harold Woodall (chair caning), Paul Groff/Sarah Kelly (Irish concertina), Margaret Horvath/Anna Balogh, Klara D'Andrea, Zita Horvath, Zsuzsanna Szikora (Hungarian embroidery), and Edward Keeney/Matt Berntson (Irish fiddling—Donegal style). The deadline for the 2007-2008 Apprenticeship Program is May 15.



Jay Johns and cow dogs. Photo by Bob Stone.

Florida Folk Heritage Awards

The Florida Department of State will present three 2007 Florida Folk Heritage Awards for at the 2007 Florida Heritage Month Awards Presentation and Reception in Tallahassee. The award recognizes authenticity, excellence, and significance in traditional arts. The awards will be presented to Jean-Marie Denis, also known as Jan Mapou (Miami), Tomás E. Granado (Webster), and Almann Ulysse (Miami). Mr. Denis is a highly respected advocate for Haitian culture and language; Mr. Granado is an excellent Mexican American *norteño* accordion player; Mr. Ulysse makes outstanding Haitian *fè koupé* metal sculptures. The deadline for the 2006 Awards is September 15.

***Music From the Sunshine State* CD Project**

FFP is currently producing the *Music From the Sunshine State* CD, which will be drawn from the Florida Folklife Program's highly successful MFSS radio series. The CD will present selections from each of the eight program topics: Fiddling, Mexican, Old-Time and Bluegrass, Pacific Island, Sacred, Blues, Cuban, and Caribbean musical genres. The album will include a booklet illuminating the artists and traditions presented through the recordings, many of which have not been otherwise available to the general public. The MFSS CD Album presents a rich variety of musical traditions from diverse cultural groups found throughout the state from Key West to Pensacola.

Voices of Florida

Last year FFP distributed *Voices of Florida*, an 8-part radio series of community portraits with an emphasis on folklife. Besides reaching an estimated audience of 242,400 to date over public and commercial radio stations, the series continues to be available through the websites of the

Florida Folklife Program, Folkvine, and the Florida Humanities Council.

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GEORGIA

GEORGIA COUNCIL FOR THE ARTS

The Traditional Arts Program of the Georgia Council for the Arts continues to grow and prosper after being revived in February of 2005 with the hiring of part-time folklorist Adrienn Mendonca. Here's her report:

Well, it's been a few years since I last reported to you, and so much has happened since then. I missed the 2006 filing deadline, no surprise to me as it's been overwhelming to manage a growing program on a part-time schedule of 20 hours per week; however, I am happy to say that we are well on our way to a solid footing at the agency's program table. We have a strong Executive Director who has remained committed to funding and growing the program, and we're hoping to make this position full-time at the start of the next fiscal year in July of 2007. Keep your fingers crossed!

2006 brought us many reasons for cheer. We not only managed but also significantly grew our "normal" grant-making activities with the Traditional Arts Apprenticeship grant and the Folklife Project grant. We created & finished two major projects, including a statewide traditional arts database survey and the organization of our long-standing folklife and traditional arts archive. We also applied for a Folk & Traditional Arts Infrastructure Component grant with our annual State Partners application to the NEA (outcome TBA). Future plans include the creation of a Traditional Artists Roster, conducting statewide meetings and strategic planning for the TA program, the creation of a folk & traditional arts statewide non-profit organization, and continued work with the TA Archive.

SFY2007 Grantmaking: Georgia's state fiscal year runs from July 1st to June 30th annually, and SFY2007 runs from July 1, 2006 through June 30th, 2007. This is the first fiscal year in which new management has been able to grow the program, and the growth was phenomenal.

Traditional Arts Apprenticeships: The Traditional Arts Apprenticeship grant of the Georgia Council for the Arts is funded in part by the National Endowment for the Arts, and ensures Georgia's living traditions remain vibrant, visible parts of community life by pairing qualified Master Artists with Apprentices to learn a folk or traditional art form. Grant funds support the costs of teaching, and the TAA grant is the only GCA grant provided directly to individual artists.

In SFY2007, GCA was proud to announce that grant applications grew from a low of zero Traditional Arts Apprenticeship (TAA) grant applications in SFY2006 to 14 TAA grant applications in SFY2007. Of those 14 grant applications, seven apprenticeship awards were made and include:

African American Hand Quilting, Marquetta Bell Johnson and apprentice Rasheeda Parada Burston, Decatur, GA;

African Folk Tales & Storytelling: J'Miah Nabawi and apprentice Lillian Grant-Baptiste, Savannah, GA;

African (Nigerian) Talking Drum, Adebisi Adeleke and apprentice Rita Nimmons, Atlanta, GA;

Blues Guitar, Mr. Roy Lee Johnson and apprentice Frank Robinson, Jr., Atlanta, GA;

Kuchipudi—Indian dance, Sasikala Penumarthi and apprentice Reneeta Basu, Decatur, GA;

Gullah/Geechee sweetgrass basket weaving: Herbert Jerome Dixon and apprentice Willis J. Hillery, Sapelo Island, GA;

West African Shentu and Kalangu, Ramatu Afegbua-Sabbatt and apprentice Allison Layne, Atlanta, GA.

Folklife Projects: GCA also realized an improvement in the number and quality of Folklife Project grant applications in SFY2007. The Folklife Project (FP) grant is funded through a joint partnership between the Georgia Council for the Arts and the Georgia Humanities Council. Funds support the presentation, documentation, and preservation of Georgia's traditional arts. Funds from the grant are used for a variety of purposes, including festivals, concerts, exhibits, cultural heritage tourism, resource inventories, documentary fieldwork projects, archiving, and educational programs.

FP grant applications grew from a low of two Folklife Project grant applications in SFY2006 to seven FP grant applications in SFY2007. Of those applications, five folklife project grants were made and include:

Atlanta Historical Society's folk pottery festival entitled "Made from Mud," Atlanta, GA: \$7,500 in support of a one-day folk pottery festival to include artist demonstrations, exhibit and lectures—curated by Georgia State University folklorist and professor John Burrison;

Manga African Dance's Osun Festival, Atlanta, GA: \$7,500 in support of an attempt to create authentic Yoruban orisha costumes for an established event;

Reynoldstown Revitalization Corporation's African American Quilting classes, Reynoldstown neighborhood, Atlanta, GA: \$5,000 in support of ongoing community quilting classes in an historically African American neighborhood, led by two well-known quilters, Mamie Highley and Pearl Walker, to help ensure a community legacy remains intact with a new generation of quilters;

Valdosta State University's archiving project, Valdosta, GA: \$7,500 in support of the archiving and digitization of folklorist & ethnomusicologist Laurie Sommer's ten-plus year "South Georgia Folklife Project," which will culminate in a comprehensive website to include audio, visual and other folklife-related materials from this superb collection;

University of West Georgia's Center for Public History, Carrollton, GA: \$7,500 in support of the Center's traditional music programming with its "Regional Music Project," and attendant archival projects & public programs put on by the Center, led by noted public historian Dr. Ann McCleary.

GCA Traditional Arts Fieldwork & Database Survey:

The Traditional Arts Database Survey project grew out of a need for current contact information for both traditional artists and the organizations that serve them in Georgia. By 2005, GCA's traditional arts database was sorely

outdated and in need of lots of attention after five years of being shuffled between non-Traditional Arts program managers.

We knew we needed to know who was out there and what they were doing, so we began the process of creating an RFP for contracted fieldworkers in late 2005. \$60,000 was allocated to a statewide database survey to be conducted in Georgia's 12 state Service Delivery Regions (SDR's) at a maximum cost of \$5,000 per region. An RFP was issued in the last few months of 2005 and contract awards were made by April of 2006 to six contractors, including: Joel Cordle, Fred Fussell, Caroline Herring, Larry Morrissey, Tim Prizer, and Drs. Norman Harris & Clarissa Myrick Harris d/b/a One World Archives.

The end result of this database project, which melded traditional fieldwork survey techniques with online research, telephone interviewing, and plenty of phone tag follow-up, was a 2,000+ database of traditional artists and organizations throughout the state of Georgia, plus some great fieldnotes and suggestions for future work.

The Traditional Arts database will be used to market our programs and grant opportunities, do further fieldwork toward identifying new communities and potential partners, help us meet the needs of our current constituents, provide cultural, heritage and arts organizations with a contact list for artists in their areas, and so much more. The potential for use is limitless and we intend to use it! Keep posted for future development!

GCA Traditional Arts Archive Project:

GCA's archive of traditional arts and folklife audio, visual and other fieldwork-based materials was in sad shape and disrepair at the beginning of 2006. Materials were haphazardly stored, often in non-archival quality formats set close to windows and

certainly were not stored in humidity- and temperature-safe environments.

Two separate and outdated finding aids had not been updated in many years, and did not include enough information to make the finding aids relevant and accessible for researchers.

Not so at the end of 2006, by which time the vast array of materials had been organized, inventoried, catalogued, and evaluated by independent contractor, folklorist and WKU graduate Julianne Carroll, who worked wonders with the miles of materials included in this 20 year old archival collection. A wonderfully detailed finding aid is now available, as well as a full Executive Report detailing the content, breadth and depth of the collection. The archive includes materials on multiple subjects, including: folk tales & verbal lore; occupational folklife; music, dance, and other performance based traditions; material culture; visual arts traditions; and so much more. Fieldwork by Aimee Schmidt, Art Rosenbaum, Annie Archbold, Janice Morrill, Maggie Holtzberg, Susan Levitas, and a whole host of other scholars and folklorists is featured.

Interested parties will be happy to know we plan on posting the finding aid on our website sometime in the future, and we will be establishing use policies for the materials, which we hope ultimately will find a better home than what we can provide in the long run. While finding a permanent home make take some time, the materials are also now available for scholars and researchers to use.

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Retired Japanese American farmer Roy Abo of Paul, ID, makes paper umbrellas and lanterns out of placemats and car brochures.

IDAHO

INDEPENDENT FOLKLORISTS

Andrea Graham— My part of the fieldwork for the Bear River Heritage Area (BRHA) came to an end last June. The final products were a series of public programs in each of the four southeast Idaho counties where we worked. I gave a slide talk on the Heritage Area and the cultural traditions we discovered, and two local artists talked about their work at each venue. The artists included two saddlemakers, a rawhide braider and cowboy singer, a bootmaker, a crochet artist, a wheat weaver, an expert in the local Welsh heritage, and a family beef jerky business. Another heritage area for which I conducted fieldwork, the Great Basin Heritage Area, received federal designation last year, and hopefully the BRHA will soon follow.



I did some fieldwork in south central Idaho for the Idaho Commission on the Arts this summer, working in several counties around Twin Falls. It's a very agricultural area where potatoes, sugar beets, wheat and beans are grown, and it's also the home of the largest trout farm in the country (who knew?). Cattle and sheep ranching are also important, and I interviewed a saddlemaker, a silversmith and a rawhide braider during my fieldwork. There is a huge quilting community, and a very active fiddle club which includes a 90-year-old woman fiddler who also used to make fiddles. Two of my favorite field experiences on this project were interviewing an 80-year-old retired Japanese American farmer who makes origami umbrellas and lanterns, and documenting the weekly spudnut making process at the Buhl Senior Center (spudnuts are doughnuts made with potato dough, an Idaho tradition). Right after I completed the fieldwork, I was appointed as a full voting member of the ICA's board for a four-year term; I'd been a non-voting at-large member for the past three years.

Another interesting project I'm starting work on involves fieldwork training for faculty at three Midwestern tribal colleges. The goal is to train faculty in folklore and fieldwork so they can then develop courses at their colleges and train a cadre of students who can document tribal traditions. This project had a long and complex genesis, but the initial concept came from the American Indian Studies Department at the University of South Dakota and was refined with the help of Guha Shankar and David Taylor at the American Folklife Center. I am currently writing an NEH grant to fund a summer training institute in documenting performance traditions, and follow-up work with the instructors as they develop and teach courses at their institutions. The coordination is pretty complex,

especially at a distance, but everyone is very excited at the possibilities so that keeps me going.



The members of the Buhl, Idaho, Senior Center make 30 dozen spudnuts every week to sell at the local farmers market.

Other projects this past year included a fourth year of fieldwork in Humboldt County, California (I discovered a nest of accordion players, including several Italian Americans who play and sing Italian songs, and two active Portuguese associations with community halls); editing a folklife section for the Online Nevada Encyclopedia project sponsored by the state humanities council; taking notes and writing a summary report for the pre-AFS symposium on Folklore's Futures; and helping staff the National Cowboy Poetry Gathering.

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IOWA

IOWA ARTS COUNCIL, FOLKLIFE PROGRAM

Riki Saltzman

Iowa Place-based Food website launched

The Iowa Arts Council's Folklife Program announces the launching of the

Iowa Place-Based Food web pages at http://www.iowaartscouncil.org/programs/folk-and-traditional-arts/place_based_foods/index.htm.

Place-based foods have a unique taste related to the soil, water, air, and climate of a region as well as with the ethnic or regional heritage of their producers.

Funded in part by a grant from the Leopold Center for Sustainable Agriculture, these web pages explore "stories" about a variety of Iowa place-based foods.

Having documented the stories about foods that provide a taste of Iowa, the IAC Folklife Program, in collaboration with the Leopold Center, has created a series of informational pages (including photos and streamable audio interviews) that provide a glimpse into Iowa place-based foods.

"Iowa Roots" begins fourth season on Iowa Public Radio

"Iowa Roots," a weekly broadcast series featuring music, stories, and talks with traditional artists from a variety of ethnic, geographic, occupational, and religious groups in Iowa, returns to Iowa Public Radio this month for a fourth season.

The series debuted in 2003 and can be heard on National Public Radio's "Morning Edition" and on Thursdays during WOI Radio's "Midday."

The Iowa Arts Council maintains a companion web site with downloadable audio, interview transcripts, artist biographies, photos, and links to other traditional arts programs and radio web sites. The fourth season of "Iowa Roots" will be available in March at www.iowaartscouncil.org along with programs from previous seasons.

"Iowa Roots" introduces listeners to people who carry on their cultural traditions, focusing on the arts, skills,

and knowledge that define Iowans and their communities.

The fourth season of "Iowa Roots" features:

- Anglo-American gospel and boogie-woogie group Matney Sisters of Siouxland
- Becky and the Ivanhoe Dutchmen's Becky Livermore & Terry Ard of Mt. Vernon
- Vietnamese Culture Specialist Vinh Nguyen of Des Moines
- Wine maker Les Ackerman of Amana
- Educator & traditional cook Gary Schoening of Glenwood
- Suburban Restaurant's Susie Lyon and Diane Cox of Gilbert
- K&K Popcorn's Gene Mealhow of Shellsburg
- Maasdam Sorghum's Marge and Jennifer Kramer of Lynnville
- Maytag Dairy Farms' Myrna Ver Ploeg of Newton
- The Meskwaki Settlement's Dawn Suzanne Wanatee of Tama
- Lefse makers Jean Eells of Webster City with Mildred Crim & Helen Bergman of Ames
- Meskwaki storyteller Jerry Young Bear, Jr. of Tama.

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KENTUCKY

KENTUCKY FOLKLIFE PROGRAM

Bob Gates, Mark Brown, Sarah Milligan

2006 was a busy and productive year for the Kentucky Folklife Program, an interagency program of the Kentucky Arts Council and the Kentucky Historical Society. We had many successes and faced just as many challenges in the development of new research, new and continued programming, and preparation for the next Kentucky Folklife Festival. We are proud to share a look into some of the 2006 highlights.

Kentucky Community Scholars Program

Workshops

Last year was a successful one for our Community Scholars Program. We graduated three Community Scholars classes, adding twenty-two new scholars to our network which now includes ninety trained Community Scholars throughout Kentucky. During the training sessions of 2006, we implemented a new, more flexible curriculum to focus training on community, topics of interest, or regional context. After practicing the curriculum for over a year, we are fine-tuning the process with positive results.

We have also introduced trained facilitators in our workshops. Facilitators are chosen from our most active and energetic Community Scholars to help lead workshop sessions, review class assignments, and follow up with details of the workshop series. After working out some of the initial kinks, we now have the capability to conduct up to three Community Scholar trainings in a year.

One project resulting from Community Scholars training this past year follows a growing trend in Eastern Kentucky of painting large quilt patterns on the sides of rural barns and buildings. Alongside this program, called the Kentucky Quilt Trail, we have worked with Community

Scholars to document the process of this movement, and conduct fieldwork with property owners regarding their choices of designs, as well as regional, local, or familial ties underlying the patterns. Counties, cities, farms, and regions are cooperating to promote this merging form of heritage tourism.



Example of Quilt Square from the Kentucky Quilt Trail. Photo by Gwenda Adkins

Other Community Scholars are researching and presenting heritage components for local festivals, such as the Poage's Landing Festival in Ashland, KY. A Fleming County Couple is documenting a long-standing tradition of country stores in their area, a videographer is compiling video interviews with African Americans about their memories of a historically segregated movie theatre now being revitalized, and a young graduate student is interviewing local residents between the ages of 18 and 25 about growing up in a rural town.

One recent Community Scholar's class project was to document the aesthetics and folk culture of a group of graffiti artists in a large Kentucky city. This project was particularly inspiring because not only did it introduce issues to the class discussion about consent and the presentation of culture outside the mainstream, it also reinforced the idea that folklore is dynamic and contemporary.

Community Scholar Survey Grants

A new initiative in 2006 was the introduction of a granting program for certified Community Scholars through the Kentucky Arts Council. The granting program supports Community Scholars projects began during the training sessions as well as new project ideas, which provide them a better opportunity to use their training. While we present grant writing and possible funding sources during the training, this new granting program specifically ensures that Community Scholars utilize their folkloristic skills while conducting research in a format compatible with our folklife archives held at the Kentucky Historical Society.

Last year, ten Community Scholar Survey Grants were awarded. As a part of the granting agreement, recipients must identify a project or a topic in their community and conduct fieldwork, which includes oral histories, fieldnotes, interview logs, photographs, and photo logs. After the research portion of the project, they are required to present the research to their community at large. Presentations include programs at libraries and festivals, community publications, podcasts, and more. Project ideas were very creative and include work with schools, music, and textiles. One project documents a new community center born out of a historic one-room schoolhouse, and another documents newly emerging Latino communities in one rural county.

We are in the midst of conducting mid-point assessments for these ten projects and are excited at the prospect of the applications that will be submitted this May for the next round of grants. For more information on Kentucky Arts Council Folk Arts Project, Apprenticeship, and Community Scholar Survey grants, visit <http://artscouncil.ky.gov>.

Master Luthiers of Kentucky

The Kentucky Folklife Program in conjunction with the Kentucky Arts Council, with support from a National Endowment for the Arts American Masterpieces grant, is in the process of developing a traveling exhibit about luthiers in Kentucky. Research began in the summer of 2006 with Western Kentucky University Folk Studies graduate student Jonathan Philpot, who conducted fieldwork with stringed instrument players, makers, and repair specialists. We have discovered a broad world of folks involved with stringed instrument creation and care within the state. We were fortunate to begin the fieldwork process with a 2004 south central Kentucky luthier exhibit *Carving Sound: A Tour of Regional Luthiers*, created by former WKU grad students Paul McCoy (now of the Tennessee Humanities Council) and Stuart Burrill (current executive director of the Kentucky Appalachian Artisan Center). Thanks to their help and luthier researchers like Roby Cogswell and John Harrod, we are on track to complete this exhibit by the end of the fiscal year.



Homer Ledford in his shop in Winchester, Kentucky. Photo by Bob Gates.

With the passing of Bluegrass legend Homer Ledford in December 2006, the exhibit took on a greater importance as a celebration of not only the profession of lutherie, but also individuals who made their mark in the trade. Homer Ledford was truly a great luthier, producing an

estimated 5,800 dulcimers, 525 banjos, and a good number of “hybrid” instruments of his own design. Furthermore, he touched the lives of many in the bluegrass and old time music world through performances with his band Cabin Creek. Homer will be further remembered for sharing his knowledge at events like the Kentucky Folklife Festival, and his willingness to chat with anyone who visited his shop in Winchester. While the exhibit will feature many luthiers in the state, it will include a special Homer Ledford memorial component.

We hope to travel with at least four physical examples of master-made instruments, along with building tools, an example of a luthier workbench, and plenty of contextual signage and photos. We plan on touring the exhibit in public libraries across the state as a partnership between the Kentucky Arts Council and the Kentucky Department of Library and Archives. The exhibit will be unveiled just before the Kentucky Folklife Festival in September 2007, and will begin touring in late Fall.



*An employee displays a guitar at RS Guitarworks shop in Winchester, Kentucky.
Photo by Mark Brown.*

By the way, if you are in the market for a quality electric guitar built from the tree to the finished wailing product, look into RS Guitarworks in Winchester, Kentucky. If it is good enough for Cheap Trick, it is good enough for us.

Consultations and Outreach

Because the Kentucky Folklife Festival is on a biennial schedule and 2006 was our “off” year, we devoted time to new research and consultation with other heritage and community festivals throughout the state. Many of the consultations are a result of the Kentucky Folklife Festival’s VIP (Very Important Presenter) program which offers participants a guided behind-the-scenes tour that explores methods of adding heritage components and interactive demonstrations to community activities. Many VIP participants learn presentation methods such as narrative stages and contextual presentation styles,

but we also assist other festival coordinators in site planning and initiating new events.

The opportunities of our program to visit a variety of community event sites allows us to build new relationships, expand state-wide folklife research, provide outreach to new potential folk arts grant applicants, encourage new experience for Community Scholars, and ultimately influence our own Folklife Festival themes.

This year we consulted with two emerging heritage festivals. The first is Magee’s Bakery’s Transparent Pie Festival in Mason County. During this festival we helped this small family bakery utilize their connections with county agritourism agents, local city museums, Chamber of Commerce and Agricultural extension office to present foodways traditions of this area in northeastern Kentucky. After learning first hand how to set up cooking demonstrations, talk stages, sound techniques for a music stage, and other site logistics, Magee’s Bakery is already planning year two of this festival.

Another emerging heritage festival, the Multi-Cultural Folklife Festival, was held in October 2006 in London, Kentucky. During preparations for this event, a group of teachers, parents, and Community Scholars received a grant from the NEA to work with students in the East Bernstadt Independent School District to conduct fieldwork in their community with diverse folk groups. One product of this research was the inclusion of a large Mexican migrant community who work seasonally at a local barrel factory. Through presentations of different groups, the festival audience celebrated the diversity of Laurel County and interacted directly with some of the newer residents.



Public interview with Samantha Wong (left) and Sarah Milligan (right) at the Lexington Chinese Moon Festival. Photo by Shannon Keeton.

Last year we became involved with the Association of Chinese-American Professionals in Lexington through their Folk Arts Project Grant for a celebration of the Chinese Moon Festival. The KFP was invited to help present artists at the event, where we met tradition bearers and forged new partnerships. These connections influenced content in an upcoming Kentucky Historical Society exhibit, *My New Kentucky Home: Immigrant Experiences*.

Heritage Driving Tour: A Year in Review

While our newest publication, *More than Music: A Heritage Driving Tour of Kentucky's Route 23* was released in December 2005, a large part of 2006 was devoted to the promotion of this product. In addition to hosting a 2006 AFS Annual Meeting forum on developing heritage tours, the KFP tried various

approaches to getting the word out about the heritage tour.

One of the largest events we helped coordinate was *The Great Country Music Highway Hop*, which took place the last weekend of April in various locations within the eight counties of the tour. Each of the eight counties submitted activity proposals and received small amounts of funding to host community events highlighting traditional music, art, and foodways. Events ranged from fiddle workshops and narrative stages to large evening concerts with motorcycle group stops and talent competitions. The highway-long celebration drew travelers into the communities, while bringing the new driving tour to the awareness of community members.

Also in April of 2006, the Kentucky Arts Council was able to incorporate the Route 23 driving tour into the agency's annual staff retreat. This was a great opportunity for staff to visit the far eastern part of the state where they met constituents and traditional artists. At every stop, staff experienced presentations and entertainment outlined in *More than Music*. The retreat proved valuable in many ways, allowing program staff to visit the underserved area, talk with residents, and witness some of the challenges with resources and technology.

We presented artists from the Route 23 corridor on stages and demonstration areas at the 2006 *Kentucky Crafted: The Market* and the *Governor's Derby Breakfast* with very positive results. We distributed hundreds of flyers, displayed a traveling exhibit based on the *More than Music* tour, and the demonstration artists were featured in a Louisville television news spot.

Bob Gates, Director, Mark Brown and Sarah Milligan, Folklife Specialists.

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DEPARTMENT OF FOLK STUDIES AND ANTHROPOLOGY, WESTERN KENTUCKY UNIVERSITY

Tim Evans

In addition to course work, ongoing activities such as Erika Brady's work on the training of medical professionals, and the seasonal rhythms of the academic year, members of the Folk Studies Program were involved in a number of activities during 2006-2007, including many in collaboration with the Kentucky Folklife Program.

Pioneer Cabin Concert Series. Erika Brady coordinates this ongoing concert series on the WKU campus, featuring the best in acoustic music. The series features a varied selection of artists whose work relates to American roots music, in a setting that lends itself to interpretation as well as performance. Recent performers include Eddie and Martha Adcock, and Tim Stafford. In addition, Erika and the Folk Studies were instrumental in bringing Los Lobos to perform at WKU in March, and bringing Dr. Abraham Verghese, author of *My Own Country: A Doctor's Story of a Town and Its People in the Age of AIDS*, to speak on campus.

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

Community Scholars. Chris Antonsen continues to collaborate with the Kentucky Folklife Program to develop the Kentucky Community Scholars program. In addition, Chris works with the Political Engagement Project of the American Democracy Project.

Kentucky FolkWeb.

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

A roundtable of WKU Folk Studies alumni now working in museums was held on April 24. Participants included Saddle Taylor, Curator of Folklife and Research at the McKissick Museum, University of South Carolina; Sharon Koomler, Acting Executive Director of the Shaker Museum and Library, Old Chatham, New York; Sara Elliot, Director, Liberty Hall Historic Site, Frankfort, Kentucky; and Ardell Jarratt, Director/Curator, Adsmore Museum, Princeton, Kentucky. This was the first in a planned series of alumni roundtables. A roundtable on public folklore has been tentatively scheduled for November 2007.

Ravensford Project. Graduate students Meredith Martin and Sarah Schmitt, along with Michael Ann Williams and WKU graduate Christie Burns, are working on the final report for the Ravensford Oral History Project. This project documents a 1920s timber town in the Great Smoky Mountains. Ravensford is the site of a major archaeological project and future

location of new schools for the Eastern Band of Cherokee.

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

Johnston A. K. Njoku is working with the **Nigerian National Commission for Museums and Monuments** to list a Cave Temple Complex as a UNESCO World Heritage Site. This is part of JAK's larger project on slave trails in Nigeria, for which he has received a grant from the British Library.

Kentucky Folklife Festival. Michael Ann Williams and Tim Evans are on the planning committee for the three day Kentucky Folklife Festival to be held in Frankfort, September 2007. A large contingent of WKU Folk Studies faculty and students always migrates to the festival.

In addition, all of the faculty are engaged in research projects. Michael Ann Williams's new book, *Staging Tradition: John Lair and Sarah Gertrude Knott*, focusing on two significant figures in the history of public folklore, was published by the University of Illinois Press. For a review, see <http://www.indiana.edu/~jofr/review.php?id=385>.

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

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LOUISIANA

LOUISIANA FOLKLIFE PROGRAM

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

Folklife Program Grants: The Louisiana Division of the Arts completely overhauled the grants program last year and folklife fared quite well. Three folklife organizations applied and were funded in Stabilization (operating support). After a one-year hiatus, we re-instituted Folklife Apprenticeships and also added an apprenticeship program for other arts disciplines called Artistic Development. We reduced the number of fellowships awarded to 10 for all arts disciplines. Boatbuilder Keith Felder received a fellowship in Folklife and two folk artists received Artist Entrepreneur grants to help them develop their businesses. We funded two Folklife Initiative Fund grants, a new grant category that supports the fieldwork or and implementation phase of projects based on fieldwork that support cultural or economic development. The Neutral Strip Folklife Survey documents five parishes in western Louisiana to support tourism development. The Mardi Gras Indian database expands the Mardi Gras Indian Hall of Fame and is more focused on cultural development.

New Populations: The goal of our new statewide folklife initiative is to expand the constituency of the Division of the Arts by reaching out to our immigrant and refugee communities. Contract fieldworkers are documenting Asian Indian Hindus, Laotians, Chinese, Cubans, Muslims, Hondurans, Vietnamese, and Mexicans. In addition, the Regional Folklorists are researching Germans, Chinese, East Indians, and Mexicans. We have posted two essays online on Asian Indian Hindus and

Vietnamese Buddhists. See www.louisianafolklife.org/newpopulations.

Louisiana Voices/Heritage Education Program: We are joining forces with other education programs in our department to create a Heritage Education Program. Through a strategic planning process, we will combine Louisiana Voices, archaeology, and historic preservation education programs. Eileen Engel continues to work with schools to implement Louisiana Voices lessons. We partnered with Historic New Orleans Collection and Jefferson Parish social studies teachers for the HNOC *A Dollop of History in Every Bite*, which received an award from the History Channel. We also provided workshops for teachers using the Smithsonian's exhibit, *Key Ingredients: America by Food*.

Regional Folklife Program, Susan Roach, Louisiana Tech U

The Louisiana Quilt Documentation Project—Roach's major research involvement for the past few years—is now operational: www.louisianafolklife.org/quilts. It includes a searchable online database, featuring Louisiana historic and contemporary quilts; information on quilt terms, resources, documentation, exhibition, care, and preservation, and features including: Kerry Davis's "The Fabric of Family: Preserving the Parker Family's Quilting Heritage" and Roach's "African American Quilt Makers in North Louisiana: A Photographic Essay." She also documented the Quilting Queens, a group of Minden women responders at the hurricane relief distribution center who later banded together to make fundraising quilts with leftover donated clothing for Katrina survivors. The quilt documentation project is partnering with the National Quilt Index. She is also assisting with the Southern Quilt Conference at Louisiana Tech March 23-24:

www.latech.edu/tech/rural/folklife/index.php?section=34.

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

Roach worked with the town of Dubach's project to move an 1883 dogtrot to serve as a welcome center. She posted an essay documenting the process and move on her new website, www.latech.edu/tech/rural/folklife/index.php?section=10. Other work includes assisting to curate community hat exhibitions in conjunction with productions of *Crowns*, a play based on a photograph/interview book on African American women's church hats; teaching English 482 Folklore Studies; and working with a School of Liberal Arts Service Learning Grant, for which she provided oral history training and exhibition tips for history students who are developing a hurricane exhibit. She is also helping identify folklife for a Scenic Byways application for Highway 151, covering four parishes.

Regional Folklife Program, Dayna Lee, Northwestern State U

Lee reports that her website is redesigned, www.nsula.edu/regionalfolklife, and features a project on the Apalachee Indians. She is working on two projects for the Cane River National Heritage Area Commission. A GIS/database project maps sites within the heritage area that were identified in interviews recorded over 30 years by various participating organizations. The African American Sites Project provides the basis for tour brochures and outreach and will be posted online.

Caddo Traditional Cultural

Properties Project: With funding from NPS Delta Region Initiatives, Lee worked with NSU Williamson Museum and Caddo Nation of Oklahoma to connect mound sites in the Red River Valley with those in the lower Mississippi River Valley and document potential traditional cultural properties (TCPs), which will result in an exhibit to debut in Natchitoches, La., the southernmost Caddo traditional settlement, and to be permanently housed at Caddo Nation Museum in Binger, Ok. Lee also developed an exhibit on the Mounds Plantation site in Bossier Parish and on the contemporary Caddo, which was introduced with a symposium that Lee moderated, at the Bossier Parish Historical Center.

The Work of Tribal Hands:***Southeastern Indian Split Cane***

Basketry, by Dayna Lee and Pete Gregory is available. Funded by the NPS Delta Region Initiatives and U.S. Forest Service and published by NSU Press, the book includes articles by 13 contributors and 160 photographs.

Other work includes anthropologist Rolonda Teal documenting an African American community destroyed in the 1950s by highway and levee work for an online exhibit. This project included archival research, photographs, maps, and interviews with former community members. For **New Populations**, cultural geographer, William Manger from NSU is documenting the Mexican population at Forest Hill, which is tied to the region's nursery industry. Lee worked with the Creole Heritage Center and the graduate dean of NSU to develop a concentration and minor in Creole Studies to be introduced in Spring 2007. She is working with the Creole Heritage Center to prepare a proposal to the NSF-NEH Endangered Languages fund to document Creole language use, loss, and change. In preparation, they are conducting preliminary research, meeting with interested scholars, and meeting with

community members. Deborah Clifton of U of Louisiana, Lafayette serves as the linguistic consultant.

Regional Folklife Program, Laura Westbrook, U of New Orleans

Westbrook is helping the Louisiana State Museum (New Orleans) plan an exhibition about the Gulf Coast region, with primary focuses on culture and environment pre- and post-Hurricanes Katrina and Rita. The educational component will utilize Louisiana Voices. Westbrook conducted a field school for the Friends of the Cabildo to collect materials.

Westbrook assisted several projects in the region. With the Coalition to Restore Coastal Louisiana, Westbrook helped plan the Third National Conference on Coastal and Estuarine Habitat Restoration. She is working with the Hurricane Digital Memory Bank developed by the University of New Orleans History Dept. with the Center for History and New Media at George Mason University. The online archive, www.hurricanearchive.org, will house images, audio, and video focusing on personal accounts of the hurricanes. With the Southern Food and Beverage Museum in New Orleans and The Southern Foodways Alliance at the University of Mississippi in Oxford, she worked on an oral history project and exhibit called the Gulf Coast Foodways Renaissance Project. Westbrook assisted Fairview-Riverside State Park's native crafts festival and Basin Street Visitors' Center to develop an exhibit about New Orleans history and culture. For **New Populations**, Westbrook is contracting with anthropologist Kathy Carlin to work with the Vietnamese community of New Orleans East.

Hurricane response work by Westbrook includes assisting FEMA to identify sites to be considered Traditional Cultural Properties; conducting a workshop for the Louisiana United Methodist Disaster Recovery Ministry to familiarize

recovery volunteers from around the country with the communities and issues they might expect to face in their work; and consulting with the Urban Institute about upcoming public policy forums planned, including “Rebuilding a Devastated Arts and Culture Community: How Can New Orleans Recover?” Their primary focus is in shaping policy to ensure the “long-term vitality and public value of arts and culture in New Orleans.” She also assisted New Orleans Jazz and Heritage Foundation’s archive to assess needs and apply for hurricane-related assistance to protect and/or update documents and taped oral histories of traditional musicians and folk artists, and helped them design a new documentation project for collecting information from living artists and others.

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MAINE

The Maine Folklife Center at the University of Maine

The Maine Folklife Center at the University of Maine is moving forward with a project to assemble a documentary DVD entitled “The Writing on the Wall:” Oral histories of former workers at Eastern Fine Paper Company in Brewer, Maine (1895-2004). Funded in part by the Maine Humanities Council, the project focuses on the experiences of workers at all levels of employment from women who counted paper to men who unloaded logs, sales personnel, office, lab and production workers. We have interviewed families who worked there for generations, and many stories have been collected ranging from complaints about

management to accident stories, initiation pranks and ghosts in the mill.

We have also collected thousands of photographs, engineers drawings of machinery and a few interesting artifacts including paper samples and signs.

In the fall of 2006 we expanded the project with the help of a “Save Our History” grant from the history channel to include about one hundred seventh graders from the Brewer Middle School. The students are conducting their own video interviews with members of the community with the objective of understanding the impact the mill had on their lives. The City of Brewer has hired a developer to refurbish and preserve the mill, and the materials and interpretation from our project will be used to develop interpretive kiosks and panels throughout the refurbished building. We expect the DVD to be completed in March, 2007 and are holding a public premier in April in Brewer. For more information go to www.umaine.edu/folklife.

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MASSACHUSETTS

FOLK ARTS & HERITAGE PROGRAM/MASSACHUSETTS CULTURAL COUNCIL

Maggie Holtzberg

Keepers of Tradition: Folk Arts in Massachusetts: Things are moving along nicely on our exhibition, which is scheduled to open May 3, 2008 at the National Heritage Museum and run through January 2009. The show will feature the work of approximately 75 Massachusetts traditional artists who are recognized in their communities as outstanding practitioners of folk craft, music making, dance, sacred arts, and

annual celebrations. The exhibition will also include an ambitious series of performing arts programs, a complementary website and a catalog published in partnership with the University of Massachusetts Press.

Our approach to the exhibition (which will come as no surprise to fellow folklorists) originates in people rather than objects, hence the title, "Keepers of Tradition." Exhibition content will draw upon the past eight years of field research by MCC folklorists – an investigation that has taken us into the homes, kitchens, workshops, dance halls, places of worship, parade routes, festival sites, and other gathering places where traditional art is produced and used, valued, and displayed.



Ship wheel maker Bob Fuller, Halifax.
Photo: Maggie Holtzberg

Vital folk art traditions are being carried on in communities all across this state. But much traditional art remains unknown beyond the local communities in which it flourishes. We hope visitors will leave this exhibition with a new understanding of the many diverse racial and ethnic communities in our state, and of the many hidden treasures to be discovered in those communities.

Artist Grants: FY06 Artist Grants in the Traditional Arts were awarded to rhythm tap dancer Jimmy Slyde (\$5,000) and Cape Breton fiddler Joseph Cormier (\$5,000). (Both gentlemen are also National Heritage Awardees.) In

addition, finalist awards were given to Franco-American fiddler Donna Hébert, Irish fiddler Eric Merrill, Jewish ketubah artist Amy Fagin, and Greek smyrneika singer Sophia Bilides.

Traditional Arts Apprenticeships: Our apprenticeship panel takes place late March. Panelists will evaluate and recommend 4-6 grants of up to \$6,000 a piece from a pool of 18 applicants.

Folk Arts & Education: Building on last summer's success, another *Explorations in Puerto Rican Culture* teacher institute will be presented by the Springfield Public Schools and the Massachusetts Cultural Council. Recognizing that Puerto Rican students sometimes disengage from an educational process that ignores their heritage, this institute, part of a three-year project, will immerse teachers in Puerto Rican art, music, dance, literature, language, and foodways. The US Department of Education Model Development and Dissemination Program funds the program. Visiting artists last summer included *vejigante* mask maker Angel Sanchez Ortiz, who was identified by Kate Kruckemeyer. She was also key in identifying interviewees for teachers to try their hand at doing field interviews, and arranging a fieldtrip to Nuestras Raices, where participants got to meet with a Puerto Rican farmer and a Paso Fino horse breeder and rider.

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MICHIGAN

MICHIGAN TRADITIONAL ARTS PROGRAM/MICHIGAN STATE UNIVERSITY MUSEUM

LuAnne Kozma, Marsha MacDowell, Yvonne Lockwood, Kurt Dewhurst

CraftWORKS! Michigan: A Report on Traditional Crafts and Economic Development

Together with the State of Michigan's Department of History, Arts and Libraries, the MSU Museum crafted a new economic strategy for Michigan. *CraftWORKS! Michigan: A Report on Traditional Crafts and Economic Development in Michigan* casts a fresh eye on Michigan's crafts industry - from quilters and rug weavers to boat builders and stained-glass makers - an untapped Michigan resource with the potential to pump millions of dollars into Michigan's economy and draw thousands of tourists to the state.

The report provides a strategy for creatively packaging Michigan's crafts industry in ways that will boost a region's appeal by collectively leveraging its unique heritage, personality and crafting businesses.

The report is available online at www.craftworksmichigan.org.

Nationwide, the craft industry had a \$13.8 billion annual economic impact - about half the size of the U.S. toy industry and only slightly smaller than the retail floral market - as reported by the Craft Organization Development Association in 2001. In Michigan, arts and cultural activities already generate nearly \$2 billion dollars a year, according to the recent W.E. Upjohn Institute for Employment Research report, "Economic Benefits of Michigan's Arts and Cultural Activities."

The craft sector includes gatherers and producers of craft supplies, home-based

cottage industries, craft tool production businesses, large-scale craft supply and craft retail operations, craft galleries, craft schools and institutes, on-line craft businesses, craft fairs and festivals, county fair exhibitions, craft-based tours and events and craft exhibitions. Craft fairs, festivals, and exhibitions in museums and galleries provide not only sales opportunities but also serve as a cultural destination for tourists and often as a nucleus for a variety of craft-based educational activities.

"Craft and design in Michigan have a strong and long-standing presence that is shaped by the richness of our natural resources, the diversity of our people, and the way we work and live," explained Dr. Marsha MacDowell, MSU Museum curator of folk arts and one of the report's lead authors.

The cultural tourism component of CraftWORKS! Michigan has developed into another initiative called *Destination Culture: Michigan*, a Web site now under construction. Designed to draw visitors from near and far to Michigan to enjoy the state's rich cultural resources, the site will feature searchable databases of Michigan's cultural assets; downloadable, self-designed cultural heritage tours and links to other online Michigan travel and heritage resources; user-generated content; advanced technology such as GIS mapping and the capacity to create individualized "My Michigan" spaces.

CraftWORKS! Michigan is an initiative of HAL's Office of Cultural Economic Development, which aims to leverage Michigan's creative talent and cultural assets to spur economic growth and community prosperity. To learn more visit www.michigan.gov/ced.

2006 Great Lakes Folk Festival

Artists, presenters, volunteers, sponsors, visitors, and friends helped make the Great Lakes Folk Festival a tremendous

celebration of culture, tradition, and community in downtown East Lansing in mid August 2006. New program elements included a special Louisiana-themed music block celebrating the perseverance of Gulf Coast musical heritage; a new “Guilds and Crafts” area featuring demonstrations from seven area guilds, from lace-making to weaving and basketmaking; and “Games Unplugged,” a spirited assembly of backgammon, cribbage, dominoes, mahjong, string figures, and other games reflecting ethnic and group identity, cultural knowledge, and skill.

GLFF continues to grow as a premiere cultural event in the Great Lakes region—an event where visitors come to enjoy the live presentations and also walk away with a more enduring understanding of diverse cultural expressions. A visitor sampling showed attendees came from 25 states, six countries, and all points of Michigan. Thanks to all our colleagues who collaborated with us on this annual, ever-changing event.

Next year’s festival will take place August 10, 11 and 12, 2007. Check our website for a lineup of musical performers (with sample mp3 clips to play) and other programming visit: www.greatlakesfolkfest.net.

New festival director: Bill Matt, Special Events Coordinator and Facilities Manager for the MSU Museum is our Festival Director. Bill’s managed the GLFF since 2002. He coordinates all aspects of the festival from budget development, international music artist booking and logistics, site operations and event production, to legal and administrative oversight.

2007 MICHIGAN HERITAGE AWARD RECIPIENTS

The Michigan State University Museum announces the Michigan Heritage Awards for 2007, the state's highest distinction to honor individuals who continue their family and community

traditions with excellence: **Willy McDonald**, of Delton, for duck decoy carving; **Earl Otchingwanigan (Earl Nyholm)** of Crystal Falls, Ojibwe culture specialist & tradition bearer; and **Ron Sherry**, of Clinton Township, ice boat builder.

Since 1985, the Michigan Traditional Arts Program has recognized the achievements of Michigan artists in material culture, performance and community leadership. The honorees have been drawn from all corners of the state and reflect the great diversity of skills, ethnicities and backgrounds of Michiganders. The recipients will be recognized at a public ceremony at the Great Lakes Folk Festival in downtown East Lansing.

The National Endowment for the Arts and the Michigan Council for Arts and Cultural Affairs provide support for the Michigan Heritage Awards program. For more information on the Michigan Heritage Awards, contact Yvonne at (517) 353-9678 or visit <http://www.museum.msu.edu/s-program/mtap>

2007 MICHIGAN TRADITIONAL ARTS APPRENTICESHIPS

We also announce the Michigan Traditional Arts Apprenticeship Program recipients for 2007:

Stuart Baird, of Calumet, & **Christopher Leer**, also of Calumet, for woodcarving (birds)

Marge Bekins, of St. Ignace, & **Jeremy Stoppa** of Petoskey for black ash basket making

Kelly Church, of Wayland, & **Cherish Parrish** also of Wayland, for birch bark decoration by “biting”

John Pigeon and **John Pigeon**, both of Dorr, for black ash basket making

D.J. Krogol, Lansing, & **Rahn Wright** of Williamston, for the small music of Scottish piping

Joseph "Mike" Sagataw, of Harris, & **Deborah Martin**, of Escanaba, for black ash basket making

Oren Tikkanen, of Calumet, & **Kelly Suvanto**, of Chassell, for Finnish music & song on mandolin

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

The MSU Museum hosted the *Siyazama* exhibit February through June in 2006.

Throughout the world art has long been used as a tool for cultural, social, and economic change. In South Africa many educators and activists used performing and visual arts in the successful anti-apartheid movement. Now arts are being used there to inform and inspire citizens about the AIDS epidemic.

Fighting AIDS within South Africa presents many challenges. Even though the post-apartheid government mandated changes, many communities continue to experience high rates of poverty and racial discrimination. Perhaps more importantly, strongly maintained traditional practices and beliefs, especially related to gender roles, inhibit conventional approaches to AIDS education. Despite these challenges, many community organizations have turned to the arts for innovative AIDS education and outreach projects.

One arts-based intervention, the *Siyazama* (Zulu for "we are trying") Project, uses traditional and contemporary artistic expression to document the realities of HIV/AIDS and to open lines of communication about the virus. Though based in South Africa, the project is a replicable model for collaborations among artists, educators, and health practitioners.

Siyazama showcased artistic work created by participants in the *Siyazama* Project and explored the application of traditional knowledge and skills to contemporary issues, materials, and experiences. A collaborative project with Natal Technikon (formerly Durban Technikon), *Siyazama* grew out of the South African National Cultural Heritage Project, a bi-national project led, in part, by Michigan State University Museum and MATRIX: Center for Humane Arts, Letters, and Social Sciences Online. Marit Dewhurst is co-curator of the exhibit. Marit is a doctoral candidate at Harvard Graduate School of Education and Arts Educator at Museum of Modern Art in New York

Funding was provided by the Andrew J. Mellon Fund, National Endowment for the Arts, and Michigan Council for the Arts.

A series of educational activities, lectures, films, poetry slams, educators' workshops, and other public events took place throughout the exhibition. For more information about *Siyazama*, see <http://www.siyazamaproject.co.za/>

SMITHSONIAN FOOD EXHIBIT TO VISIT MICHIGAN IN 2007-8

Tour to stop at Dundee, Chelsea, Frankenmuth, Calumet, Cheboygan, Whitehall

The Michigan Humanities Council will bring the Smithsonian exhibit, "*Key Ingredients: America By Food*" to six communities in Michigan in 2007. The Council will sponsor a state version of *Key Ingredients* called "*Michigan Foodways*" and will assist local communities in developing their own kiosks. *Michigan Foodways* is being produced by the MSU Museum and funded in part by the Michigan Humanities Council and the Michigan Council for Arts and Cultural Affairs.

Key Ingredients is the newest exhibition of Museum on Main Street, a partnership of the Smithsonian Institution and the Federation of State Humanities Councils. With photographs, illustrations, and artifacts, it explores connections between Americans and food via the historical, regional, and social traditions of everyday meals and celebrations. In addition to farming, table manners, history, and markets, the exhibition also examines the evolution of the kitchen, the technological innovations that bring us a wide variety of prepared and fresh foods, and the role of public eateries and food celebrations in building a sense of community. The six communities hosting *Key Ingredients* and *Michigan Foodways* will add their own local flavor to the exhibit's larger, national story. Yvonne Lockwood is curating the "Michigan Foodways" exhibit.

An opening kick-off event is planned for Thursday, May 24, 2007. Below are dates and locations for *Key Ingredients* and *Michigan Foodways*, and quotes from local officials regarding their selection as an official host site:

CHELSEA: Chelsea District Library. May 25 - July 8, 2007

"Hosting a Smithsonian traveling exhibit is a great opportunity for both Chelsea and our new library," stated Metta Lansdale, Director of the Chelsea District Library. "Chelsea has a great agricultural heritage and we hold one of the longest running and largest community fairs. We plan to make this a big part of our programming. We also plan to celebrate our community's connection to Chelsea Milling (of Jiffy Mix fame) and The Common Grill, which has quickly become one of Southeastern Michigan's most highly rated restaurants. I am thrilled that the library is able to bring this exhibit and the national recognition that will accompany it to Chelsea."

CALUMET: Keweenaw Heritage Center. July 13 - Aug. 26, 2007

"I think this is a great opportunity to bring a prominent exhibit to Calumet," stated Kim Hoagland of the Keweenaw Heritage Center. "The Copper Country already has a strong interest in traditional foods, such as the pasty, and we hope that this exhibit will generate a lot of excitement about our heritage."

CHEBOYGAN: Cheboygan Area Public Library. Aug. 31 - Oct. 14, 2007

"We have a major expansion at the Library that will be a great location for the exhibit," stated Lisa Craig Brisson, *Key Ingredients* Project Manager for the Cheboygan Area Public Library. "We plan to feature how our local Native American and Polish farming communities, as well as our small family farms, have impacted how we live. Our programs will also focus on how whitefish and maple harvesting are important to our community identity. We are excited to bring this important, high quality exhibit to our community "

WHITEHALL: White Lake Community Library. Oct. 19 - Dec. 2, 2007

"Being a *Key Ingredients* site will bring our community a greater appreciation for the wide array of food sources produced in our immediate area," stated Bette Carlson, Director of the White Lake Community Library. "We will be planning an interesting array of activities for all ages from recording oral histories from food producing families, collecting old family recipes, cooking demonstrations and workshop to teaching kids about vegetable gardening and much more."

FRANKENMUTH: Frankenmuth Historical Museum.

Dec. 7, 2007 - Jan. 27, 2008

"Frankenmuth is very excited and proud to be the recipient of the *Key Ingredients* and the *Michigan Foodways* exhibits," stated Sally Van Ness, Director of the Frankenmuth Historical Association. "Frankenmuth is the perfect town for this exhibit. When the settlers came to

Frankenmuth from Germany, there was little they could bring with them; however they brought their customs, their language and their wonderful cooking. This town was built on these three things—the wonderful German cooking still remains high priority whether you’re dining out or in the home. The two main restaurants, which continue to remain in the same family, continue to serve the family style ‘all you can eat’ chicken dinners. They continue to strive for innovative methods to produce and are proud to maintain the traditional homemade tastes. This entire community will share in this event as we are all proud to be able to show off our cooking tradition talents.”

DUNDEE: Dundee Museum and Community Center.

Feb. 1 - Mar. 16, 2008

“We’re thrilled to be selected as a site for *Key Ingredients*,” stated Meg Heinlen, Secretary for the Historical Preservation Society of Dundee. “It’s a dream come true to partner with the Michigan Humanities Council and our national museum, the Smithsonian, to be able to bring an exhibit on our national ‘pastime’ – eating – to the region. We’re eager to share Dundee’s food history, especially our Native American and German pioneer food traditions.”

For additional information about Michigan Humanities Council:
www.michiganhumanities.org.

MacDowell and Dewhurst offer MSU study abroad program in South Africa!

While there are scores of opportunities to enroll in study abroad programs in Western Europe if you are interested in museum studies, Marsha MacDowell and Kurt Dewhurst have developed what may have been the first museum studies study abroad program to be offered in Africa. Entitled “Expressive Arts, Cultural Heritage and Museum Studies in South Africa,” the program was offered for the first time

last summer and expect it to be offered on an annual basis. Students this summer will spend three weeks visiting museums, archives, historical sites, artist studios, and artist cooperatives across the country and meeting with at least a dozen South African cultural heritage specialists with whom Marsha and Kurt have been working over the last ten years. The students have an opportunity to not only be introduced directly to the historical forms of cultural heritage unique to this region but also to critically assess the social, racial, religious, political, and cultural factors that have impacted both these expressions and the institutions charged with preserving and presenting culture. Needless to say, this program has a strong emphasis on traditional culture! For more information, go to <http://studyabroad.msu.edu/programs/saf-ricaculher.html>.

“Redwork: A Textile Tradition in America” exhibition

Michigan State University Museum opened a new exhibition on January 28, 2007 entitled "Redwork: A Textile Tradition in America" and the exhibit will run until October 28, 2007. Redwork, a style of "art needlework," began to emerge following the 1876 Centennial Exposition in Philadelphia. A major exhibition of needlework was shown, impressing both critics and the general public. American women became intrigued with the ornamental embroidery on exhibit. A trend emerged to decorate all sorts of objects with embroidery as a means of adding beauty and serving as an artistic expression. One style of needlework that became especially popular was known as redwork in which designs were rendered in colorfast Turkey red cotton floss on to a white or off-white cotton or linen background. The origins of redwork are closely related to crazy quilting, which also emerged from the Centennial Exposition and shared many of the same influences.

The exhibition will draw on objects, ephemera, and archival material

from the historical collections of the MSU Museum and from the Deborah Harding Redwork Collection. Redwork is experiencing a resurgence today and there are even Internet-based businesses devoted to supplying quilters with old and new redwork patterns. For more information about the exhibition and related activities, go to <http://museum.msu.edu/Exhibitions/Current/TextileTradition.html>

Ku Klux Klan Quilt: A Document of History and a Tool for Education

“Redwork: A Textile Tradition in America” showcases an extraordinary piece of both quilting and Ku Klux Klan history. The quilt was made in 1926 as a fundraiser in Chicora, Michigan to support the local chapter of the Knights of the Ku Klux Klan. Each individual whose name is on the quilt paid tens for the privilege and after the quilt was completed, it was auctioned off. In addition to the embroidered names, the quilt also featured an embroidered redwork depiction of a hooded and robed Klansman holding a cross and sitting on a hooded horse. This is only the third time that the quilt is known to have been shown publicly.

It is a generally pervasive and accepted notion that quilts are instruments of good, providing warmth, comfort, joy, and/or support to individuals, families, organizations, and/or causes. This quilt challenges this notion and prompts questions for those interested in quilt study, education, and preservation.

According to Karl Rowe, who along with his wife Barbara donated the quilt to the museum in 2000, the quilt was a family artifact that had unexpectedly been passed down to him at a family reunion in 1987. As a public high school educator, Karl recognized that the quilt had value as both a historical document and as a tool for education. It was in that recognition that he collected some basic information from family members about the quilt and then eventually turned over the

information and the quilt to the Michigan State University Museum hoping that it could be used for research and education by future generations.

Today, while there exist many objects of material culture that provide primary source data for describing, analyzing, and understanding the darker aspects of our world history, it is rare that quilts are found among these pieces of evidence. Although tens of thousands of quilts have been documented in research and documentation projects conducted throughout the United States, only three affiliated with Klan activity have become publicly known. This quilt provides an opportunity to expand our general understanding of quilting activities, to shed light on the history of Klan activity within a particular place and time, to help us understand the roots of fear and intolerance, and to serve as a powerful reminder not to perpetuate the mistakes of the past.

To see online images of the quilt, go to http://www.museum.msu.edu/glqc/collections_2000.71.1.html. For an extended study of the quilt see Marsha MacDowell, Mary Worrall, and Charlotte Quinney,

For more information about the exhibition and related activities, go to <http://museum.msu.edu/Exhibitions/Current/TextileTradition.html>.

“Weaving History: A Basket Heritage” Exhibition and Documentation Project

In many regions of the country, hundreds of weavers are part of basketmaking organizations that provide teaching, learning, sharing, and socialization opportunities. “Weaving History: A Basket Heritage Project,” opening at the MSU Museum March 24, 2007, documents the efforts of one such organization to preserve its history. The 1,800-plus member organization Association of Michigan Basketmakers, in partnership with the MSU Museum, has recorded interviews with basket teachers and other weavers influential in continuing the basketmaking traditions

of the Great Lakes region. The association assembled a collection of exemplary baskets by influential individuals, samples of weaving materials, photographs of baskets, catalogs of annual conventions, and related ephemera. The exhibition contains over 160 baskets accompanied by samples of the documentation and is intended to serve as a catalyst and model for other weavers' groups to preserve their histories.

Educational activities will be held in tandem with the exhibition and a publication and resource website. A smaller version will be available for travel. The project was funded by grants from Michigan Council for Arts and Cultural Affairs, National Endowment for the Arts, and Association of Michigan Basketmakers with in-kind support from individual makers and MSU Museum. The exhibition will run through October 28, 2007.

Quilt Treasures

The Quilt Treasures Project is a partnership project of The Alliance for American Quilts, MSU Museum, and MATRIX: Center for Humane Arts, Letters, and Social Sciences Online to document the stories of notable individuals — quilt makers, designers, business people, collectors, scholars, publishers — instrumental in moving the 20th century quilt revival forward in some significant way. Quilt Treasures seeks to make this documentation available in a variety of media: digitally on the web through web portraits and mini-documentaries and in archival form at MSU Museum. The immediate priority of Quilt Treasures is to conduct video and audio-taped interviews with as many of these individuals as possible and to complete as many web portraits and minidocumentaries as possible.

The first Quilt Treasures web portrait featured Bonnie Leman, founder of Quilter's Newsletter Magazine. Nine other portraits have been produced and are online and a tenth—on National Heritage Awardee Hystercine Rankin—is due to go live in March

2007. Four other interviews have been recorded. Marsha MacDowell and Mary Worrall of MSU Museum and Justine Richardson of MATRIX have lead the project.

Carriers of Culture: Native Basket Traditions Project update

The collaboration of the MSU Museum, National Museum of the American Indian, and Smithsonian Center for Folklife and Cultural Heritage—along with a number of Native weaving organizations—resulted in a landmark program as part of the 2006 Smithsonian Folklife Festival on the National Mall. Over 80 weavers told stories, sang songs, demonstrated their weaving skills, and shared their cultural knowledge with over 900,000 visitors. Over 60 hours of videotape and another 40 hours of audiotape recorded their narratives, demonstrations, and discussions and now portions of those recordings are being edited for presentation on the web. Go to www.carriersofculture.org Meanwhile, plans are developing for a national exhibition.

Traveling Exhibition Service

Our Traveling Exhibition Service continues to grow and add interesting titles. 2006 was one of our most successful years, with a number of our exhibits reaching new audiences in and out of Michigan. The Native arts and culture exhibits enjoyed continued popularity, with *Great Lakes Native Quilting* traveling to the Eiteljorg Museum of American Indians and Western Art in Indianapolis and the newly-redesigned *To Honor and Comfort: Native Quilting Traditions* getting high visitation at Connecticut's Mashantucket Pequot Museum. Our most popular exhibit, *Michigan's Heritage Barns: An Artist's Perspective*, saw four summer bookings, bolstered in part by inclusion in the Michigan

Humanities Council's Arts and Humanities Touring Grant Program. Through this program, venues may apply for partial funding to rent 11 exhibits from our portfolio.

Recent and upcoming additions: *The International Print Portfolio: Artists' Expressions of Universal Human Rights, Siyazama: Traditional Arts, Education, and AIDS in South Africa*, and *Workers Culture in Two Nations: South Africa and the United States*.

Visit our web site at:
<http://museum.msu.edu/museum/tes>

Where You Can See Our Traveling Exhibits:

Immigration and Caricature: Ethnic Images from the Appel Collection, Arkell Museum, Canajoharie, New York, January - March, 2008

Michigan Quilt Project Blocks, Rawson Memorial Library, Cass City, Michigan, January 2007; Orion Township Public Library; Lake Orion, Michigan, September 2007

Quilting Sisters: African-American Quilting in Michigan, Gallery 194, Lapeer Center for the Arts, Lapeer, Michigan, October 8 - November 3, 2007

Rags, Rugs and Weavers: A Living Tradition, Rogers Historical Museum, Rogers, Arkansas, February 2008

To Honor and Comfort: Native Quilting Traditions, Mari Sandoz High Plains Heritage Center, Chadron State College, Chadron, Nebraska, April 6 - June 30, 2007

Welcome to Idlewild: The Black Eden of Michigan, Southfield Public Library, Southfield, Michigan, February 1-28, 2007

Michigan Traditional Arts Program
 Michigan State University Museum
 Michigan State University

East Lansing, MI 48824-1045
 (517) 355-0368
<http://www.museum.msu.edu/s-program/MTAP/>

MISSISSIPPI

MISSISSIPPI ARTS COMMISSION

Larry Morrissey, Heritage Program Director

Collaborations with Tourism

The Heritage Program has been collaborating with the State Office of Tourism on a number of projects over the past two years, including:

Festival Coordinators Workshop – MAC and Tourism co-sponsored daylong workshops for festival coordinators in January 2007 and November 2005. The workshops were focused on the large number of volunteer led festivals produced around the state, many of them utilizing local culture as a component of their programming. Folklorists played a prominent role as workshop presenters both years, with Aimee Schmidt presenting on festival site development in 2007 and Jon Kay (Traditional Arts Indiana), who spoke about including diverse elements of programming into festivals in 2005.

Mississippi Blues Trail – MAC is a supporting partner of the Trail, an initiative of the Mississippi Blues Commission and Tourism. Special historical markers (similar in size and look to a state historical marker utilized by many states) are being placed at sites throughout Mississippi that are significant to blues music history. Ten initial markers were placed at sites throughout the Delta region in late 2006. Over 100 more markers will be placed over the next two years. More information on the trail can be found on its website: www.msbluestrail.org.

Mississippi Stage at the Chicago Blues Festival – Tourism will be sponsoring a Mississippi Stage at the 2007 Chicago Blues Festival. MAC is assisting Tourism with identifying blues musicians to be featured on the stage, as well as Mississippi craftspeople who will be brought in to demonstrate in the area.



James "Super Chikan" Johnson of Clarksdale, MS performing on the Kennedy Center's Millennium Stage, May 2006.

Folklife Directory Website Update:
MAC's Folk Artist and Folklife Directory

(www.arts.state.ms.us/folklife), a web-based "filing cabinet" of information about traditional artists living and working in Mississippi, has been online since 2002. While the site has received awards and praise from a number of people, it has been sorely in need of an update. In late 2006, MAC brought back the original designer to reconfigure the site and update its look. The new version of the site debuted in March 2007. All of the information from the original site is still included, but the layout is now cleaner and more compliant with ADA standards for websites. It has also been updated to allow for new types of audio and video files to be included.

MAC is interested in increasing visitation to the site. If your agency or organization manages a website that provides information on artists in your area, please contact us about exchanging links.

MAC Radio Show and Podcast: MAC has been producing "Mississippi Arts Hour," a weekly radio show on a low power FM station (WLEZ-FM) in Jackson since January 2006. The show is hosted by members of MAC's staff and features interviews with different types of Mississippi artists, including traditional craftspeople and musicians. Some of the folk artists who have been guests include blues guitarist Jesse Robinson, woodcarver George Berry, and members of Latinismo, a 12 piece Latin dance band. Traditional artists are featured roughly once a month on the show.

As of January 2007, MAC is making an edited version of the program available as a podcast. It is listed on iTunes and the main podcast aggregator sites (Podcast Alley, Odeo), but can also be downloaded or played directly from the MAC website. A link to the show's webpage can be found on MAC's main page: www.arts.state.ms.us.

Mississippi at Library of Congress & Kennedy Center: MAC worked with staff of the Library of Congress and the Kennedy Center to assist in presenting Mississippi blues musician James "Super Chikan" Johnson as part of the Library's "Homegrown" concert series and the Kennedy Center's Millennium Stage program. Johnson and his bassist, Richard "Daddy Rich" Chrisman, performed for both programs in May 2006. Both performances were enthusiastically received. Johnson returned to the Kennedy Center for a follow-up performance in September 2006.

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MISSOURI

MISSOURI FOLK ARTS PROGRAM

Lisa L. Higgins, director

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

American Masterpieces: The Missouri Arts Council, Missouri Folk Arts Program and ExhibitsUSA have partnered to create the traveling exhibit *Work is Art and Art is Work: The Art of Hand-crafted Instruments*, an *American Masterpieces* project funded by the National Endowment for the Arts. *American Masterpieces* is the Endowment's coordinated effort to present "acknowledged masterpieces selected from a wide variety of art forms" in all fifty states. The West Plains Council on the Arts will kick off the exhibit tour this June as a central feature of its 13th Annual Old Time Music and Ozark Heritage Festival. ■



Luke Medley, Poplar Bluff, at work on a bass in his shop. Photo by Rita Reed.

In the exhibit, we feature six Missouri luthiers, all who have participated in the Traditional Arts Apprenticeship Program: Bernard Allen, Naylor (fiddle); Don Graves, Lebanon ("walking cane"

dulcimer); Luther Medley, Poplar Bluff ("doghouse" bass); Geoffrey Seitz, St. Louis (violin); Gregory Krone, New Haven (viola); and John Wynn, Ozark (mandolin). Each artist graciously loaned an instrument, as well as his time and skills to the project, demonstrating for hours for photographer Rita Reed. The exhibit will not only focus on the individual instruments but also reveal the artistic process in twenty-four high quality candid photographs.

Traditional Arts Apprenticeship Program

Nine master artists were chosen for the FY07 program:

1. **Ahmad Alaadeen**, jazz saxophone, Kansas City
2. **Akec Dut Bak**, Dinka songs & dances, Kansas City
3. **Cliff Bryan**, Ozark short-bow fiddling, West Plains
4. **John Carney**, saddle making, Vichy
5. **Don Foerster**, Ozark jon boat building, Van Buren
6. **Edward Harper**, blacksmithing, Browning
7. **Ray Joe Hastings**, Ozark gig making, Doniphan
8. **Octavio Nieto**, Jalisco dances, St. Louis
9. **Joe Patrickus**, Western bootmaking, Camdenton

Folk Arts School Residencies: During Phase I, MFAP staff and consultant Sue Eleuterio trained three traditional artists-educators to create and conduct school residencies (see articles on our website: <http://maa.missouri.edu/mfap/articles/HowardResidency.pdf> and <http://maa.missouri.edu/mfap/articles/carival.pdf>).

For Phase II, we are working with Sue Eleuterio again to draft, revise and distribute an Educator's Guide to Missouri's Folk Arts and Folklife. Over the next year, the guide will be field-tested with Phase I partner schools, then

revised and field-tested again with new partner schools.

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NEBRASKA

NEBRASKA FOLKLIFE NETWORK

Gwen K. Meister

2006 was a busy year for the Nebraska Folklife Network (NFN). We were fortunate enough to be asked to provide a musical act for the American Folklife Center's Homegrown Concert series this year and we nominated the River Boys, a traditional "Dutch Hop" polka band with members from both western Nebraska and eastern Colorado. There's more about the River Boys and Dutch Hop below.

We celebrated the NFN's third organizational anniversary on September 24th by re-staging the River Boys concert here in an historic hall in one of Lincoln's old German Russian neighborhoods. It was all great fun and a boost to the efforts of the folks who are preserving the traditions of the Germans from Russia in our state too.

In the last year we added two additional directors to our board and our membership and activities have both increased substantially.

2006 Highlights

At our September 24th annual meeting celebration we featured the Scottsbluff Nebraska-based Dutch Hop polka band, the *River Boys*. They have been playing together for more than a decade and all the members have family backgrounds in the both the culture and the music. Videos of their June 21, 2006 performances at the American Folklife Center and the Kennedy Center for Performing Arts can be found online at each organization's site.

Band leader and accordionist Robert "Bob" Schmer has been playing the Dutch Hop, which is the traditional dance music of the Germans from Russia, around western Nebraska and eastern Colorado for decades. His former band, *Bob Schmer and the Polka Playboys* featured the late Albert Fahlbusch, a master hammered dulcimer maker and player from Scottsbluff, who received an NEA Heritage Fellowship in 1984. The Playboys were honored with a Nebraska Governor's Arts Award in 1992.

For those of you unfamiliar with the Dutch Hop, it is a unique style of polka music that features both the accordion and the hammered dulcimer, usually supported by trombone and electric bass these days. Dutch Hop polkas are played to a faster tempo and the dance includes a slight hop and sometimes some extra foot stomping that aren't present in other polka styles. The River Boys' spouses and friends did an admirable job of demonstrating the dance along with the music and a great time was had by all.

In August 2006 I was invited to give a presentation at the annual international conference of the American Historical Society of Germans from Russia (AHSGR) in Lincoln on the making of our cultural encounter kit (trunk exhibit) on Germans from Russia in Nebraska. AHSGR and their local Lincoln Chapter have both been so pleased with the project that they each requested a copy of the entire kit. The Lincoln Chapter will use it's copy when it makes

presentations to local groups and organizations and the AHSGR headquarters and museum will use theirs in their tours and other educational programming. The presentation included a demonstration of the kit and its materials for attendees from other states who might wish to make similar ones for use by their own chapters of the organization.

This year the second pair in the series of Cultural Encounter Kits (trunk exhibits) that the NFN is creating for statewide use by Nebraska's upper elementary and middle school teachers became available for check out from the Nebraska Humanities Council's resource library. Entitled *Children of the Dragon, Citizens of the Plains: Nebraska's Vietnamese Americans* and *Välkommen Till Nebraska: Nebraska's Swedish Americans*, the kits are multidisciplinary. They each contain lesson plans that address Nebraska's social studies and reading/writing standards as well as the state's arts learning recommendations. Each contains a teacher's manual with lessons and handouts; images of folk artists, their work, and other cultural subjects; interview excerpts; videotapes; artifacts such as games and cooking utensils; reproduction or donated traditional clothing; books; and music recordings. The project is funded by a combination of support from the NEA, the Nebraska Arts and Humanities Councils, and the Peter Kiewit Foundation of Omaha. Two more Nebraska cultural groups, Iraqi and Irish Americans are the subjects of the 2006-2007 kits and plans are underway to portray African American and Bosnian cultures in the following year.

A draft of the *Nebraska By Heart*, folk arts and folklife curriculum was piloted by middle school art specialists in the Kearney and Lincoln schools during 2005 and we have made the final curriculum into an on-line package that is in the process of being launched on the Internet.

Current and Upcoming Activities

Major activities include testing and completion of the 2006-2007 cultural encounter kits, working with traditional artists on school presentations, and publicizing the *Nebraska By Heart* online folklife curriculum.

The NFN board of directors undertook its first formal strategic planning in 2006 with a July retreat, during which the board created an outline for a strategic plan. We have continued to work on the details and the plan was formally adopted in September 2006. The board also voted to expand the number of board members to nine and is looking at additional fundraising strategies.

After the Dutch Hop concerts in D. C., state folklorists from Colorado and Wyoming and I have met to plan a symposium on the Dutch Hop music and dance tradition to be held in Greeley Colorado in 2008. More on that in later editions of this newsletter.

Again, thanks to my fellow public folklorists for your support and advice and to our hardworking board members and volunteers who have helped the NFN do our work this year. Best to everyone!

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NEVADA

NEVADA ARTS COUNCIL, FOLKLIFE PROGRAM

Jeanne Harrah Johnson

Folklife Apprenticeship and Folklife Opportunity Grants

The Nevada Arts Council's Folklife Apprenticeship Program, funded in part by the National Endowment for the Arts Challenge America, provides support for twelve master traditional artists to teach technical skills and cultural knowledge to apprentices. This year, based on the recommendation of panelists Kathleen Figgen, Nancy J. Nusz and Darcy Minter, the Nevada Arts Council's Board approved grants to Dele Adefemi, Las Vegas (Nigerian drumming, dance and language), Leah Brady, Elko (Western Shoshone "boat" cradle baskets), Fred Buckmaster, Fallon (Western saddles), Xian Na Carlson, Gardnerville (Chinese "Long Sleeve" dance), Yoko Fitzpatrick, Henderson (Japanese Koto music), Mary McCloud, Schurz (Paiute-Shoshone songs and meanings), Betty Robinson, Fallon (Western Shoshone language and culture), Rosemary Rogers de Soto, Yerington (Paiute willow cradleboards), Clare Smokey, Carson City (Washoe storytelling and culture), Thelma Thompson, Yerington (Paiute foodways), Helen Williams, Lovelock (Paiute storytelling and culture), Lesley Williams, Wadsworth (Paiute cradleboards).

The Folklife Program provided Folklife Opportunity Grants of \$1500 to five organizations. With these funds the Wilbur May Museum presented a multicultural community celebration featuring performances, demonstrations and foodways from traditional and folk artists in Reno and the surrounding area; the Las Vegas Highland Dance Association hosted their third annual Scottish Ceilidh in celebration of Nevada Scottish Heritage month; the Eastern Arts organization presented a celebration in Las Vegas of *Noruz*, the Persian New Year, with performances of traditional Persian music and dance; a forum on Native American Indian and Native Hawaiian traditions and healers was hosted in Las Vegas by Native American Community Services and Solid POI Talk Radio; and the Inter-Tribal Council of Nevada supported

participation of the Salt Trail Singers in a ceremony at Carson City's Stewart Indian School in Carson City to honor and grieve deceased students.

Folklife Education Initiative Programs

Last year the Folklife Program was awarded a \$20,000 NEA Folk and Traditional Arts Infrastructure Grant to expand its educational programming. This year those funds supported the development of a web-based Nevada Folk Artist Roster of twenty traditional craft and performing artists who are available to provide presentations in schools, museums, community centers, libraries and other public venues. Grant funds also paid for a consultant to develop associated curricula, lesson plans and activities to ensure that classroom presentations "count" toward state educational standards in Nevada schools. The Nevada Folk Artist Roster remains under development as all the pieces are put in place, with roll-out online scheduled for Fall, 2007. In the meantime the Folklife Program continues to support performances and presentations by folk artists in classroom and assembly venues statewide.

In southern Nevada, Folklife Program staff are working with the Clark County School District Department of Equity and Diversity to support the introduction of folklife and folk art programming in classrooms throughout the school district (the fifth-largest in the United States). The Folklife Program will support classroom performances and presentations by Roster Folk Artists in a new Cultural Awareness Class to be offered to middle school students starting in Fall of 2007. If this "pilot" class is approved by the District the following year, it will be offered as an elective to students in all 50+ middle schools in the district. The Nevada Folk Artist Roster was introduced to CCSD teachers and administrators at a Cross Cultural Institute presented by Equity and Diversity Education in April, 2007.

This year the Folklife Education Initiative also supported presentations and performances in community venues statewide. A series of public programs in North Las Vegas Libraries included performances by a West African drumming circle and Peruvian *Tunantada* folk dancers, family activity workshops in making Ukrainian *pysanky* (painted eggs) and Mexican paper flowers, and an introduction to Thai foodways, culture and dance. Northern Nevada's programs included Chinese dance, Washoe basketweaving, Great Basin Native story telling, Paiute narrative, foods and history, African drumming and Jewish music and dance, all of which found their way into K-12 classrooms, state museums, historic facilities and outdoor programs throughout the northern half of Nevada.

Publications: *Enduring Traditions*

A new milestone was reached this year with publication by the Nevada Arts Council of *Enduring Traditions: The Culture and Heritage of Lake Tahoe, Nevada, Driving & Walking Tour* written by cultural anthropologist Penny Rucks. This tour takes the reader on a journey through the cultural and natural diversity of the "Nevada side" of Lake Tahoe, and points the way for travelers exploring the lake's shoreline communities. Project Director Jeanne Harrah Johnson worked closely with the author to complete the cultural survey and produce the book. The 72-page guide illuminates diverse communities and traditions—the culture and heritage of the Washoe Tribe, fabric arts, Austrian and Hungarian influences in the ski industry, vernacular architecture, Filipino and Hispanic dance forms, historic estates, and emerging traditions such as tree carving-- that have contributed to the development of a unique cultural landscape in one of the most beautiful places in the world. The book lists museums, organizations, events and festivals in the area and includes other useful resources such as

maps, a timeline and local contacts. Copies are available for \$12.00 + \$2.50 S&H from the Nevada Arts Council, 775-687-6680.

Exhibitions

Images of Lake Tahoe's Washoe basketry, Austrian and Hungarian decorative arts, brilliantly colored quilts and flamenco dancers were featured in a photographic exhibit, "Tahoe: These Are Your Neighbors" that was installed at the Nevada Arts Council's Carson City office in February 2007 after traveling to other venues around the state. The exhibit was an outcome of the Lake Tahoe Basin cultural survey, co-sponsored and supported by the Western Folklife Center and National Endowment for the Arts Challenge America Program. *Enduring Traditions* author Penny Rucks conducted the fieldwork and created the exhibit with the Folklife Program staff.

The "Handmade in Nevada" exhibition was curated by Folklife Program Coordinator Jeanne Harrah Johnson to lead off the Nevada Arts Council's 2007 Legislative Exhibition Series (LXS) in the State Capitol at Carson City. The exhibition was drawn from the Nevada Arts Council's permanent collection and provided an intimate sampler of Nevada's traditional artists. Eleven of the twelve featured artists had been previously recognized through participation in the Folklife Apprenticeship Grant program.

Northern Nevada artists Virginia McCuin and Eddie Brooks portray familiar Western ranching scenes in their silverwork and saddle samples, but Southern Nevada artists contributed an international flavor to this exhibition. Mohammad Darehbaghi paints in both traditional and modern Iranian modes that emphasize colors and designs of Persian carpets. Elena Nunta, Vilma Parra and Maria Sanchez are Shipibo Indians from Peru who create embroidered pieces featuring symbolic images drawn from experiences in the

jungle. Zoria Zetaruk emphasizes traditional Ukrainian animal and plant designs in her 'decorated' eggs, or *pysanky*. Featured Native American artists included Edward McDade (Shoshone), who prepares his own hides to create functional leather gloves; Darlene Dewey (Shoshone), who makes miniature willow cradleboards; Evelyn Pete (Shoshone), weaver of cone-shaped baskets used to hold fruits or nuts; and Everett Pikyavit (Paiute), formerly a resident of Moapa in southern Nevada, who weaves traditional willow baskets.

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NEW JERSEY

NEW JERSEY FOLK FESTIVAL

RD THE 33RD ANNUAL NEW JERSEY FOLK FESTIVAL CELEBRATES THE DOMINICAN-AMERICAN EXPERIENCE

Fans of all ages can enjoy traditional folk dancing, music, storytelling, and much more at the 33rd Annual New Jersey Folk Festival, which will take place on Saturday, April 28, 2007. The New Jersey Folk Festival will be highlighting the culture of the Dominican Republic, both past and present, through verbal and musical traditions. Headlining the event will be the nine-member female *a cappella* group *Yaya*, whose name is derived from

the Creole/Kongo term meaning "mother". Their voices are accented by the use of native drums as they express Dominican traditions through song, placing a special emphasis on the integral role of women in the Dominican cultural identity.

Hailing from Ballinakill in East Galway, Ireland, 80-year old Irish flute player and long-time New Jersey resident Mike Rafferty will be honored as the 2007 Lifetime Achievement Award Winner. After learning the East Galway flute style from his father Tom "Barrel", who played flute and *uilleann* pipes, Mike Rafferty immigrated to the United States in 1949 and established himself in the folk community as a premier traditional Irish performer and teacher. Rafferty has appeared at numerous concerts and festivals, including the Smithsonian Institution's Bicentennial Festival of American Folklife in 1976, recorded several successful albums, and his compositions have been recorded by many other Irish artists.

Fans of old-time mountain music will be delighted by the sounds of the Reed Island Rounders, a trio whose wide variety of banjo and fiddle interplays will evoke the spirit of the Appalachians, right here in New Jersey. Their collective talents have earned them acclaim at regional and national festivals and concerts, and even international recognition at the "Friends of Appalachian Music and Dance" festival in Gainsborough, England.

Closer to home, Philadelphia native and Merchantville resident Minister Keia Story, an accomplished Delaware Valley minister and psalmist, will be bringing along "Call to Worship", the female *a cappella* gospel quartet she formed nearly 20 years ago, to perform traditional and contemporary gospel songs.

The New Jersey Folk Festival is thrilled that Elin Skoglund & Edward Anderzon, two certified Swedish tradition bearers, are on tour from their native land and will be sharing their knowledge of Swedish folk music with

our audience this year. Both musicians are masters of several types of the Swedish *nyckelharpa*, a fiddle-like instrument, while Edward plays the violin as well.

The music of the Delaware Valley Celtic Harp Orchestra sounds as if it has made a similar intercontinental journey as has Lifetime Achievement Award honoree Rafferty, but in fact, this all-female ten-piece harp orchestra is comprised solely of talent from all around the Delaware Valley. Under the direction of Voorhees, New Jersey's Kathy DeAngelo, the orchestra joins together to play a wide repertoire of traditional Irish and Scottish music, from 17th and 18th century Irish harp classics, to fast-paced jigs and contemporary compositions. Guest musicians, too, will contribute backing in guitar, fiddle, tinwhistle, and flute.

Several New Jersey Folk Festival favorites will be returning this year, including Spook Handy, About.com's "Best Folk Artist You've Never Heard Of" for 2006. Spook will bring along his genuine blend of personal, spiritual, and political music, showing others why folk legend and Spook Handy fan Pete Seeger would say, "Spook Handy really understands how to write a good song that says something important." Longtime festival friend Roger Deitz is a musician and author who has played a major role in the New Jersey folk scene for decades, and he will take the stage again to share his masterful wit and musical talents. Joining him for a workshop on "Humor in Song" will be Atlantic City native and Smithsonian Folklways recording artist Jim Albertson, an artist whose many musical talents are matched only by his captivating storytelling ability.

Not only will the five-piece bluegrass band Mountain Heritage perform a set of their own on the Festival's Skylands Stage, but they will also help kick off a new addition to the New Jersey Folk Festival, leading an organized jamming session in the morning at the Shore Stage. Other

organized jams will be led by the Stony Brook Friends of Old Time Music, the Bluegrass Old Time Music Association, and the Three Beans Coffeehouse, a group specializing in Irish tunes. The Shore Stage will then transform into the Singer/Songwriter Showcase, where each of the six contest winners chosen from a pool of over 120 qualified applicants will be given a chance to perform their original songs. Those contest winners are Pat Guadagno, Dave Murphy, Jan Bell, Arlington Priest, Patrick Fitzsimmons, and Chris Elliot.

Dominican heritage will be on display throughout the festival thanks to a number of workshops, musical, and dance performances reflecting the nation's culture. One such group is the Conjunto Folklorico of the Alianza Dominicana, a large dance troupe composed of men and women from ages five to 26, whose main objective is preserving the wide variety of dazzling social, regional, sacred, and semi-sacred dances of the Dominican Republic. A local favorite, North Brunswick High School's Latin Heat, will take the stage to highlight some of the traditional dances that Dominican culture has to offer. Highly esteemed musician, composer, and ethnomusicologist Paul Austerlitz is known for combining his knowledge in Afro-Caribbean music with his own creative jazz stylings. Austerlitz will be bringing along his noted expertise to the festival, helping the audience discover the cultural context of Dominican music.

Aside from Dominican related demonstrations, the New Jersey Folk Festival is happy to provide a venue for other cultural exhibitions, including several related to New Jersey's Tuckerton Seaport. Belford, New Jersey's Carl Tarnow and Waretown's Jim Rickmers are commercial fishermen who will be sharing stories and techniques of their trade. Mary May of Forked River, New Jersey is a Master Basket Maker, Pomona's Fred Reitmeyer Jr. carves water fowl decoys, and Tuckerton's own Gus Heinrichs is a sneakbox builder.

Celtic harp and dulcimer maker David Field and classical guitar maker Michael Terris will display their works and talents, while traditional Asian painting and Andon masks will also be shown.

In addition to the three stages of music, dance, workshops and a wide array of American and ethnic food vendors, the festival also offers a diverse craft market of approximately 80 booths, craft demonstrators and a folk marketplace where performer CDs and information on area folk concerts are available. For children, there is a designated activities area with games, a clown and free crafts.

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NEW YORK

NEW YORK FOLKLORE SOCIETY

Ellen McHale

FORUMS AND PROFESSIONAL DEVELOPMENT

The New York Folklore Society, with generous support from the New York State Music Fund, will be launching an ambitious series of workshops and professional development activities for traditional and folk musicians in the state. Throughout 2007-2008, we will be presenting a series of workshops on writing contracts, intellectual property and copyright issues, recording technology, and partnering with schools for arts in education programs. In addition to this professional development activity, we will be

upgrading our web-based resource on folk and traditional music in New York State.

NEW YORK FIELD TRIPS: VOICES OF BELIEF

A symposium on folk belief and spirituality is being planned by the New York Folklore Society, to take place in Poughkeepsie, New York on November 2-4, 2007. This highly interactive and participatory conference will involve presentations and performances on four themes: folk belief and material culture, belief and social justice, sacred music and sacred song, and a tribute to the late John Mohawk, Haudenosaunee spiritual leader and scholar. The lower Hudson Valley is remarkably diverse and the symposium will involve presentations and performances from artists and musicians representing many belief traditions. Along with scholarly presentations, possible artists/performances include Kuchipudi dance by master Kuchipudi artist Kantham Chatlapalli, a hands-on Tibetan Buddhist mandala motif demonstration with members of the Wappingers Falls Buddhist Monastery, performances by Poughkeepsie area Gospel quartet "The Sensational Wonders," a Sabbath table with *Nigunim* (songs of devotion and praise), and performances by a cappella singers from Akwesasne (Mohawk nation).

Please watch PUBLORE for additional news as our planning progresses and SAVE THE DATE of November 2-4, 2007.

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LONG ISLAND TRADITIONS

Nancy Solomon

Arts in Education: Long Island Traditions has published a curriculum for 7th-grade social studies teachers on using traditional and vernacular architecture of Long Island to teach history. This publication, funded by NEA and the NY State Council on the Arts, is the culmination of a multi-year pilot program with area middle schools. There are 8 chapters focusing on Native American architecture, African American slave and freedmen housing, English and Dutch farms and barns, general stores, grist mills and windmills and places of worship. The publication is available through our web site at a cost of \$40 plus shipping and handling. The 200-page guide also includes a cd-rom with additional examples of primary documents, photographs and architectural drawings.

We are expanding our ethnic and maritime folk arts school programs into a new school district, Deer Park, which is experiencing cultural changes in its student population. In order to lessen ethnic tensions we are incorporating two artist residencies: traditional Peruvian music with master composer Theo Torres and a steelband residency with the Steel Sensation ensemble, a Trinidadian group. Students will be learning to play the traditional instruments of Peru and Trinidad, and explore the history and culture of these musical forms. The project is being funded by the NY State Music Fund and the ASCAP Foundation.

Historic Preservation: 2006 was a fairly disappointing year in saving traditional houses and other buildings. The Village of Patchogue granted permission to a historic boatyard owner to remove its historic railways, which services traditional ferry boats, coast guard vessels, and various commercial fishing boats, in order to create a marina. Although the rails are currently in the water, we expect that when warm weather arrives, they will be removed. The community of boat owners,

particularly of wooden boats, is most disappointed in the Village's decision.

In addition a summer bungalow community in Far Rockaway is struggling to preserve its remaining 20 cottages, in the face of massive development supported by New York City. Much to the consternation of its owners, the city has granted numerous variances to construct modern townhouses, despite its legal eligibility to the state and national register of historic places.

In Great Neck Plaza the local preservation commission initiated consideration of designating two pre-war apartment buildings in the village. The village trustees were approached by residents of these two buildings opposing the inclusion of these buildings in the village's historic district. The commission is now under a landmark moratorium that will expire in April. A community meeting is being scheduled for April to discuss the benefits of landmarking, in the hopes of diffusing the opposition to these designations.

Public Programs: Numerous public programs are on tap for 2007, due in large part to grants from the New York State Music Fund, a program that was the result of a settlement between the state and various record producers. We will have a concert program in June featuring a Trinidadian steelband, a Peruvian Andean ensemble, a gospel ensemble and a Dominican merengue bachata group. In addition we have been presenting a series of dance programs at the LI Children's Museum that will conclude this May. Finally we have completed a series of workshops, concerts and artist gatherings of East Asian Indian singers, dancers, visual artists and other tradition bearers, as part of a long-term initiative to support this ethnic community.

Jones Beach Windfarm: The regional Long Island utility company has proposed building an offshore wind turbine farm approximately 3 miles from historic Jones Beach and in the fishing grounds of Long Island. The Minerals and Management Service, a federal agency, is conducting its environmental review. We are nervous that this project will move forward.



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

South Shore Estuary Web Site: We are in the process of upgrading our web site to include narratives, photographs, videos and interviews from our research on maritime culture and history. Themes to be addressed include commercial fishing, bay houses, summer estates, boatyards, baymen's homes, and yacht clubs. There will also be a nomination form where local residents can nominate sites to the web profiles. We hope to have this up and running in late fall 2007.

Digitization Grant: Long Island Traditions is one of two arts organizations on Long Island to receive a grant from the NY State Council on the Arts to convert our audio tapes into digitized files, so that we can use these materials in expanding our web site. We have contracted with Safe Sound Archive of Philadelphia for the transfer of our materials, approximately 300

cassette tapes and mini-cd's. Both preservation and access copies will be made, along with mp3 files for uploading to our web site. We are gratified that these materials will be preserved in a proper archival format. Our first priority is to sample excerpts on maritime culture for use on our expanded South Shore Estuary web site. Other projected uses include immigration stories from recent immigrants and occupational stories by area farmers.

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OREGON

Oregon Folklife Program & Oregon Historical Society

*Matthew Branch, Carol Spellman,
Nancy J. Nusz*

Traditional Arts Apprenticeship Program

The Oregon Folklife Program's (OFP) Traditional Arts Apprenticeship Program has been in existence since 1990, serving to preserve art forms of over 130 artists from diverse communities. This year five master Native American artists taught art forms while speaking their indigenous languages, giving apprentices the opportunity to learn both cultural forms. 2006 recipients were from three of Oregon's nine federally recognized tribes:

- Master artist and Paiute speaker, Verleen Holliday of Warm Springs,

taught Myra Johnson willow work and beading a woman's dress yoke;

- Master artist and Sahaptian speaker, Adeline Miller of Warm Springs, worked with Phyllis Strong and Merle Kirk on beadwork and cornhusk weaving;
- Master artist and Sahaptian speaker, Cynthia Moody-Henshaw of Warm Springs, taught Lyda Flowers to bead and sew moccasins;
- Basket weaver and Umatilla speaker, Thomas Morning Owl of Pilot Rock, taught Janice George, Annie Kirk, Candi Kinter, and Isaiah Welch corn-husk weaving, from gathering and preparing the materials to the finished piece.

The 2006 Traditional Arts Apprenticeships was made possible through funds from the National Endowment for the Arts and the Oregon Arts Commission.

Folklife Education

The Oregon Folklife Program offers dynamic programming to serve Oregon's school, after-school, and community programs in many ways. The OFP Folk Artist Roster (<http://www.ohs.org/education/folklife/folklife-for-educators.cfm>) currently contains 55 traditional artists from Africa, Asia, Middle East, Europe, Latin and South America, Caribbean, and North America. These artists share their traditional skills with students and others through workshops, residencies, demonstrations, and/or performances.

OFP has six learning units available for rental to schools throughout the state. Unit topics include: *Chinese Traditions of Oregon*, *Lao Traditions of Oregon*, *Mexican American Folklife in Oregon*, *Maritime Folklife of Lincoln County*, *Traditional Arts of the Oregon Country*, and *Native American Traditional Arts in Oregon*. Each unit includes a table-top exhibit, handmade artifacts by Oregon folk artists, a teacher's guide and a student magazine for each class member that serves as the text for the

unit, maps, books, overheads, historical photographs, articles, DVDs and videos, cassettes, and other resources.

Folklife Coordinator Carol Spellman provides outreach to schools through special grant programs which include teaching students to document their community folklife using digital video technology, interviewing, and photography. Since 2002 students participating in the OFP media initiatives have produced several award winning short documentaries. Completed projects include: 1) *Portraits of Oregon: Youth Documenting Culture and Community* done in partnership with the Oregon State University 4-H Program in five rural counties on 16 topics such as bronc-riding, moccasin making, wagon restoring, Century Farms, and many additional topics; 2) *Multnomah Portraits*, made possible through a grant from Mt. Hood Cable Regulatory Commission, was a special project with Roosevelt Spanish English International School's native Spanish speaking sophomore, junior and senior students who documented local Latino traditions of piñata making, celebration of the Virgin de Guadalupe, foodways, and many other traditional activities. Student documentaries have received awards and recognition at the Northwest Film Center Young People's Film and Video Festival, VITAS festival at UCLA, and the American Folklife Society Folklore and Education Section annual workshop.

As an extension of last year's Traditional Arts Apprenticeship Program, Native American artists and apprentices completed basketry and traditional appliqué residencies at public schools in Pendleton, Burns, Hines, and Chiloquin. Students participated in one or more art activities where they learned about cultural practices that are connected to the local environment, plants, celebrations, language, and tribes.

Spellman is currently working in three school districts statewide developing instructional materials that encourage the

use of folklife in the classroom. For examples, students in Woodburn are completing a literary magazine with poems and drawings based on personal, family, and community interviews. They are also working on a film titled, *Woodburn Alive!*, about foodways and local businesses that reflect the historical and cultural makeup of the city. In Portland, middle school students met with gardeners from several ethnic communities who shared traditional agricultural practices and foodways. As part of the project, they cultivated some of specialty plants in the school's multicultural garden, and will complete a literary magazine and murals reflecting what they learned. Finally, students in Parkdale are learning arts from various folk artists, while comparing their personal family and community arts with those of others. These students will complete a *Student Guide to Learning about Folklife in Our Community and Classroom* which will be available online at www.ohs.org in August, 2007. All OFP educational programming is funded in part by the Oregon Arts Commission, the National Endowment for the Arts, and the Oregon Historical Society.

Oregon Tribes Project

The Oregon Tribes Project is a multi-year initiative and collaboration between the Oregon Historical Society and the state's nine federally recognized tribes. It will utilize native voices, traditions, art forms, as well as historic artifacts, photographs, and film footage to produce a traveling panel exhibition, educational materials, and public programs to educate Oregonians about contemporary tribes. These will travel statewide before, during, and after Oregon's 150th commemoration of statehood in 2009.

The first phase of the project involved training 17 tribal members in folklore fieldwork techniques and financing up to 80 hours of fieldwork per tribe. Fieldworkers gathered information on

topics such as regalia making, feather tying, beadwork, drawing, oral histories, spirituality, sacred ceremonies, wild plant gathering, etc, and include over 60 hours of video recordings, 8 audio cassette tapes, and over 400 photographs. These materials were then deposited into tribal archives, and non-sensitive materials were also placed in the Oregon Historical Society's archives. Additionally, planning for the second phase occurred with three joint meetings held with OHS staff and tribal liaisons, developing content and format for the exhibit. Currently, Folklife Coordinator Matthew Branch is writing up a draft exhibit text that will then be submitted to the tribes for their input. This project has been funded by the National Endowment for the Arts, the Oregon Arts Commission, and the Oregon Heritage Commission. The

If you have any questions about the project, please e-mail Branch at matthewb@ohs.org. (Matt adds that he is also the proud owner of a 5-year-old lab mix.)

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PENNSYLVANIA

The Historical Society of Pennsylvania in Philadelphia

Joan Saverino

The Historical Society of Pennsylvania in Philadelphia has received an Interpretation Implementation grant of \$150,000 from the Heritage Philadelphia Program (HPP), funded by the Pew Charitable Trusts and administered by

the University of the Arts, as well as a large grant award from the Pennsylvania Humanities Council that will allow it to move forward with PhilaPlace (working title), a collaborative neighborhood history and culture project which Joan Saverino is directing. The project uses place as an important touchstone for memory, history, and culture. Conceived as a collaborative community-based neighborhood history and culture project, it aims to create a large web resource with related programming that illuminate and educate about Philadelphia neighborhood spaces and sites that represent the past and hold meaning in the present. These resources will include an interactive Web site, heritage tours, programming events, and K-12 educational materials that educate about the past and living cultural heritage to promote neighborhoods and sites within them that hold meaning for today. Goals for the project are: 1. bring to light multiethnic settlement stories; 2. link diverse neighborhood resources; 3. illustrate the changing nature of neighborhoods over time; and 4. provide opportunities for interaction with local residents and resources. Exploring the role that place plays as a repository of memory and change, the project focuses on adaptive re-use -- sites reused by newer immigrants that arrive and replace earlier immigrants or former industrial sites recently converted into living spaces -- as a way to address issues of neighborhood change, gentrification, and interethnic relations now and historically. The project begins with two neighborhood clusters Greater Northern Liberties and South Philadelphia -- as first case studies and will be building prototype resources based in these neighborhoods' stories.

The Historical Society of Pennsylvania in Philadelphia also hosted several events, including:

Teacher workshop: *Strategies of the Abolition movement*

This workshop looked at the PAS and its

role in the abolition and antislavery movements of the late 18th and early 19th centuries. Participants explored the strategies of the early abolition movement as illustrated through primary documents from the PAS papers.

Meet the Author: *Richard Juliani*

Richard Juliani is a professor of sociology at Villanova University and author of the newly released *Priest, Parish, and People: Saving the Faith in Philadelphia's "Little Italy."* This book is a continuation of Juliani's earlier work on the Italian American community in South Philly and traces the role of religion in the lives and communities of Italian immigrants from the 1850s to the early 1930s.

New Members Behind the Scenes Tour:

New members took a special tour of HSP and learned all about our collections—from the painstaking repairs in the conservation lab to how items are stored in our archives. Staff will highlighted some of our most treasured items, including iconic documents of the nation's founding and personal favorites from lesser-known (but equally fascinating) collections.

How to Workshop: *Researching the History of Your Family Home*

This workshop, designed for beginners, covered the basics in researching the history of homes, research strategies, documents to consult and how to read them, and more.

UGRR Teacher Workshop at Johnson House:

This workshop for K-12 teachers explored resources and strategies for teaching about the Underground Railroad and the experience of fugitive slaves in antebellum Philadelphia. Participants took a special tour of the Johnson House, an Underground Railroad site, and explored primary

documents that they can use to teach this compelling history. Co-presented with the Johnson House Historic Site.

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RIVERS OF STEEL NATIONAL HERITAGE AREA

Dr. Doris Dyen, Julie Throckmorton-Meunier

Rivers of Steel National Heritage Area (ROS) had a busy year in 2006 in several areas, focusing on public programs, technical assistance, and heritage development.

We upgraded the website for the radio series *Tradition-Bearers: Voices from the Rivers of Steel National Heritage Area*, which airs on WEDO 810 AM, and received funding to complete the last three programs in the 13-part series. Also, in partnership with Steel Valley Arts Council in Allegheny County, we began work on a project to create an intergenerational public mural to be located on a high-traffic area at West and 15th Streets in Homestead. The mural is scheduled for an August 2007 unveiling.

In September, Julie Throckmorton-Meunier and western Pennsylvania Italian-American mandolinist Egidio "Jimmy" Faiella took part in a regional effort supported by the Middle Atlantic Folklore Association and the Mid-Atlantic Arts Foundation with funding from the National Endowment for the Arts to encourage folklorists and artists to travel across state boundaries to share each other's cultural knowledge and traditions. They traveled to Wheaton

Arts and Cultural Center in Millville, New Jersey to participate in the conference *Communities and Identities: Italian and Italian-American Experience* and the *Festa dell' Arte* Italian and Italian-American festival, organized by folklorist Iveta Pirgova. Throckmorton-Meunier gave a paper on "Musical Experiences of Italian-Americans in Western Pennsylvania: Preservation and Adaptation." Faiella performed on the main stage and also strolled with his mandolin, playing Italian folk songs, traditional Italian-American tunes, and contemporary music.

As part of its Regional Folklife Center activities, Rivers of Steel held *FolkArtShare 2006: Broadening Community through the Traditional Arts*, an evening workshop for traditional artists and folk cultural organizations, at which participants presented creative ways to maintain and share their cultural traditions with others, and discussed strategies for educating legislators, leaders, and funders on the work they do.

Two folk artists whom ROS assisted with grant applications were awarded Pennsylvania Council on the Arts Fellowships in the Traditional Arts for 2006: George Batyi (Gypsy violinist) and Ann Walko (Carpatho-Rus' secular song). Cultural Conservation staff also aided artists in applying to the Fellowship and Apprenticeship in the Traditional Arts grants for 2007, which involved assistance with both the application process and the creation of high-quality work samples.

Heritage development during 2006 focused on new public tours and long-range regional planning. During the fall, Rivers of Steel staff, volunteers, and former steelworkers began giving public tours of the 123-year-old Carrie Furnaces, which are among the last remaining examples of pre-World War II iron-making technology and were recently designated a National Historic Landmark. Rivers of Steel plans to

make the Furnaces a 38-acre interpretive site in homage to the men and women who worked in steel and related industries in the Steel Valley.

Two long-range heritage planning projects moved forward during the year. Doris Dyen coordinated the development of cultural tourism Action Plans with communities in the southern four counties of the heritage area, with many visits to cultural organizations and planning meetings with local leaders and tradition bearers to create and update resource inventories and refine interpretive themes and strategies. In addition, a major new initiative focused on Butler County, located north of Pittsburgh. Under Dyen's direction, Rivers of Steel researchers including Julie Throckmorton-Meunier and two consultants conducted a base-line ethnographic and historic resources survey, visiting current and potential heritage tourism sites, attending folk cultural events, and interviewing tradition-bearers about their ethnic, occupational, religious and other traditions. The field reports will form the basis of an interpretive plan for incorporating Butler County into the Heritage Area, which will bring to eight the total number of counties served by Rivers of Steel.

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SOUTH DAKOTA

SOUTH DAKOTA ARTS COUNCIL

Dennis Holub, Andrea Graham

This year's South Dakota Traditional Arts Apprenticeship grants are funding six apprenticeships, five of which are Native American. The art forms include

Finnish weaving, Dakota dolls and cradleboards, and Lakota cradleboards, beadwork, quillwork, star quilting, dance regalia, and family history and ceremony.

Fieldwork is currently underway for an exhibit of woodworking traditions, which will open at the South Dakota Art Museum next September and then travel to two other locations. So far we have documented Norwegian carving, Swedish bent-wood boxes, Lakota and Dakota horse dance sticks, flutes, and drums, diamond willow canes, willow baskets, wildlife carving, and Mennonite furniture. Our previous exhibit on textile traditions concluded its tour in Aberdeen in April of 2006 with two days of school programs with visiting artists—a Norwegian Hardanger embroiderer and a wool spinner, two Finnish weavers, a Czech costume maker, and the local quilt guild.

Finally, South Dakota is hosting the annual meeting of the Association of Western States Folklorists (AWSF) along with the Midwestern folklorists in Rapid City in April. The four-day meeting will include a professional development workshop, two days of discussions on topics relating to our work, and a field trip to Mt. Rushmore and the Sioux Museum, where we will meet with several Lakota artists. The dates are April 15-18, although the meeting will probably be over by the time you see this. I'm sure we had a great time.



Famous faces: Midwestern and Western folklorists visit Mt. Rushmore during their annual meeting, held April 15-18 in Rapid City, South Dakota.

Please note that the South Dakota Arts Council offices have moved, so there is a new address and phone number; also, my phone number in Idaho is new as well.

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UTAH

UTAH ARTS COUNCIL FOLK ARTS PROGRAM

Carol Edison, Craig Miller, George Schoemaker

Summarizing a year of change:

Perhaps it is a mixed blessing that folklorists are becoming better respected for the insights they can bring to other

community-based organizations and divisions of state government, but it seems that our time is ever more drawn away from doing fieldwork and interpreting cultural manifestations, and channeled toward doing more administrative paperwork and attending a growing number of committee meetings.

This year we have served on committees to expand cultural heritage tourism, organize the digitization of state resources, develop a department-wide grants management system, plan the annual state-wide arts council conference, construct a “Balanced Scorecard” for division management, assist with Individual Artist Grants, and advise community based committees planning events like the Matsumoto Sister City 50th Anniversary, the UCCC Winter Market and a World Refugee Day celebration.

ANNUAL PROJECTS

The Living Traditions Festival

In May 2006, we scheduled folk artists for the twenty-first annual “Living Traditions: A Celebration of Salt Lake’s Folk & Ethnic Art” in downtown Salt Lake City. Produced by the Salt Lake City Arts Council, this free three-day event attracted over 40,000 visitors with music and dance, crafts demonstrations and ethnic food presented by 600 artists from some 40 local ethnic communities. As always the festival provided an important fund-raising opportunity for the 20 ethnic organizations that sell traditional food to support their local art programs. This year’s festival introduced a cooking demonstration tent that proved to be very popular. More than 2,500 students attended a Friday morning edition of the festival sponsored by the Utah State Office of Education. All artists were paid by the Salt Lake City Arts Council. Our only expenditure was staff time spent planning the event and overseeing its operation.

Mondays in the Park Concerts

In July and August, 2006, we presented eight free concerts in front of the Chase Home Museum of Utah Folk Arts. Fourteen performing groups entertained audiences totaling 3,200. The season began with an evening of Brazilian music and dances from South America. Later concerts included dancers from European, Asian, and Native American communities. One evening's presentation featured the Moab Community Dance band which played old-time music for listening and dancing. Sponsors of the 2006 concert series included Target Corporation, KUED-TV, KRCL-FM, KCPW-FM, and the local Spanish television affiliate of Univision.



Rawhide braider Max Godfrey of Riverside Utah sharing braiding techniques with visitors of the 2006 Folk Masters at the State Fair.

Folk Masters at the State Fair

Once a year we present a mini-folk festival at the Utah State Fairpark to provide recognition to the participants of the Folk Arts Apprenticeship Program and to showcase one of our Ethnic Arts Grant recipients in performance. Once again we occupied the Pioneer Building for a full day and presented seven sets of craft workers who demonstrated blacksmithing, horsehair hitching, Armenian needle lace, rawhide braiding, Mexican paper flower making, Hopi pottery and Navajo basketry. In the evening we introduced fairgoers to the Brazilian art of capoeira. Approximately

3,500 visitors enjoyed this one-day event that featured more than thirty Utah artists.

YouthCity

This is our fourth year to partner with the Salt Lake City Corporation to integrate quality folk arts education for at-risk students in after-school programs. In 2006, we arranged for 30 workshops with traditional artists who worked directly with students in four different locations, Fairmont Park, Liberty Park, Glendale Middle School and Central City. In this partnership, the Folk Arts Program schedules demonstrating folk artists for specific venues and processes the paperwork necessary for payment, but the actual payments are made by Salt Lake City. So all our Folk Arts Program goals are met through a small investment of staff time: Government is streamlined through an efficient partnership, students are educated in heritage and tradition, and artists are being paid! The educational benefits are great—not only the students learn, but the administrators also learn about folk arts and hopefully they will be running these programs for years to come.

GRANTS

Apprenticeship Grants

In 2006, six pairs of artists were selected to participate in the Utah Arts Council Apprenticeship project.

1. **Saddle Making**, Bret Argyle (Randolph) and Chelsey Argyle (Randolph)
2. **Blacksmithing**, Mark Schramm (West Valley City) and Brian Westover (West Valley City)
3. **Hopi Kachina Making**, Daniel Denet (New Mexico) and Earl Denet (Riverton)
4. **Shoshone Brain-Tanned, Beaded Gloves**, Helen Timbimboo (Brigham)

City) and Heather Davis (Brigham City)

5. **Persian Miniatures**, Fahimeh Amiri (Salt Lake City) and Ferial Rasekiti (Salt Lake City)

6. **Mendon May Pole Dance & Music**, Norma Myers, Laura Morgan (Mendon) and Tammy Neilson (Mendon)

Ethnic Arts Matching Grants

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

1. **Japanese American Citizen's League**-- support for Day of Remembrance Events
2. **Ritmos de Sudamerica**, South American dance group--funds for costume purchases
3. **Joseph Gruber**, Austrian woodcarver-- funds to purchase woodcarving tools
4. **Vientos del Sur**, Argentine dance group--funds to purchase costumes and props
5. **Khemera Cambodian Dancers**-- funds to record a Cambodian band for dance accompaniment

SPECIAL PROJECTS

Navajo Weavers at the Smithsonian Folklife Celebration

In July, Carol Edison traveled to Washington to assist in presenting four Navajo basket weavers in the Smithsonian Folklife Festival's "Carriers of Culture: Native American Baskets" program. National Heritage Fellow Mary Holiday Black demonstrated contemporary basket weaving with two of her daughters, Sally Black and Lorraine Black, and granddaughter Kayla Black. As a supplement to this

presentation, the Folk Arts Program produced a stand alone version of an article Carol wrote for the Utah Historical Quarterly on contemporary Navajo basketry.



Hecho/Vol I: The Utah Arts Council recently re-released CD versions of their series of Hispanic music originally produced in the 1990s. The cassette versions were sold out years ago.

Hecho en Utah Recordings

In 2006, the Folk Arts Program received eight thousand dollars from Utah State Library Division to reissue on compact disc an anthology of music recorded by Utah's Spanish-speaking musicians. Originally produced on cassette in 1992, these timeless recordings feature music in three volumes, 1) from South America and the Caribbean, 2) music from Mexico, and 3) music that originated in the southwestern region of the United States.

Celebration of Utah Folk Arts

In October we were invited to curate a special exhibit of the Utah State Folk Arts Collection for the Utah Cultural Celebration Center in West Valley City. This was a wonderful opportunity to premiere some new purchases and to showcase pieces which have not been seen by the public in many years. This three-week exhibit included 90 objects made by 72 Utah artists. The exhibit

opening was just one component in a larger celebration that included performances and craft demonstrations hosted by the UCCC.

Urban Pioneers Concert

On January 24, 2007, the Folk Arts Program assisted Polly Stewart and the Folklore Society of Utah in presenting a concert featuring musicians who spearheaded Utah's folk music revival of the 1960s. Seventeen musicians, including headliners Bruce "U. Utah" Phillips and Rosalie "I. Idaho" Sorrels, appeared together on stage singing vintage songs from the era and commenting on contemporary society in both songs and stories. The concept of this concert caught the imagination of the local press, generating features on television, radio and in the print media, and on the night of the concert, Highland High School Auditorium was filled nearly to capacity. Signed posters and tee shirts generated added sales and for many, including the sponsors and producers, the concert was a highlight of the season.

ONGOING INITIATIVES

Audio Archive Digitization Project

We continue the process of systematically transferring the old analogue recordings into a digital format and for the past three years we have hired professional sound technician Cyrus Gardner to coordinate the transfers. We hope to finish up this year and then make the digitization facilities available to other organizations that need to convert their recordings into digital format.

State Folk Arts Collection

In 2006, The State Folk Arts Collection grew through purchases from the following artists:

Bernice Steel (Wendover), Goshute-style woman's handbag beaded in turquoise with a red rose; winnowing basket; and children's buckskin moccasins

Barbara Jones (Layton), Braided rag rug in earth tones

Carol Kline (Moab), Crocheted Table Runner

Henry Holiday (Bluff), Navajo basket depicting Medicine Turtle

Nikolay Motro (Salt Lake), Belarus-style hand carved spoon rack with three spoons

Hella Pope (Sandy), Wooden bowl featuring European decorative painting

Tonya Post (St. George), Braided rag rug with matching chair seat (for locally made pioneer-era rocker)

Neil Phillips (Sandy), Whittled wooden sculpture of iris

Lilly Shino (Salt Lake), Japanese-style eggs covered with washi paper

Tonga Uaisele (Magna), Tongan-style wood carved walking stick

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UTAH CULTURAL CELEBRATION CENTER

Michael Christensen

Introduction: Nearly into its fourth year of operation, the Utah Cultural Celebration Center experienced a new level of maturity and growth in 2006.

Public programs were more diverse than ever, featuring everything from grassroots, community-driven projects to internationally touring art exhibitions. The Cultural Center continued hosting festivals and other gatherings celebrating Utah's diverse ethnic populations, and also found new audiences through its WorldStage! concert series and other programs. This report highlights the folk, ethnic and traditional arts activities, gallery exhibitions, partnerships, classes, educational programs, workshops, and social and non-profit events hosted in the last year.

Festivals and Celebrations: In January, major community events included celebrating the lunar New Year with the **Vietnamese Community of Utah**, partners for three years now. Traditional Vietnamese food, music, dance and games were featured during the daylong event. Over forty performing artists were presented, with just fewer than 3,500 in attendance.

Similarly, **Clog America's** annual folk dance celebration featured performances by over fifty artists, performing for an enthused crowd of 500. The event helped Clog America raise travel funds to compete in international folk dance competitions overseas.

A **Pacific Island Dance Recital** was March's featured ethnic arts event, with students from **Granite Peaks Community School** learning and performing Tongan, Tahitian and Hawaiian dances.

In its second year, the **Cambodian Festival** hosted over forty artists to an appreciative crowd of 4,000, the largest ever for event coordinator **Future Hope International**. Food, music and dance were highlights of the annual community event.

Salt Lake Capoeira Capuraginga, a local group specializing in the Afro-Brazilian art that combines music, dance, gymnastics and philosophy, held

its annual **Batistado** event in June, marking the rights of passage of fifty young men and women in the organization. Internationally and nationally known leaders attended this important annual event, and the Cultural Center is proud to be hosting them again this spring.

September's **Chilean Festival** brought 1,500 community members together, an event that featured excellent South American food, music and dancing.

The second annual **Tahitian Fete** was held in October, featuring dance and drumming competitions for Pacific Islanders throughout Utah.

Rocio Mejia and **Una Mano Amiga** also joined with Cultural Celebration Center staff to coordinate the annual **Dias de los Muertos** altar and celebration. Now in its third year, the annual has become the largest day of the dead gathering in the entire state or Utah.

November was **Utah Folk Arts Month** at the Cultural Center, highlighted by the **Utah Folk Arts Celebration** (formerly known as Tradition Bearers Festival). Funded in part by the National Endowment for the Arts, the Utah Folk Arts Celebration featured traditional musicians and dancers, craft interview and demonstrations, and interactive arts activities for kids and adults. Ethnic foods were also a highlight of the event, along with an exhibition of **Utah Folk Arts**, from the **Utah State Folk Arts Collection**.

Finally, the popular **Trees of Diversity** community event rounded out the year's programming, featuring trees decorated by different ethnic groups our organization has partnered with in the last year. Over thirty trees were on display during the holidays, decorated by local Tibetan, Mexican, Chinese, European, Vietnamese, African, Pacific Islanders, Native American and other ethnic groups.

WORLDSTAGE! Under the Stars

Concert Series: The WorldStage! concert series featured five nights of entertainment by many ethnic performing artists in the Salt Lake Valley. Held on Monday nights in the Cultural Center's outdoor amphitheatre, WorldStage! hosted just fewer than 26,000 residents, which showcased the talents of over 130 individual artists and organizations. Summer concerts included:

- **Pacific Island Journey** (July)
800 attendance/25 artists

The concert season started off with a Pacific Islands Journey with artists Kanamu Polynesian Revue, performing traditional music and dances of Samoa, New Zealand, Hawaii and Tahiti. Following was Mana Poly All-stars, island reggae, urban beat band that provided an interesting mix of traditional and contemporary island sounds. Food from Moki's Hawaiian Grill was also made available to the public.

- **Fiesta!** (July)
450 attendance/ 25 artists

The Fiesta! program featured Ballet Folklorico Citlali performing traditional Mexican folk dances with musical accompaniment by Mariachi Sol de Jalisco. Following was Fuego Tropical, the valley's premier contemporary Mexican dance band. The evening was spiced up food provided by local non-profit organization Centro Civico Mexicano.

- **Celtic Ceili** (July)
300 attendnace/26 artists

The Celtic Ceili program featured a night of high-energy fun with the performances of students from the Crawford School of Irish Dance and the Shelley School of Irish Dance. Music by highland piper Michael Gibbs and the traditional fiddle band Leaping Lulu

kept everyone's toes tapping throughout the whole evening.

- **American Roots** (Aug.)
550 attendance/40 artists

The American Roots program featured Clog America and the Clog America band showcasing the Appalachian-born dance form influenced by European, African, and Native American dance traditions. Following was Dixieland, Cajun, bluegrass, swing, and Celtic mix of roots band Caboose.

- **Majestic South America** (Aug.)
350 attendance/25 artists

The vibrant performance of Salt Lake Capoeira opened the Majestic South America program, showcasing the energetic and popular Brazilian martial art, music, and dance form. The Wasatch Mountains provided a perfect backdrop for traditional South American folkdance group Latin Dance Heritage and the Andean music of six-piece band Los Hermanos de los Andes. South American cuisine by local non-profit organization Our Latin Legends was also sold to an appreciative public.

- **Utah's Natives** (Aug.)
450 attendance/11 artists

The final performances of the summer featured traditional and contemporary American Indian expressions, with everything from storytelling to hoop dancing to hand drumming. The Indian Walk In Center, a local non-profit that assists the American Indian community throughout the Salt Lake Valley, provided food for the evening.

Celebration Gallery Exhibits: This year the Utah Cultural Celebration Center's Celebration Gallery featured a wide variety of art exhibits. Many emphasized fine arts, including the annual *Face of Utah Sculpture* exhibit and the *Ten Commandments*, a collection of paintings by local Utah artist Arnold Friberg, re-released to help celebrate the

50th anniversary of the Cecil B. DeMille classic motion picture on which the look and feel of the film were based. The following exhibits were highlights of those featuring local folk, traditional and ethnic artists:

- **Ancient Threads, Newly Woven: Recent Art from China's Silk Road**
5,000 attendance/50 artists

Art from the western region of China was a highlight of the gallery season, with a fine art exhibit exploring folkloric themes. Many of the artists in the collection were trained, while others were self taught, but all keenly observed the folklife of the region, including vernacular architecture, daily chores, occupational life, foodways and music. Local scholars brought in signature rug and clothing styles from the region, along with musical instruments. Public discussions on traditional music, musical instruments and clothing of the region were held, and three of the artists conducted in house workshops during the display on loan from Meridian International.

- **Utah Folk Art Exhibit** (Nov.)
1,200 attendance/80 artists

In November the Cultural Center celebrated Utah Folk Arts Month with a gallery exhibition featuring items from the State Arts Collection. Selected by the Folk Arts Program of the Utah Arts Council, the art on display educated many about living, traditional folk artists in Utah's rural, Native, occupational and ethnic populations.

- **Day of the Dead Altar** (Nov.)
1,200 attendance/4 artists

For the third straight year, the Utah Cultural Celebration Center and Una Mano Amiga partnered to create a Mexican *Dias de Los Muertos* exhibit. The traditional altar, constructed as a way for the living to remember deceased loved ones, was a tremendous display –

the largest public Day of the Dead altar in Utah. The exhibit is now an annual part of the Utah Folk Arts Month at the Cultural Center.

Winter Concert Series: The Utah Cultural Celebration Center hosted its first Winter Concert Series in conjunction with the 3rd Annual Trees of Diversity exhibit. Along with trees and wreaths decorated by local ethnic artists and arts organizations, the Cultural Center hosted a series of family-friendly, free concerts for the public. Included were these local artists:

- **Beehive Statesmen**

Local barbershop choir the Beehive Statesmen performed traditional holiday music by their 40-man chorus. Also featured were two barbershop quartet groups. An appearance by all-female singing group the Mountain Jubilee Chorus followed to round out the evening of song.

- **Tongan Choir and Brass Band**

The Tongan Wesleyan Church of America in Utah made their first public appearance in years as part of the Cultural Center's holiday concerts. Christmas standards, sung in both English and Tongan, were a hit with the crowd. The Tongan Brass Band was also on hand performing solo numbers and providing accompaniment to the 45-member choir.

- **Los Hermanos de Los Andes**

The final show in the Cultural Center Winter Concert Series features Los Hermanos de los Andes performing traditional holiday music with an Andean twist. The story of the Nativity and other stories were told through the majestic sounds of Andean pipes and drums, and a slideshow of South American people and landscapes were shown.

Partners Program: The Utah Cultural Celebration Center's Partners Program was designed to provide regular meeting, dance, rehearsal or other facility space to arts organizations in exchange for professional services rendered at a future designated time during the year of partnership. In essence, organizations agreeing to participate in the Partners Program use the Utah Cultural Celebration Center facility space as in any other agreement, but with the usual user/rental fees waived. Instead, artists provide "free" demonstrations, performances, exhibitions or other for Utah Cultural Celebration Center sponsored events. Partners in this year's program included:

- Ballet Folklórico Citlali, Traditional Mexican Dancing
- Latin Dance Heritage, Latin American Ethnic and Modern Dance
- Ngati Hiona, Maori Dance and Cultural Traditions
- Salt Lake Chinese Choir, Traditional Chinese Choir
- Vientos del Sur, Southern South American Dance and Folklore
- Utah Chinese Folk Orchestra, Traditional Chinese Music and Instruments

Conclusion: 2006 proved to be a year of maturity not only in terms of presentation and professionalism, but also in how relationships have developed. Partnering, collaboration and cluster programming have been real keys to our success in the past year. Partnering with other organizations to achieve mutual goals through events and activities has enabled us to create richer, more vibrant programs that are streamlined and of greater benefit to the community. Collaboration with local artists and organizations has enabled us to engage in true community-based programming. Finally, grouping programs together in clusters has helped us reach new audiences and cross-promote events. The Utah Cultural Celebration Center staff looks forward to

the coming year and making more community connections with local artists and arts and cultural organizations.

*Michael Christensen
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WASHINGTON

INDEPENDENT FOLKLORISTS

Jens Lund

My career as an independent folklorist seems to be diminishing as more and more of my time and effort has been devoted to my responsibilities as Program Manager of the Folk & Traditional Arts in the Parks Program of the Washington State Parks & Recreation Commission. However, at the time of this writing, I am still technically an "indie," as I am still contracted by the Washington State Arts Commission to manage the Washington State Parks and Recreation Commission's Folk and Traditional Arts in the Parks Program through a Partnership Agreement between the two agencies.

Since the last Public Programs Bulletin entry, I was able to continue a bit of my interview work for The Evergreen State College Longhouse and Cultural Center's Northwest Native American Carvers Project by interviewing carver and Order of Canada recipient Susan Point of the Musqueam First Nation at her home and studio on the Musqueam First Nation Reserve in Vancouver, BC, in April 2006. (Please see my Independent Folklorist entry in the Spring 2006 *Public Programs Bulletin*.) The Longhouse plans to develop further publications and gatherings as part of

this project in the coming year and I will try to set aside time to continue being involved in it.

I also had the opportunity to work event staff at City Lore and Poets' House's fourth People's Poetry Gathering in New York City, May 3–7, 2006. Once again, just being back the island of Manhattan was a thrill in itself, as much as was participating in the logistics of a gathering whose theme, this time, was Poetry From Endangered and Contested Languages. One of the high points for me was the Stones of Civilization session in the United Nations' Dag Hammarskjöld Library. I was unable to stay for the gathering's climax event of Basque poetry and song, as I had a Cinco de Mayo Fiesta at a state park in central Washington the following morning.

February 1–3, I was again privileged to work event staff at the 23rd National Cowboy Poetry Gathering, m.c.'ing and hosting several programs. My videographer son, Anders Lund, worked the event for the third time, as videographer and video editor, in collaboration with fellow Portlander folklorist Carol Spellman, giving him and me the opportunity to do some father-son bonding over picon punches at the Star Hotel and Restaurant.

By the time you read this, my "indie" days may be over, as Washington State Parks and Recreation Commission is threatening to make Folk and Traditional Arts in the Parks Program Manager a full-time state position in the new Fiscal Year. If they do indeed create such a position, I will, of course, have to compete for it against other qualified applicants.

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FOLK & TRADITIONAL ARTS IN THE PARKS PROGRAM

Jens Lund

The Folk and Traditional Arts in the Parks Program (F&TAPP) of the Washington State Parks and Recreation Commission (WSP&RC) completed its second year of operation in June of 2006 and is now well into its third. It is administered by Jens Lund as Program Manager and is funded by a three-year Folk Arts Infrastructure Grant to the Washington State Arts Commission (WASAC), which then contracts me, as part of partnership agreement between the two agencies, to manage the program from an office in WSP&RC's headquarters in Tumwater, Washington. My position is still supervised by Jim French, WSP&RC's Administrator of Cross-State Programs, and Dr. Willie Smyth, WASAC's Folk Arts Program Manager. Additional support comes from Program Specialist Kathy Hale of WSP&RC's Southwest Region.

Some funding for my position has also come directly from WASAC in FY 2006–07. Apart from the Infrastructure Grant, programming has been funded by grants directly to the WSP&RC from the NEA. WSP&RC has also added operations and programming funds from the agency Director's budget and from budgets of WSP&RC's Regional Offices. In FY 2007–08, WSP&RC plans to establish the position as part of its staff beginning at the Fiscal Year turnover July 1, 2007.

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

During the May–September 2006 park season, the F&TAPP was able to present fifteen programs. Through an Inter-Agency Agreement, WSP&RCC was

able to partner with Northwest Heritage Resources (NWHR) as its 2006 season contracts manager. NWHR executive director Jill Linzee ably performed the tasks of getting performers and other hired participants duly contracted and paid, as well as writing a successful grant proposal for funding from the Inland Northwest Community Foundation for a fiesta in a park near Spokane in the 2007 season. As in the previous season, Laura Fine-Morrison served as fieldworker, outreach coordinator, and event producer for our Latino fiestas. Because 2006 was the 25th anniversary of the establishment of the National Heritage Fellowships, we did our best to include National Heritage Fellows in our 2006 programming, including Eva Castellanoz, Nettie Jackson, Wilho Saari, Kevin Burke, Yuqin Wang, and Zhengli Xu

May 6. Second Annual Cinco de Mayo Latino Folk Arts Fiesta, Osoyoos Lake State Veterans Memorial Park. This event was organized entirely by park staff and community organizations, including A.R.C – “A Rainbow of Cultures” (Oroville High School’s Hispanic club) and the Oroville Cinco de Mayo Committee. It included musical performances by Mariachi Huenachi and other musicians and dance by local folklórico troupes. There was also a crowning of a Cinco de Mayo Queen and Princesses. F&TAPP’s roles in the event were a financial contribution and supplying networking and contact information. Audience was approximately 700, ethnic distribution unknown, but majority Latino.

May 7. Cinco de Mayo Latino Folk Arts Fiesta, Wenatchee Confluence State Park. The program included musical performances by Mariachi Estrella del Norte, Mariachi Huenachi, Los Campesinos de Michoacán, dance performances by Tloke Nahuake and the Wenatchee Valley Folklórico Dancers, and crafts demonstrations by National Heritage Fellow Eva Castellanoz

(*azahares*), and by Jorge Chacón (piñatas), who also offered children’s hands-on art opportunities) and Adriana Torres (embroidery). Participating community organizations were the Fiestas Mexicanas Committee, Mariachi Huenachi, Wenatchee Public Library, and the Wenatchee Valley Museum and Cultural Center. Audience approximately 150, about 75% Latino.

2005 was the centennial year of the USDA Forest Service and the Smithsonian Folklife Festival featured the USDAFS in its 2005 summer program. In 2006 and 2007, the Smithsonian circulated a stationary exhibit, “Inspirations From the Forest” (IFF) based on the festival program. Because of my work with the SFF’s USDAFS Centennial program in 2004, I was offered the opportunity to apply to place the exhibit in a WSP&RC venue. The exhibit showed May 25 through June 6 at WSP&RC’s Mt. St. Helens Visitor Center at Silver Lake. Located near Castle Rock, WA, it is one of several Mt. St. H. visitor centers, but it is the one closest to I-5 and the one which gets the largest number of visitors. Ours was the only state park venue in the thirty-three scheduled and one of only two venues in Washington, the other being in a National Forest site. Smithsonian Center for Folklife and Cultural Heritage folklorist Jim Deutsch came out from D.C. the weekend of June 2–4 to participate in the program.

May 26. IFF outreach program of logger poetry, story, and song at nearby Toutle Lake School, featuring Hank Nelson “the Singing Logger” and Eathyl Rotschy. Audience was about 400.

May 27 through 29. IFF event. Native American woodcarving by Ralph Bennett *Goo’la Slacoon*. Mule- and horse-packing demonstration by Jim Hammer. Woodburning demonstration by Raul Johnson. Basketweaving demonstration by Sally Foister. Finnish music on the *kantele* by National Heritage Fellow Wilho Saari. Logger

poetry, story, and song by Hank Nelson “the Singing Logger” and Eathyl Rotschy, singing and fiddling by Bob Antone, and Native American drumming and singing by Ralph Bennett *Goo’la Slacoon* and Sean Skinner *Stiqayu*. Audience numbers for demonstrations unknown, but in the hundreds. Audience for evening program approximately 50 on May 27, about 35 on May 28.



Chehalis/Cowlitz storyteller Cutis Du Puis. Photo by Jens Lund.

June 2 through 4. IFF event. Native American basketweaving demonstration by National Heritage Fellow Nettie Jackson. Demonstration of nature journaling and use of watercolors, also nature-journaling walks on Silver Lake Nature Trail, by Heather A. Wallis Murphy. Native American storytelling by Curtis Du Puis and Roy I. Wilson. Audience numbers for demonstrations unknown but fewer than May 27–29. Audiences for evening storytelling programs about 35.

July 1 through July 29 we presented five Saturday “Folk Arts in the Parks” programs at Deception Pass State Park.

July 1, the first of these, an all-day event at Deception Pass State Park, was a “Native American Culture Day,” featuring the cultural expressions of two nearby indigenous nations, the Samish and the Swinomish, on whose traditional homeland the park is located. Four members of the Kiowa-Swinomish Youth Drum sang and drummed. Dana Matthews of the Samish Tribe

demonstrated cedar hat weaving. Leslie Eastwood of the Samish Tribe demonstrated Coast Salish yarn weaving. Ken Edwards of the Swinomish Tribe shared traditional oral narratives and oral histories. Rosie Cayu and Bernadette Stone of the Samish Tribe demonstrated frybread preparation. Bill Bailey of the Samish Tribe demonstrated salmon barbecue. Eight members of the Swinomish Canoe Family demonstrated Coast Salish canoe paddling, took interested participants on canoe trips, and sang traditional canoe-paddling songs. The event was held in a large picnic area adjacent to the park’s Bowman Bay Beach and Boat Launch Area, on the beach itself, and on Bowman Bay.



Swinomish Canoe Family paddling and singing paddle songs on Bowman Bay. Photo by Jens Lund.

Approximately 150 park visitors attended this program, including about 30 Native American people who were not part of the program. It was conducted in cooperation with the Cultural Department of the Samish Indian Nation and the Youth Services Department and the Canoe Family of the Swinomish Indian Tribal Community.

July 7 through 29. The subsequent series of Deception Pass State Park events consisted of four Saturday evening concerts, three of them held at the park amphitheater, and one at a picnic shelter. They were titled “American Roots Music Series.”

July 8. The first “American Roots Music Series” concert, Deception Pass State Park consisted of a bluegrass concert by Ernie Queen and Queen’s Bluegrass, an all-Tarheel band from the Skagit Valley, an area in northwestern Washington settled by North Carolinians. About 150 people attended.

July 15. American Roots Music Series’ second evening concert, Deception Pass State park, by The Apostles, a Seattle-area African American a cappella gospel quintet in the tradition of the Dixie Hummingbirds and the Soul Stirrers. About 250 people attended.

July 16. Latino Folk Arts Fiesta, Sacajawea State Park, Pasco. Music by Los Campesinos de Michoacán, Trino y Su Mariachi Diamante, Roberto Rangel y su Conjunto, dance performances by Los Bailadores del Sol and Tierra de Mis Recuerdos, excerpts of the plays *Simply Maria* and *Zoot Suit* performed by Teatro Locura, an art exhibition of farm-labor-themed paintings by Allied Arts–Mid-Columbia, and *azahares* craft demonstration by National Heritage Fellow Eva Castellanoz. Participating community organizations were Allied Arts Association–Mid-Columbia, Friends of Sacajawea State Park, La Voz Hispanic Newspaper, Teatro Locura, TriCities Hispanic Chamber of Commerce, and Washington State University–Tri-Cities Latino Outreach. Audience approximately 200, about 75% Latino.

July 22. American Roots Music Series third evening concert, Deception Pass State Park, Norwegian-American storyteller Jill Johnson, backed by the local Scandinavian-American musical ensemble, Bergen Six of the Shifty Sailors. About 250 people attended.



Singer, accordionist, and corridista Roberto Rangel. Photo by Jens Lund.

July 22. Cape Disappointment State Park staff presented a bluegrass concert by the Floating Glass Balls at the Waikiki Beach Amphitheater. This event was organized entirely by park staff as part of their summer amphitheater series. Our support was only a financial contribution.

July 29. American Roots Music Series final concert of the season, Deception Pass State Park. Mexican-American *norteño* music, including the autobiographical “musical journey though the North American’s Heartland with a Mexican-American migrant worker’s family,” as performed by Juan Manuel Barco and his Tex-Mex Band. About 250 people attended, about 10% of them Latino.

August 13. First Annual “Hip-Nic” Hip-Hop Picnic aimed at inner city youth, Saint Edward State Park. Gym, pool, and playing field facilities opened free of

charge for the day for event participants. About 150 young people (about 80% African American) came to the event, many of them on busses hired in cooperation with the Think Big Foundation and the Seattle Urban Debate. Teacher and HBO Def Jam Poet/spoken word artist, and Think Big Foundation executive director, Laura Piece Kelley, along with representatives of National Youth Congress Pathways, the MC Project, and Omega Psi Phi, worked with us to present an afternoon and evening of Hip-Hop spoken word, which included featured artists and open mic. Among the artists presenting were poets/spoken word artists Laura "Piece" Kelley, Olisa "Spyc-E" Enrico, Radio Active, and Toni Hill, and several open mic spoken word participants; musicians the Phat Phunk Band, Funk Plastic, Spyc-E, and the Toni Hill Band; and DJs Vitamin D, Kamikaze, and Frank I.

August 16. Arab American Culture Day, Lake Sammamish State Park. Music by Orchestra Ahlam, the MB Orchestra, a duet of Maurice Sadak Rouman on 'ud and his son, percussionist George Sadak, on various traditional drums, and vocalist Madilane; dance and song by the Seattle Arab Children's Dabke Dancers; and *al-tatreez* (Palestinian embroidery) demonstration by Husniyeh Kouttainay. About 250 people attended, more than 80% of them of Arab origin. Cooperating organizations were the Arab Center of Washington and the Palestinian Heritage Group.

September 8 and 9. Dragon Art Studio's Beijing Rod Puppet Theater, featuring National Heritage Fellows Yuqin Wang and Zhengli Xu, and their daughter, Brenda Xu, at Larrabee State Park and the Cornet Bay Retreat Center at Deception Pass State Park, respectively. About 80 people attended each performance, about half of them children.

September 17. Latino Folk Arts Fiesta, Bay View State Park. Music by Mariachi Estrella del Norte, Trino y Su Mariachi

Diamante, and vocalists Stephanie Martinez and Virginia Rico; dance performance by Los Bailadores del Sol; and *azahares* craft demonstration by National Heritage Fellow Eva Castellanoz. About 250 people attended, about 75% of them Latina/o. Participating community organizations were the Burlington and Mount Vernon Public Libraries, Catholic Community Services, Skagit Valley College, and Washington Boating Safety Programs.



National Heritage Fellow and Irish fiddler Kevin Burke (r., in black shirt) teaching master class.

September 30. Irish Fiddle Music Master Class and Concert at the Theater at Fort Columbia State Park, featuring fiddler and National Heritage Fellow Kevin Burke with guitar accompaniment. st Cal Scott. Seven people enrolled and participated in the afternoon program Master Class in Irish Fiddle and Guitar Accompaniment. Evening program was a concert of Irish fiddle music. About 80 people attended the concert.

Participating community organizations were the Friends of the Columbia River Gateway and all-volunteer KMUN-FM of Astoria, OR, which broadcast a live interview with Kevin Burke, as well as repeated PSAs.

From noon, March 14 through 2 PM, March 15, 2007, nineteen rangers and interpretive specialists from all four WSP&RC regions attended the Folk and Traditional Arts in the Parks Program's first Cultural Events Training Workshop at the historic old South Cle Elum Depot. The depot is Parks property and

part of WSP&RC's Iron Horse Trail. It is leased to the Cascades Rail Foundation, which operates half of it as a museum of the history of the Milwaukee Road and half as The Depot Café. (Please see www.milwelectric.org.)

Much of the workshop was presented by two staffers from Northwest Folklife, folklorists Debbie Fant, Director of Public Programs, and Amy Mills, Outreach Coordinator.

Wednesday presentations discussed a wide range of topics including definitions, the rationale for programming, budgeting, event infrastructure and logistics, advertising and other publicity, fundraising, and more. Steve Sneed, Artistic Program Director of Seattle Center, gave a talk on cross-cultural communication. Local chef Ben Kulikowski prepared and served a delicious Croatian ethnic dinner for all on Wednesday evening. After dinner we were entertained by the singing, guitar, fiddle, and musical saw of Bob Antone, of North Bend, and the dancing and drumming of the Snoqualmie Tribe Youth Dance and Drum.

Much of Thursday consisted of a free-ranging question-and-answer session and a forum in which three rangers and two Interpretive Specialists with event production experience discussed the challenges and rewards of programming in their respective parks.

WSP&RCC plans to continue programming in the 2007 season. So far six events are scheduled, beginning with the third annual Cinco de Mayo Folk Arts Fiesta at Osoyoos Lake State Veterans Memorial Park on May 5, and more are planned, at least through the end of September. We already know that we have programming funding from the National Endowment for the Arts and the Washington State Arts Commission and we have been promised additional funding from the agency's four region

offices. This should be our most successful season yet. For more information on the 2007 season, check out www.parks.wa.gov/events and www.parks.wa.gov/newsreleases.

Finally, I have been informed that at the beginning of the new Fiscal Year, on July 1, 2007, WSP&RC will be creating the position of F&TAPP Program Manager as part of its full-time staff.

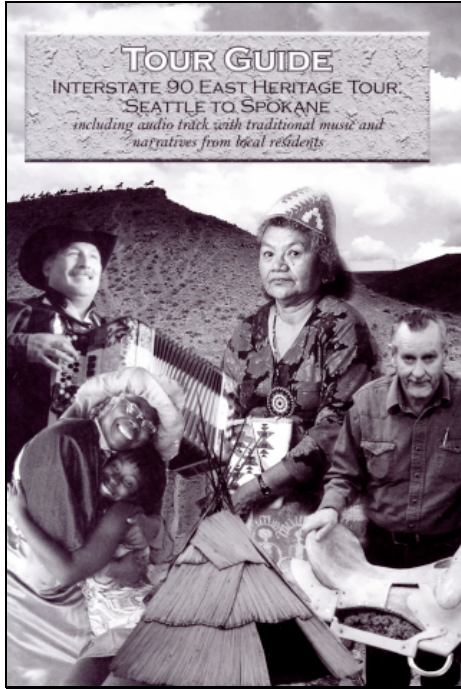
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NORTHWEST HERITAGE RESOURCES

Jill Linzee

New Heritage Audio Tour Guide for Interstate 90

Northwest Heritage Resources has just published its seventh heritage audio tour guide, titled *Interstate 90 East Heritage Tour: Seattle to Spokane*. The guide book contains tour maps, photographs, and an audio tour (3 CDs) featuring music, stories and information about the cultural treasures located along Interstate 90 between Seattle and Spokane, WA. It originates in a major metropolis, passes through historic cities and suburbs, farmland, forests and desert, ending near the Washington Idaho border. The guide follows a Historic Pacific Northwest transportation route and passes within easy access of national and state parks, national forests, historic sites, and other natural and recreational areas.



The guided audio portion corresponds with driving time during the trip, pointing out diverse cultural heritage along the way and includes East African, East Indian, Austrian American, Native American, African American, Brazilian, Mexican American, and Hutterite musicians, Native American and gold miner storytellers, cowboy and farmer poets and ranchers, saddle makers, famous mountaineers, Mennonite settlers, wheat farmers, and more.

We are stepping up our marketing efforts for the guides in 2007, in hopes to make this resource known to a much broader audience. Ordering information for this new guide and all earlier guides can be found on the website:

www.washingtonfolkarts.com.

The three most recently published guides are also available on www.cdbaby.com.

Northwest Heritage Resources Launches New Website

January 2007 marked the launch of an organizational website for Northwest Heritage Resources:

www.northwestheritageresources.org.

The function for this website was originally envisioned by Willie Smyth, Folk Arts Program Director at the Washington State Arts Commission. Willie's dream was that the website would serve as the point of access to cultural heritage resources throughout the Pacific Northwest. We have made a modest beginning toward achieving that vision, one that includes a large, searchable database of information on traditional artists and art forms located throughout Washington state (including photos, bios, recordings, etc.), a heritage events calendar, information on the heritage tour guides, a What's New section, a listing of cultural heritage organizations and resources in the region, and lesson plans and educational resources available to Washington state teachers that link to the database materials. We welcome feedback, and information about upcoming cultural events or other news from the Pacific Northwest from any colleagues who visit our new website.

New Grant to Support Traditional Arts Programs in State Parks

We're pleased to report that Northwest Heritage Resources just received a \$5,000 grant from the Florence Wasmer Fund for Arts and Culture of Inland Northwest Community Foundation, to support a Latino Fiesta event in September 2007 at Riverside State Park in Spokane, Washington. This project is part of our partnership with the Folk & Traditional Arts in the Parks Program that folklorist Jens Lund has been coordinating for the past several years at the Washington State Parks and Recreation Commission. We look forward to a busy spring, summer and fall this year, helping Jens with his ambitious schedule of traditional arts programs for state parks located all over Washington state.

Latino Traditional Arts Documentation Project

NWHR has received a contract from the Folk & Traditional Arts Program at the Washington State Arts Commission to document traditional Latino musical composers (of song & other traditional musical forms, such as *corridos*) in Washington state. The documentation will include interviews with musicians as well as recordings of community-based musical events, and will be captured on video and audio recordings as well as in photographs. In addition to use on our own website, by the state arts commission, and the state history museum, the documentary materials will also be made available to the Smithsonian's *Musica del Pueblo* virtual exhibition project that is being curated by Olivia Cadaval and Dan Sheehy.

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WASHINGTON FOLK ARTS PROGRAM

Willie Smyth

Northwest Heritage Resources

WSAC continues to work in partnership with NWHR on several projects. Their website, containing hundreds of pages of information about artists with whom the WSAC Folk Arts Program has worked, was launched in January

www.northwestheritageresources.com.

A NEA Infrastructure grant has been submitted to support the Executive Director position, held by Jill Linzee.

Folk Arts in the Parks

The Folk and Traditional Arts in the Parks program, a collaborative project between the WA State Parks and Recreation Commission and WSAC, is

nearly 3 years old. WSAC continues to support the program through a NEA infrastructure grant and will do so until July 1, 2007; this grant is for \$30000. WSPRC is also committing \$10000 in salary and travel support for 06-07.

Highway Heritage Tours

The I-90 Seattle to Spokane Tour guide, our 7th such publication, was delivered to WSAC in January. Jill Linzee and NWHR have been contracted to market and distribute the book.

Assistants, Interns, and Work Study

Suzanne Reed, Amber Smith, and Simone Fowler are working in work study positions.

CD-Rom Compilation

Jill Linzee and Riley Maclaughlin continue to work with WSAC to expand a CD-ROM featuring Washington traditional artists. Jill Linzee is creating teacher's guides. Northwest Heritage Resources and WSAC will collaborate to develop additional lesson plans and curricula based on the CD-rom and WSAC archival materials.

NEA Heritage Fellowships

WSAC has assisted in the nomination of Maurice Rouman, an Egyptian oud player from Seattle, for a National Heritage Fellowship.

NW Latino Music

WSAC is working with Global Sounds, NWHR, WSPRC, Northwest Folklife, and a number of other state and regional organizations to document Latino music in the Northwest.

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region are offset by our Old-Time Fiddler's Reunion, held every October, that brings scores of musicians together in a non-competitive atmosphere. This event has continuously grown over the last fifteen years.

WEST VIRGINIA

AUGUSTA HERITAGE CENTER

Davis & Elkins College

Gerry Milnes

In January the Augusta Heritage Center welcomed our new Director, Kathleen Lavengood. Kathleen came to us from Indiana University where she taught courses in ethnomusicology and folklore. She replaces Margo Blevin who had

directed the Center since 1980 through a time span that saw the program grow enormously in size and scope. Kathleen, who has a degree in performance violin, has a love for Irish, Cape Breton and Bluegrass music, all genres that we teach and present during our summer workshop programming.

We have just released a new DVD recording, "Music of Heaven," featuring the soulful fiddle playing of William Sherman Holstein who lives in the Coal River area of southern West Virginia. Holstein's nephew and apprentice, Gary Jordan, guides viewers into and through various aspects of his uncle's tough life. "Junior" Holstein plays great music throughout while battling demons associated with mental illness, and worrying about his prospects in the afterlife.

The Augusta Heritage Center will be working with our local County Fair Association to sponsor the West Virginia State Open Fiddle and Banjo Contest this fall. The strong tradition of fiddle and banjo competitions in this



Murrell Hamrick plays fiddlesticks at Augusta's Old-Time Fiddler's Reunion.

We published our annual catalog in December, a record for us, although it is reduced in size as we depend more and more on our web site to attract and register participants. We now have a Folk Art Scholarship Program for West Virginia artists with NEA support and our Youth Scholarship Program has attracted much needed support, mostly from private individual donors. In all about 75 scholarships for deserving students were funded last year.

New leadership at the West Virginia Division of Culture and History gives us hope for better support for our program from that quarter. The bulk of our budget is paid through participants to our spring, summer and fall programming, but state and federal support for our folklife and workshop programs is essential.

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WYOMING

Wyoming Arts Council

Annie Hatch

You'll remember that last year I had been onboard only two months! What a wonderful thing it is to be able to report on my first year's accomplishments! The 'administrative archeology' part of my work isn't completed and is perhaps never-ending as more boxes of materials are discovered and I begin to comb through the work of Tim Evans at the University of Wyoming.

GREAT NEWS: The state legislature earmarked \$50,000 for the folk & traditional arts program and with a \$25,000 NEA Infrastructure grant there is \$75,000 in my budget. The breakdown is grant-heavy and I hope to reverse the proportions to favor administration and consultation budgets over grants in the next few years.

Grants

This year Wyoming has \$55,000 (increased from \$26,000- woohoo!) to expend.

\$25,000— Ongoing Grants for Projects & Festivals (increase from \$20,000) – NEA Infrastructure

\$12,000— Apprenticeship Grants for 6 projects (increase from \$6,000 for 4 projects)

\$10,000— GTO supplement for Folk & Traditional Arts projects – new

\$2,500— Individual Artist Professional Development grants (5 at \$500 each) - new

\$ 5,300— Partnership Grant with American Studies program for Graduate Assistantship – new

Project and Festival Grants: Grants are submitted on an on-going basis no later than six weeks before the project start date. At this point, there have been five funded projects including ethnic

festivals, old-time fiddle contests, cowboy poetry gatherings and a documentation project of Eastern European polka bands in Sweetwater County. This year, the WAC developed an on-line grant application and the transition has required that staff rethink and retool every aspect of our granting programs from restructuring the questions to how files are kept. These grants are available only to nonprofit organizations, government or school agencies, so community groups including many I identify are not eligible. I hope to encourage the creation of a private nonprofit to act as the fiscal agent for ethnic, religious and less formal organizations and several of the local folklorists are working toward this goal.

Apprenticeship Program Grants: A panel of four Wyoming folklorists met in December 2006 to select six projects from the dozen applications. At the outset, I had promised myself that there would be at least one quilting and one saddlemaking application submitted – this is Wyoming for goodness sakes! I did get a quilter (more studio artist than traditional) but no saddlemaker. But there were applications from a wool saddle blanket maker and a rawhide braider of horse gear, so I felt vindicated and don't have to resign, yet. The following six projects began in January and will continue through October 2007. As part of this program, I will arrange a site visit to document each project.

- William W. Chippewa, traditional Shoshone rawhide war shield
- Cleo Goggles, Northern Arapahoe buckskin vest
- Mary Maynard, tatting & crocheting
- Jack Mease, rawhide & leather braiding
- Sally O'Conner, caning and split baskets
- Reba Teran, Shoshone saddle trappings

The thirteen master artists selected in the first three years of the program will be

featured in a small exhibit in the WAC carriage house gallery next fall.

GTO supplement: These funds go directly into the pool for major grants to organizations and are earmarked for those projects that serve the folk and traditional arts program mission and meet the definition.

IAPD grants: These modest grants of \$500 go to individuals for the costs associated with any form of professional development and enhancement including printing brochures, workshop fees, travel and/or material costs. To date only one project has been funded, Judith Weilke, a Celtic singer from Jackson Hole to mass reproduce her CD of traditional music.

Partnership Grant: Through a noncompetitive partnership category, funds are committed to provide for one semester of a graduate assistant through the American Studies Program at the University of Wyoming. UW matches the funds for the second semester. This academic year, I have two quarter-time assistants. One is critiquing my webpages and will design and write new pages. The other is combing through Tim Evans's records to discover contact information and artistic genres that can become the basis for future fieldwork and outreach.

Fieldwork: I was able to purchase two sets of equipment: Nikon D70s digital camera, Tascam HD-P2 (sweet) recorder and the Rode NT4 microphone. I also purchased PastPerfect software to manage the fieldwork and resource materials and received a TAG grant to bring George Schoemaker from Utah to consult on collection and data management this coming spring.

Since I am way too busy being an administrator, I have put program funds into hiring fieldworkers. Andrea Graham completed a quick cultural survey of Highway 85; Lisa Geode will be working in Uinta County with Barbara Bogart on ranch family

traditions; and two UW graduate students documented apprenticeship projects and community events in central and northern Wyoming. Personally, I have been able to document several events with a department videographer who will produce five short video programs: the National Basque festival in Buffalo, the Shoshone Treaty Days powwow, and three features on individual artists: the lead singer of the Shoshone powwow host drum, a Basque *bertsolari* poet and an ornamental blacksmith. These will be posted on our website and used in my outreach programs.

Future fieldwork projects include a survey of Dutch Hop music and dances in the tri-state region of Wyoming, Colorado and Nebraska in collaboration with fellow folklorists from those states; a more extensive cultural survey of Highway 85 for a future cultural tourism product; expanding the ranch family traditions survey into Star Valley and Sweetwater County; and a preliminary investigation of Hispanic performance traditions.

Special Projects

American Masterpieces: The current year's AM topic is dance and the WAC is underwriting sixteen (16) performances across the state. Ten(10) of the concerts will feature works of modern dance choreographers performed by two dance companies and five (5) will present Plains Indian (Arapaho and Shoshone) powwow dance styles. The Buffalo Bill Historical Center is providing management services for the powwow portion: contracting with the groups and communicating with the host communities. The presentations begin in March and will conclude in June. One Grand Performance is scheduled in Jackson Hole and will feature selections from each dance troupe.

Cultural Tourism: I serve on a small Tourism Task Force in the Travel & Tourism Department and represent the

Cultural & Heritage Tourism angle. My first task is to generate the cultural tourism portion of a Tourism-ready Manual for communities to use when developing a local tourism industry. There are so many wonderful examples of products, projects and presentations already, that I am indebted to my colleagues in other state agencies for so generously sharing their work with me!

Artist Roster: I am working to bring folk & traditional artists into the existing Wyoming Artist Roster which nonprofits use for streamlined grant support since the artist quality has already been juried. Again, my SAA colleagues helped me create a process of review to meet the needs of both the artists and the council. Last year seven folk artists were selected and I hope that will double this year.

You Know That Wyoming Will Be Your New Home: In 1985, the WAC produced a seven-part radio series of Songs & Stories of Wyoming Settlement on cassette with Dennis Coelho as lead folklorist and executive producer. This past year, the mass-produced cassettes have been digitized and the files are currently being cleaned up and re-mastered. I hope to mass-produce 500 4 CD sets this spring for distribution to libraries, high schools, legislators, and friends of the program. I already use portions in my outreach programs and lectures and the entire set will assist with promoting future projects of the program.

*Wyoming Arts Council
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