A Report on the Folk and Traditional Arts in the United States

OF TRADITION

THE CHANGING FACES

Written, edited and compiled by Elizabeth Peterson

National Endowment for the Arts
Research Division Report #38

Cambodian silk weaver Bun Em and her daughter Pech Yous.

HARRISBURG, PENNSYLVANIA. (Photograph by Jane Levine © 1996/courtesy of Pennsylvania Heritage Affairs Commission)
Foreword

The poet Wendell Berry has a vision for a future where communities are guided by local culture. He writes:

"We can alternatively discuss these as the only times when we have to actually create, each in their own way, in order to keep the community alive and in harmony. The stories and findings of this report bear out the need for us to continue to support and sustain the folk and traditional arts. Alan Lomax warns: "If we continue to allow the erosion of our cultural forms, soon there will be no place to visit and no place to truly call home." The folk arts are part of what home is; old as old as we think about them; real things that have been passed down through generations or—so it appears—been gathered together in harmony with our instinct to create and to be part of a family and community."

When thinking about the folk and traditional arts, our immediate thoughts of community and tradition are likely to be the songs and dances passed down through generations, or perhaps drawn from traditions as old as the land, as old as people.

The folk and traditional arts are important in this study is because of their connection to community, to place, to the environment in which they are created and performed. They are a description of a kind of community dance, and such a dance is a part of the way we have to describe harmony.

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CHAPTER ONE

The “field” is the folk and traditional arts. These “accessible arts,” to paraphrase one folklorist, are practiced among families, friends and neighbors throughout the United States in familiar settings of everyday life and, increasingly, on concert stages and in museums. Most folk arts activity occurs outside institutional settings and, while some of it intersects with commerce and popular culture, other portions find nurturance from public and private funding. Folk arts are seemingly everywhere and nowhere at the same time. This study sketches the breadth and depth of folk and traditional arts activity in the United States.

Our goal is to begin to provide some quantitative and evaluative data about this area of cultural activity which remains remarkably unexamined. There is no national service organization to track information about folk and traditional arts. Systematic research has rarely been conducted to assess the growth of folk arts organizations, the nature and extent of artistic activity, audience participation or constituents served. Most documentation efforts remain scattered, anecdotal and simplistic in their conceptions. Studies of other areas of the arts provide little help, compounding this lack of information since traditional artists, cultural practitioners and community-based organizations are not counted in studies which rely on self-identification.

But how does one go about identifying the unidentified? How do you count or account for all the basketmakers, tamburitza groups, volunteer-run ethnic organizations, bluegrass societies, gospel quartets, crafts fairs, family-based rituals and traditions, the church suppers or Buddhist temples? In fact, you don’t. Instead, this study examines how artists, communities and organizations marshal the desire and resources to make folk arts activities happen and continue. Within a larger context of social scientific research, planning and evaluation, folk arts and other community-based arts require a reconsideration of conventional approaches to measurement, assessment and evaluation. A different kind of inquiry combining field-based or case study methodologies with quantitative research is essential to help understand the diverse cultural situations of folk arts practitioners and their audiences.

Chapter 1: Introduction

Peter Pennekamp
Humboldt Area Foundation

SHARE, "THAT ALL AMERICANS
COMMUNITY STRENGTH
RENEWWATION AND
PROVIDING FOR THE
AMERICANS’ COMMUNITIES’
ARTS IS NURTURED IN
"THE FIELD OF FOLK"

INTRODUCTION
This report is not about what the rich and powerful have done to make a splash in the arts world. This is not a report to justify any political purpose. This is a report about how ordinary people are coping with change and how their cultural traditions are faring.

Hal Cannon
Founding Director
Western Folklife Center
"The next ten to fifteen years constitute a very critical period for the continuity and development of Native American communities. Many traditions are now at risk of being lost, since only a few elders in communities remember them. It is an important time for documentation, inspiring communities and teaching these traditions."

Dave Warren (Santa Clara Pueblo) Member, President's Committee on the Arts and Humanities

David Gonzales performing Comanche dance, Talpa, New Mexico, 1996. (Photo by Miguel Gandert ©1996)
Statistical information appears throughout the publication—some from original surveys developed for the study and conducted by NuStats, Inc. of Austin, Texas (see page 10 for further discussion of methodology) as well as available sources. Other data from NYSSA confirm these findings as well.

The National Assembly of State Arts Agencies (NASAA) provided further information regarding the range of activities and institutions funded through folk arts programs at state arts agencies throughout the U.S. Other data point to impact, provides contextual information and breadth of activity in areas of cultural life sufficiently institutionalized and organized to track such information—particularly performing arts.

The results of this study suggest that involvement and interest in folk arts and folk culture is significant, pervasive and increasing in varying cultural worlds—from ethnic organizations, museums, libraries, schools, historical societies and local arts agencies to folk arts organizations, presenters, festivals, fraternal organizations, Saturday night dances and beyond. For instance, types of organizations common ones being primary schools, community service centers, libraries, cultural organizations, performing arts centers, and traditional arts organizations. However, involvement and participation of organizations has not significantly changed over the years. The results of this survey have shown a particular focus on folk culture, the involvement of different organizations at different levels, and the variety of activities involved in the study.

### Types of Organizations Involved in Folk Arts Programming (n=102)

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<thead>
<tr>
<th>Categories</th>
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<tbody>
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<tr>
<td>Educational</td>
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<td>School Programs</td>
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<tr>
<td>School Concerts</td>
<td>16%</td>
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<tr>
<td>Workshops</td>
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### Annual Budget of Organizations Involved in Folk Arts Activity

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<td>$500,000-$1,000,000</td>
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<td>No answer</td>
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*Source: NuStats, Inc.*
organizations, local arts councils and agencies, school districts, performing groups and non-art museums. The Fund for Folk Culture’s Lila Wallace-Reader’s Digest Community Folklife Program has funded organizations as varied as the Winnebago Language & Culture Preservation Committee, the Historic Chattahoochee Commission, the World Music Institute and the Ethnic Heritage Council of the Pacific Northwest. A previous NEA publication, Cultural Centers of Color, indicates significant involvement in folk arts programming by these centers and underscores the great importance of traditional culture in contemporary arts activity in communities of color.

3 Such diversity of organizational involvement and type of activity is a characteristic feature of folk arts and culture.

While most folk arts activity throughout the United States is carried out on a part-time basis, it is nonetheless an integral part of a daily, weekly or seasonal rhythm of community and organizational life. No amount of numbers can appropriately convey that fact. In ideal circumstances, folk arts as a living cultural heritage enable individuals and communities to shape and make sense of the world. Ultimately, this study is about the ways in which artists and communities value and share their artistic and cultural inheritances, create and change within the parameters of community and cultural values and share their artistic and cultural inheritances

A Note about Methodology

For this study, two surveys were conducted by NuStats, Inc. of Austin, Texas on behalf of the National Endowment for the Arts. The first survey was designed to obtain information about the breadth and range of programs and services provided by organizations and individuals, and to provide a broad sense of issues, historical development and range of activity. More particulars will be specified in the focus, and the long-term research focus is to develop an understanding of the field and assist in developing a common understanding and a common understanding of the field. An advisory committee composed of individuals in the field has helped to identify issues for the study. An advisory committee composed of individuals in the field has helped to identify issues for the study. The surveys, along with statistical data, were considered as well and are referred to throughout the study.

Critical and programmatic activity, administrative and organizational issues, financial status and needs, add to the overall development and organizational background, and organizational needs. A longer second survey designed to obtain more detail on organizational issues, activities, and needs.

In conclusion, the second survey was conducted to obtain more information about the field, and organizational needs.

THE CHANGING FACES OF TRADITION
According to Local Arts Agency Facts, 1994, 52% of those local arts agencies who make grants fund the folk arts.**

In Round Two Funding (1994), The Fund for Folk Culture's Lila Wallace-Reader's Digest Community Folklife Program awarded $350,740 to 36 organizations for public programs and community heritage projects.***

In past years, the National Endowment for the Arts' Folk & Traditional Arts Program routinely reviewed applications in categories including performances, festivals and tours; exhibitions; fieldwork and research; instruction and preservation; concert series; tours; programs with multi-presentational formats; and miscellaneous (projects including technical and marketing assistance to artists, conferences, etc.).

*Source: Unless otherwise noted, figures were supplied by NASAA and are based on preliminary FY1994 data requested by the author from state arts agency final descriptive reports submitted annually to NASAA and NEA. Preliminary figures exclude amounts from Connecticut, Washington, D.C, and American Samoa.


Folk Arts Funding at a Glance

From 1986 through 1994, state arts agency funding for folk arts has been consistently 2 to 3% of the annual budget total. In fiscal year 1994, according to the National Assembly of State Arts Agencies, states awarded over $4,757,105 in folk arts grants out of $219,606,353.*

State arts agency funding supported the work of 48,318 artists and an estimated 15,000,000 were reported to benefit from these grants (including audiences, instruction participants, conference attendees, broadcast listeners, etc.).

53 out of 56 state arts agencies and special jurisdictions routinely award folk arts grants. In FY 1994, 50 out of 53 reporting agencies made folk arts awards.

In addition to the $4,757,105 in folk arts grants awarded by states in FY 1994, estimated additional funds of $2,417,003 reached folk artists in other funding categories such as ethnic dance, ethnic music, crafts and multidisciplinary categories.

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<tr>
<th>Number of Cultural Centers of Color in Other Artistic Disciplines (n=110)</th>
<th>Percentage</th>
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<td>Folk Arts</td>
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<td>Humanities</td>
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<td>Open/Other</td>
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<tr>
<td>Literature</td>
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<tr>
<td>Media Arts</td>
<td>12</td>
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<tr>
<td>Opera/Musical Theater</td>
<td>8</td>
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<tr>
<td>Visual Arts</td>
<td>7</td>
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<td>Design Arts</td>
<td>6</td>
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<tr>
<td>Interdisciplinary</td>
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<tr>
<td>Nonarts/Nonhumanities</td>
<td>5</td>
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<tr>
<td>Classical</td>
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**Number of Cultural Centers of Color in Each Artistic Discipline

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All artists are local. The statement speaks also to some of the issues involved in making generalizations about the folk arts as well as the cultural needs and resources of diverse communities. As the profiles aptly illustrate, the concerns and circumstances of particular traditions vary. Some traditions continue to thrive, while the meaning and value of others have changed and shifted over time, and still others are critically endangered. As the profiles aptly illustrate, the concerns of communities—both cultural needs and resources of diverse communities—are problems that implicate the concerns of all artists. The concept of the community as a local artist is a central idea throughout this book. Every artist is a local artist somewhere. All artists are local.
and policy makers to be blind to the artistic traditions that are of and for a community and blind to the local wisdom which has been passed down in oral tradition.

Just as John Dos Passos provided a powerful frame for those numbers, those numbers on the next page don't provide a neat and tidy context for this study. They are shards that refract light in several directions and they can be manipulated in many ways. They speak directly to mass-cultural changes and shifts that have taken place in the arts and for communities, for individuals and for institutions. They speak directly to the meaning and to the reality of the numbers on the next page. They provide a suggestive context for this study. They provide a challenge for this study.
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More than 100 languages are spoken in the school systems of New York City, Chicago, Los Angeles, and Fairfax County, Virginia.

The number of wage earners on farms and ranches (1979-1989) fell 23.

The number of wage earners on farms and ranches (1979-1989) fell 23.

The top two U.S. magazines by circulation are AARP's Modern Maturity and the American Association of Retired Persons' Bulletin. 9

English at home, and in 1990 are still available today.

They speak about "the community" as if it were one monolithic entity. They speak about "getting community input" and "advocating for the community." But mostly, we speak about the loss of community, a lack of connectedness, the feeling of being cut adrift in a fragmented world that moves too fast.

Home is a source of comfort for some. For others, home is a place to leave, a place to mark time or a place made unrecognizable by irrevocable (and sometimes violent) change. Civil wars, global trade, ecological and technological change are rendering obsolete our notions of national borders as well as the borders defining our communities and private lives.

In Habits of the Heart, a sociological study of individualism and commitment in American life, the authors talk at great length about "communities of memory" and a shortened version of their definition is worth quoting here because it informs the sense of community that appears throughout this study and is spoken directly to the reader.

"Communities, in the sense in which we are using the term, have a history—in an important sense they are constituted by their past—and for this reason we can speak of a real community as a "community of memory."... People growing up in communities of memory not only hear the stories that tell how the community came to be, they hear the stories that tell how the community came to be, they hear the stories that tell how the community came to be, they hear the stories that tell how the community came to be. People growing up in communities of memory not only hear the stories that tell how the community came to be, they hear the stories that tell how the community came to be, they hear the stories that tell how the community came to be, they hear the stories that tell how the community came to be. People growing up in communities of memory not only hear the stories that tell how the community came to be, they hear the stories that tell how the community came to be, they hear the stories that tell how the community came to be, they hear the stories that tell how the community came to be. People growing up in communities of memory not only hear the stories that tell how the community came to be, they hear the stories that tell how the community came to be, they hear the stories that tell how the community came to be, they hear the stories that tell how the community came to be. People growing up in communities of memory not only hear the stories that tell how the community came to be, they hear the stories that tell how the community came to be, they hear the stories that tell how the community came to be, they hear the stories that tell how the community came to be.
INTRODUCTION

Coming, W. B. Yeats wrote, "things fall apart; the center cannot hold." Things do fall apart—they break, they change, they die—but somehow the center does seem to hold. This study contains stories which describe what that center is and how people hold onto it—against all odds. Shadows cast by the...
At the 1991 Association of Performing Arts Presenters annual conference, I sat in the audience listening to one of the keynote speakers, a noted theater director, lamenting state and federal cuts for arts in education. It was a worthy and forceful speech, but one that focused exclusively on the omission of Western European fine arts traditions from the curriculum. At the time for questions and response, an equally forceful speaker—Phyllis Brzozowska, Executive Director of CityFolk in Dayton, Ohio—stood at the microphone and observed that, as a child, she had learned to dance, not in school or ballet classes, but at Polish weddings and social gatherings. From those initial pleasurable experiences, she had learned to understand and appreciate other dance traditions.

I mention this anecdote not for the obvious humorous contrasts of “high and low” art or “folk and fine” art. Rather, Brzozowska’s comments remind us that learning occurs in diverse contexts and that knowledge, inspiration and cultural memory are gained from myriad sources—grandparents, the friend next door as well as books and in classrooms. A classically trained musician, a ballet dancer, a boatbuilder, a quilter or an Irish step dancer—each one imparts valuable aesthetic lessons about discipline, practice, commitment and learning itself.

Brzozowska’s remarks, however, also remind us that we learn and know the world and appreciate larger truths from particular cultural perspectives. Who am I? Where do I come from? Where do I fit in? These are fundamental questions of personal and cultural identity—questions we ask and answer throughout the course of our lives—and they are at the heart of the debate raging about multiculturalism and cultural diversity in education. For most of us, the answers to these questions are most real and palpable through “practices of commitment”—through simple acts of doing and sharing.

The two profiles which follow exemplify different successful strategies for encouraging experiential learning and the maintenance of traditions. The mariachi conference and festival movement profiled here by Mark Fogelquist has been adapted successfully in diverse rural and urban contexts in 38 programs (based mainly in state arts agencies) and cultural diversity in education. For most of us, the answers to these questions are most real and palpable through “practices of commitment”—through simple acts of doing and sharing.

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The Conga Lesson, Philadelphia (Photo by Thomas B. Morton ©1996)

THINK LIKE A HUMAN BEING. "YOU DON'T HAVE YOUR CULTURE. REASON MUST BE THAT THEY SHOOTING EACH OTHER. THE EXPLAIN WHY CHILDREN ARE SO RICH, YOU SIMPLY CANNOT TO THIS COUNTRY WHICH IS DEATH, AND THEN YOU COME FROM A COUNTRY WHERE HUMAN BEING. IF YOU COME IT FORMS AND SHAPES THE ART IS NOT JUST DECORATION, UNDERSTAND IS THAT THIS WHAT PEOPLE MUST
Mariachi conferences and festivals in the United States

Heritage and Sharing

by Mark Fogelquist

In 1991, a dedicated junior high school music teacher in the Texas town of Driscoll, population 600, organized a mariachi festival. John Vela, a dedicated junior high school music teacher, had been teaching mariachi music since 1980 and wanted to provide an intensive learning experience for his students. Working with a budget of only $4,000, raised by the school's band boosters through car washes, rummage sales, and local merchants, Vela was able to bring four maestros of mariachi music from California to conduct workshops in guitarrón, vihuela, guitar, violin, and trumpet. During this two-day event, 150 students were immersed in intensive instrumental workshops and experienced presentations in mariachi history by the late Nicolás Torres, an early member of the legendary Mariachi Vargas de Tecalitlán. The event culminated in a concert which featured professional groups from Corpus Christi as well as student musicians.

The next year, the festival was moved to Alice, a neighboring town, and the budget grew to $10,000. With this increase, Vela attracted 250 students to the workshops and was able to bring eminent instructors from Mexico, including Jesús Rodríguez de Híjar, considered one of the most important arrangers in the history of the tradition and Miguel Martínez, considered one of the greatest violinists of all time. The main concert featured the Mariachi Sol de México from Los Angeles, one of the most popular ensembles on the festival circuit during the past decade.

The success of the South Texas Mariachi Festival was made of several ingredients: unequivocal community support generated through a pre-existing school program, no frills budgeting, and the total commitment of the organizer. These same components are typically found in many of the mariachi festivals and conferences that have been held throughout the Southwest in the past twenty years. The efforts of organizers like Vela have, in fact, given rise to a veritable movement, which not only reaches large audiences at festival concerts, but also involves thousands of students in primary, secondary, and university mariachi programs throughout the region. The movement can be credited with the renewal of interest in mariachi music in Mexican and Mexican American communities on both sides of the border.

The rise of a movement

Since the 1940s, Mexican enclaves in the United States have witnessed a steady rise in mariachi activity. While major groups in urban Mexico have generated their income from tours, recordings, and the accompaniment of "star" singers for sometime, Mexican ensembles in the United States have been almost entirely dependent on local employment to provide income. The success of the South Texas Mariachi Festival in the rural town of Driscoll, population 600, has been a testament to the power of mariachi music to bring communities together and inspire young people to pursue their passion for the traditional music of their heritage.

The Rise of a Movement

The Right Balance and Right Factors

The things soared!

"The bumble bee was not supposed to fly…neither was the mariachi festival. Somehow all the right factors were in place, the thing soared!"

Nati Cano, mariachi musician

National Heritage Fellow

In 1991, a dedication to mariachi education in the United States...
Mariachi: A National Symbol

Mariachi music is a regional variant of Mexican mestizo music, which began as an amalgam of Spanish, indigenous, and African elements, emerging in the late eighteenth century as a new musical tradition with its own distinct character. Though mariachi music is now considered a national music, it has its origins in the rural campesino communities of Jalisco and neighboring states in Mexico City and has moved to other areas, including Los Angeles, since the 1920s and 30s. Complete instrumentation solidified along the lines that have remained the standard to the present: two trumpets, six violins, guitarrón (bass), vihuela (treble rhythm guitar), guitar, and harp. For many Mexican Americans, mariachi music is becoming an important symbol of cultural identity.

"When you have a passion for your own traditions, you are sensitive to the traditions of others."
Juan Gutiérrez 1996 National Heritage Fellow
Puerto Rican musician/educator Los Pleneros de la 21

Mariachi procession for the feast day of the Virgin of Guadalupe, Cristo Rey Mission, Malaga, California, 1994. (Photo by Eric Paul Zamora/courtesy of Fresno Arts Council Folk Arts Program)
Two key developments, however, took the mariachi beyond the barroom and enabled the festival movement to be born. In the mid-60s, Mariachi Los Camperos de Nati Cano, an influential Los Angeles-based mariachi group, established the first night club where mariachi music was presented on a stage as a dinner show, reaching a new audience of highly assimilated middle class, urban immigrants and their offspring. Simultaneously, mariachi instruction and performance began in some California, Arizona and Texas schools at the primary, secondary and university levels, a regional phenomenon akin to the inclusion of jazz in the school music curriculum.

These developments set the stage for the first mariachi conference, held in San Antonio, Texas in 1979. The event was organized by veteran San Antonio music educator Belle Ortiz. Inspired by visits to her grandparents’ hometown of La Barca, Jalisco, Ms. Ortiz began an elementary school mariachi program in 1966. By the time of the first conference in 1979, the program had expanded to the secondary and community college levels and had an enrollment of nearly 500 students. The event was expanded to the secondary and community levels and had an enrollment of nearly 500 students. The event was expanded to the secondary and community college levels and had an enrollment of nearly 500 students. The event was expanded to the secondary and community college levels and had an enrollment of nearly 500 students.
Antonio Public Schools, solicited and received support from the City of San Antonio, the San Antonio Convention Bureau, the National Endowment for the Arts and corporate sponsors. Ms. Ortiz not only had enough credibility to harness local support for her conference, she also had enough vision to invite the finest group in the world, the Mariachi Vargas de Tecalitlán. According to Belle Ortiz, "it is difficult to imagine that the festival-conference movement would have gotten off the ground without the presence of the Mariachi Vargas at the first conference. Students and audiences were overwhelmed by the virtuosity of the Mariachi Vargas." Indeed, this ensemble became a committed force in the movement. In its distinguished eighty-year career, "El Mejor Mariachi del Mundo" ("The Best Mariachi in the World") had never been called upon to teach students in an organized conference setting. The musicians relished the new experience and have continued to give of their talents at numerous conferences ever since. The first mariachi conference in San Antonio not only broke ground by its very existence, but established the model for subsequent conferences. Typically, the mariachi conference is centered around workshops in which students study their individual instruments with professionals, then come together at the end of the day to play the chosen pieces as a large ensemble, side-by-side, with the instructors. Many conferences offer additional presentations in the afternoons, where a number of small groups are interspersed with food and beverage booths. Admission is modestly priced or even free and attendance often surpasses that of the main concert. Success Breeds Success

Scores of mariachi festivals too numerous to mention have been held since 1979 in places such as San Diego, Fresno, San Jose, El Paso and Las Vegas. While the idea is a year or two only to come because of lack of funds, community support is growing. Radio Bilingüe

In 1976, farmworkers and artists formed Radio Bilingüe, a nonprofit community radio network based in Fresno, California because they believed that radio was the most effective way to reach and inform Latino populations in the San Joaquin Valley. The target audience were mostly low-income and Spanish-speaking Latinos who are underserved by traditional media. Today, Radio Bilingüe has grown to a network of five noncommercial radio stations which reach a monthly audience of 200,000.* Their award winning "Noticiero Latino" is the only Spanish-language news service in public broadcasting and is carried by more than 100 stations in the U.S. and Mexico. "In an average quarter hour some 8,000 people are tuned into Radio Bilingüe while in their homes, cars or in the farm fields," said Hugo Morales, founder of Radio Bilingüe. Radio Bilingüe produces the annual Viva El Mariachi Festival and the Norteño Tejano Music and Dance festival. Both include workshops and serve as showcases for local as well as nationally known artists.
The Tucson International Mariachi Conference, for instance, began in 1983, four years after the San Antonio Conference, and is, by all measures, the largest mariachi conference in the United States. Originally organized by members of the Mariachi Cobre, a young professional group that emerged from the Changuitos Feos ("Ugly Monkeys"—the first youth mariachi in the United States), the Tucson Festival was turned over to La Frontera Center, a mental health organization that works primarily within the Tucson Hispanic community, in its second year. Today, the Festival functions as a fundraiser for the Center, has a total budget of $300,000, a year-round staff and 450 community volunteers, and includes such adjunct activities as a parade and a golf tournament. The main concert draws 6,000 spectators, the Fiesta de Garibaldi up to 55,000 and the workshops attract more than 900 participants from 26 states. The Tucson conference was the launching point for Linda Ronstadt's landmark career as a ranchera, which brought mariachi music to a vast, new audience, including many non-Mexicans.

As a profit-making commercial enterprise, Mariachi USA holds a unique position in the mariachi festival and conference movement. It began in 1990 as an extended concert at the Hollywood Bowl and during the past two years has expanded to two days and now draws 30,000 spectators. The only festival associated with a university is the Mariachi Espectacular in Albuquerque, but the Rodri Foundation, established with proceeds from the event, has given grants to schools and community organizations involved in mariachi education. The grand scale of Mariachi USA is, in part, a reflection of the massive Mexican American population in southern California. Southern California has been the home of outstanding mariachi groups since the late 1950s as well as a center for school and community mariachi programs. The National Park Service has continued to gather funding for the National Park Service "Keepers of the Treasures" project, which aims to preserve and share the heritage of America's past. Alaska Natives and Native Hawaiians have received funding for their cultural heritage programs and projects such as the "Festival del Mariachi de Alta California," which has brought mariachi music to a new audience, including many non-Mexicans.

On a smaller scale, the Festival del Mariachi de Alta California, Salinas, California, took place annually from 1991 to 1994, was suspended in 1995, but is projected to reemerge in 1996. The principal organizer, William Faulkner, is an educator and leader of a local mariachi group and he has made the Alta California festival the gathering spot for some of the most important figures of the mariachi world. At the 1993 festival, the Alta California Festival brought together all of the living musicians who participated in Mariachi Vargas' landmark 1956 recording "El Mejor Mariachi del Mundo," considered by many to be the most important of all mariachi recordings. The festival is now focused on education and provides a sound career track for mariachi musicians. In 1994, it was expanded to include a full weekend of events.

Similarly, the Mariachi Espectacular in Albuquerque is the only festival associated with a university. It combines aspects of large-scale festivals like Tucson with the dominant educational values of Alta California. Classes extend over three full days, followed by two days of concerts and educational clinics and workshops on mariachi instruments and music. The main concert draws a total of 60,000 spectators, with many more participating in workshops and clinics. The Festival del Mariachi de Alta California aims to bring mariachi music to a new audience, including many non-Mexicans, and to preserve and share the heritage of America's past.

In the meantime, the National Park Service has continued to gather funding for the National Park Service "Keepers of the Treasures" project, which aims to preserve and share the heritage of America's past. Alaska Natives and Native Hawaiians have received funding for their cultural heritage programs and projects such as the "Festival del Mariachi de Alta California," which has brought mariachi music to a new audience, including many non-Mexicans. On a smaller scale, the Festival del Mariachi de Alta California, Salinas, California, took place annually from 1991 to 1994, was suspended in 1995, but is projected to reemerge in 1996. The principal organizer, William Faulkner, is an educator and leader of a local mariachi group and he has made the Alta California festival the gathering spot for some of the most important figures of the mariachi world. At the 1993 festival, the Alta California Festival brought together all of the living musicians who participated in Mariachi Vargas' landmark 1956 recording "El Mejor Mariachi del Mundo," considered by many to be the finest recording of mariachi music ever made.

Similarly, the Mariachi Espectacular in Albuquerque is the only festival associated with a university. It combines aspects of large-scale festivals like Tucson with the dominant educational values of Alta California. Classes extend over three full days, followed by two days of concerts and educational clinics and workshops on mariachi instruments and music. The main concert draws a total of 60,000 spectators, with many more participating in workshops and clinics. The Festival del Mariachi de Alta California aims to bring mariachi music to a new audience, including many non-Mexicans, and to preserve and share the heritage of America's past.
Regardless of what direction the mariachi movement takes in the future, it is now firmly rooted in the southwestern United States. With modest financial support from such organizations as the NEA and state arts councils, the movement has grown with amazing speed. Public support has, in fact, been more important as a source of legitimacy for grassroots activities than as a source of dollars. Official recognition in the form of small grants has given existing mariachi groups credibility and opened up new venues for the music, reaching tens of thousands of new listeners from a variety of backgrounds. They have also rekindled and expressed a cultural identity. They have helped generate greater opportunities for young performers to study with Mariachi conferences and festivals have provided unprecedented opportunities for creative growth, and have helped generate a healthy discussion about the musical direction of the tradition. The rivalry between ensembles on the festival circuit has been a major stimulus for musical achievement and higher standards, both at the professional and student level. Schools for music and performance and higher standards, Mariachi conferences and festivals have been venues for the exploration and expression of cultural identity. They have also helped generate a healthy discussion about the musical direction of the tradition. The rivalry between ensembles on the festival circuit has been a major stimulus for musical achievement and higher standards, both at the professional and student level.
Investing in the Future of Tradition: State Apprenticeship Programs

When North Dakota Traditional Arts Coordinator Troyd Geist called Peggy Langley to suggest that she apply for an apprenticeship in saddlemaking, the self-taught ranch wife thought it was a joke. She had been trying to get advice from "old cowboys" for years without success. After studying with Rex Cook, "I learned that I was doing everything right; I just needed more finesse and some shortcuts to make the work easier," Langley says. She found the skills and confidence to open her own saddlery and now has more orders than she can handle, as well as her own apprentice. Langley and Cook are among the many artists who have taken part in more than 2,600 apprenticeships sponsored by the state's traditional arts programs over the past twelve years.

Apprenticeships bring together a master traditional artist with an eager learner for several months of intensive instruction. The team plans a joint project and receives a grant of $1,000-3,000 to pay for travel, supplies, and teaching time. The experience allows seasoned artists like Louisiana basketmaker Azzie Roland to "keep on keeping on" with their craft and "leave it in somebody's hands." It gives apprentices like Maine Indian basketmaker Rocky Keezer the "little nudge" they need to stay committed to the tradition. As such, apprenticeship programs represent an investment in the future of folk arts.

The success of apprenticeships is evident in the hundreds of artists who have taken part, the thousands of applications received, and the millions of dollars raised. Apprenticeships have been a key component of the growth of state folk arts programs, which now span the country and involve a wide range of art forms, people, and geographic regions. Traditions covered range from Hispanic santos carving in Colorado to African American quilting in South Carolina. Although the National Endowment for the Arts and the state folk arts agencies have provided funding for apprenticeships, the programs have been supported in large part by the dedication and efforts of the artists and apprentices themselves.

By Susan Auerbach
FOLKPATTERNS, Michigan Traditional Arts Program, Michigan State University, is a joint project of the Michigan State University Museum and the Michigan 4-H Youth Programs, involving more than 4,000 youth statewide who work on projects through their clubs and school enrichment programs. Youth share their projects by making presentations and exhibits and learn to use technical equipment, such as tape recorders, video cameras, and computers, and sharpen their communication skills.

A 4-H group from Gratiot County created a marionette show and performed Czechoslovakian folk tales at nursing homes. A 4-H youth in Montcalm County documents old barns and displays photographs at county fairs, conferences, and folk festivals. Oceana County's 4-H Folk Festival includes performances and demonstrations by local artists and tradition bearers, bringing together the diverse ethnic populations of the county. Recently, a workshop on seafaring traditions was held in Michigan's "thumb" area, and an emphasis on field research techniques was placed on the local maritime folk traditions. "With an emphasis on field research techniques," says LuAnne Kozma, director of the FOLKPATTERNS program, "this workshop involved participants in interviews with local maritime tradition-bearers. This gave them hands-on experience with interviewing folk artists so they can go back to their own communities and help 4-Hers discover their own traditions." For more information about FOLKPATTERNS, contact LuAnne Kozma, FOLKPATTERNS, Michigan Traditional Arts Program, Michigan State University Museum, East Lansing, MI 48824, (517) 353-5526.
INHERITING AND SHARING

Apprenticeships, unlike fellowships and residencies, do not require a move to a more urban or more sophisticated setting. They involve learning directly from a master, often the last remaining practitioner of a particular craft or tradition. Apprenticeships serve both the artist and the public, providing an opportunity for artists to learn more about their craft and for the public to experience the art form in a direct and personal way. They also provide a way for traditional arts to be passed down and preserved, ensuring that these important cultural practices are not lost.

Why have apprenticeships become a flagship program?

Apprenticeships involve the cooperation of many kinds of people and organizations. Tribal offices, refugee agencies, churches, and senior centers help recruit participants. Artists, cultural specialists, and community representatives serve on selection panels. Museums host exhibits of artists’ work, state officials hand out awards, and local media profile teams in “good news” stories.

A Model Program

Why have apprenticeship programs become a flagship program? First, the concept of intergenerational teaching and learning has strong appeal to the public as well as to artists and ethnic communities. Policy makers appreciate the diversity built into the cost-effective programs, while folklorists value apprenticeships as key tools in cultural conservation. In addition, programs have evolved guidelines and procedures that are responsive to local needs and conditions. Many, for example, allow out-of-state masters where traditions extend across borders and take care to respect local protocol. Other factors in the success of apprenticeship programs over the years are consistent NEA support; relative low cost; outreach based on fieldwork and personal contact; the engagement of community leaders such as tribal officers; and an emphasis on conveying cultural values and knowledge as well as technical skills.

The impact of apprenticeship programs reverberates well beyond the artist team and the official grant period. Artists often continue working together, some becoming colleagues. A number of apprentices go on to become professionals. Artists receive recognition, and community representatives of people and organizations, including offices, museums, and corporations, become involved. Folk arts programs create spin-off projects involving participants, such as media projects and performances. Communities gain well-trained practitioners, articulate spokespersons, and new organizations like the Maine Indian Basketmakers Alliance. Perhaps most importantly, languishing arts forms that might otherwise die with the last practitioner gain a new lease on life.
The Hawai'i Program

On the Big Island of Hawai'i, the apprenticeship program has spawned a renaissance in lauhala weaving and a waiting list of hopeful apprentices. Masters like 73-year-old Minnie Ka'awaloa guide them through the arduous process of finding, harvesting, and preparing pandanus leaves before showing them how to weave fans and hats, telling stories all the while. "Aunt Minnie has taken us under her wing with the culture, the language, the spirit," says Noelani Ng, an apprentice who is now president of the local traditional crafts club.

Lauhala weaving, traditional chant, slack key guitar and other native Hawaiian art forms comprise 80% of the 106 apprenticeships awarded by the State Foundation for Culture and the Arts since 1985. "It's become a real status thing to be part of the apprenticeship program" in strong Native Hawaiian communities like the island of Ni'ihau, according to panel member Nathan Napoka. "People took the master artists for granted before; now they look up to them as teachers. We want to see how to be part of the apprenticeship program." In Honolulu, artists who have undergone long formal apprenticeships in Asia now teach complex arts such as Japanese mingei pottery and Okinawan kumi udui dance theater. In Honolulu, Kalena Silva (left) and Lehua Matsuoka/Mele Uli-Hawaiian chant. (Photo by Lynn Martin)
the program helped a Cantonese opera group to train new members and mount their first fully staged production, while in Waianae, it provided more weavers for a Laotian refugee cooperative.

One of the program’s hallmarks under coordinator Lynn Martin is its use of travel vouchers to promote exchange between artists from different islands. Apprentice Lehua Matsuoka, for instance, makes the trip from Oahu to the Big Island to study oli (traditional Hawaiian chant) with Kalena Silva. She finds the all-day session “intense” with its focus on Hawaiian language and attaining the proper vocal quality. But she perseveres, having heard from a previous apprentice that after the experience, “I will sound different, chant different and feel different.”

**The Missouri Program**

One of the country’s oldest apprenticeship programs, Missouri has sponsored nearly 200 teams since 1984. It has expanded from an original focus on rural, European American fiddling to a wide spectrum of genres and ethnicities. Coordinator Dana Everts-Boehm seeks to constantly extend the program’s reach with regional fieldwork, guidelines that give priority to new artists and close links to the Missouri Performing Traditions touring program. Even with most of her time going into the apprenticeship program, she laments, “you can never do enough.”

Here as elsewhere, the program has been a powerful motivator for artists to set aside the time to work together and undertake ambitious projects—sometimes revitalizing traditions in the process. In the Ozarks, for instance, high school teacher Steve Cookson had to be persistent to convince busy third-generation wooden johnboat builder Cecil Murray to take him on, but it soon became Cookson’s job to keep up with Murray’s zeal. The apprenticeship allowed them to create better boats along with strong bonds of friendship. “I’ll always be coming back to help Cecil build boats, or if I can’t find another reason, just to pester him,” says Cookson.

In St. Louis, Richard Martin, Jr. has trained about twenty apprentices in African American tap and jazz dance since 1987. Martin, who grew up dancing on street corners, immerses his most promising students in the tradition of the art and great artists who have come before them. “They got to know not only the technique, but also the mentality,” he says. “They got to know who they are.” By challenging them to do more, Martin prepares his proteges to take off on their own. At the same time, his work in the program has brought Martin long-overdue public exposure and acclaim.

Across town, students at St. Louis Irish Arts compete for the honor of becoming apprentices in music or dance. “When you’re doing an apprenticeship, you really put your best behind it because they [the apprentices] are going to
**Apprenticeship Programs at a Glance**

- Total number of state programs as of 1995: 38
- Total number of apprenticeships funded nationwide through mid-1995: 2,554
- Range of total award amounts per apprenticeship: $200-$5,000
- Percentage of programs supported by NEA plus state funds: 86%
- Percentage of programs supported by state, local or private funds: 15%
- Most effective form of program outreach: personal contact/site visits
- Total length of apprenticeships: 2 months - 1 year
- Percentage of programs supported by NEA plus state funds: 86%
- Percentage of programs supported by state, local or private funds: 15%

* Data based on 1995 survey conducted by Susan Auerbach for NEA Folk & Traditional Arts.
**47 are state programs, 1 is administered by the New England Foundation for the Arts.
*** Due to rounding, percentages may not total 100.

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**What's in a Name?**

Apprenticeships, Artists' Residencies, Mentoring Programs

Sometimes a name simply indicates the vantage point from which you speak. Take the three terms above: All of them refer to similar processes—that is, learning "the tricks of the trade"—but each suggests something different about the nature of the learning experience. Apprenticeship, for example, implies a lengthy, time-tested learning process in which accuracy and fidelity to cultural tradition are emphasized. An artist residency, on the other hand, is often used as an umbrella term for a range of artist and organization-technical assistance programs.

**Ozark paddlemaker Ernest "Uncle Punk" Murray shows apprentice Steve Cookson how to shape a sassafras johnboat paddle, Doniphan, 1995. (Photo by Dana Everts-Boehm)**
INHERITING AND SHARING

The National Task Force on Folk Arts grew out of the 1993 "Folk Arts in the Classroom: A National Roundtable on Folk Arts in Education," co-sponsored by the National Endowment for the Arts Folk & Traditional Arts Program and City Lore. At the table were folklorists, teachers, school administrators, traditional artists, and representatives from arts and education programs at Bank Street College of Education, the Getty Center for Education in the Arts, the Folklife Program at the Library of Congress, the National Endowment for the Arts, and other organizations. The Task Force supports folklorists and folk artists involved in education efforts throughout the country, advocates for the inclusion of folk arts and traditional culture in K-12 education, participates in regional and national meetings on arts and education, and serves as a clearinghouse for information on teacher institutes, resources, and curricular standards.

Master jazz tap dancer Richard Martin, Jr. guides his apprentice, Alan McLeod, St. Louis, Missouri, 1999. (Photo by Patrick Janson, TAAP)
Apprenticeship programs are one of the clear success stories of folklore. A recent NEA report on twenty-nine years of apprenticeship programs shows that the longer a program is in place, the stronger its impact on artists, communities, and cultural conservation. Programs that promise—and deliver—so much for so little deserve everyone’s support.

Issues for the Future

In 1997, 66% of apprenticeship programs were all ready

years of apprenticeship programs shows that the longer

assues of education vary. A recent NEA report on twenty-

problems are many; the need is immense and urgent.

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Patrick Gannon. As a result of the Gannon family’s work and the program’s support, there is a steady supply of fiddlers and accordion players for

celis.
Folk arts are often depicted as the static, quaint, nostalgic skills and yearnings of earlier times; folk artists as anonymous, faceless individuals blindly carrying on the traditions of their culture.Words like creativity, charisma and cultural activism are rarely associated with traditional art or artists.

The following two profiles by David Roche and Buck Ramsey, however, contradict these cliched notions and examine very specifically the impact of particular individuals in relation to cultural traditions, events and historical circumstance. In each one, creativity, change and renewal occur on many levels. Not only do artistic traditions change in terms of form, but so also do their functions, meaning, and audiences.

In David Roche's article, the efforts of two extraordinary artists involved in cultural revitalization movements within their communities are described. For Filipino kulintang master Danongan Kalanduyan, revitalization has primarily involved teaching and increasing the level of practice of a tradition, and Kalanduyan has helped to foster more kulintang ensembles in the U.S. than perhaps any other individual. For Sam-Ang Sam, revitalization has meant identifying the most strategic partnerships and opportunities at the local and national level to recover traditions nearly obliterated by war. Since the first Gathering in 1985, the Cowboy Poetry Gathering has helped to foster more tradition and rekindled a community that valued poetry. Poetry Carolyn's did not create an audience—it gave voice to an already existing sensibility and community. As Buck Ramsey's piece demonstrates, the Cowboy Poetry Gathering has provided a forum for people in the ranching community to tell their stories in their own voices. As David Roche, where the efforts of one can make a difference.

In terms of impact, the Cowboy Poetry Gathering is one of the more improbable success stories of the National Endowment for the Arts. Since the first Gathering in 1985, there are now 150-200 cowboy poetry gatherings small and large throughout the West. Much like the Gathering itself, NEA funding played a catalytic role in the development of the event. It has introduced cowboy poetry to new and growing audiences. In 1985, a small group of cowboy poets gathered at the Lyman Center for the Performing Arts in New Britain, Connecticut, and soon the Gathering became a national phenomenon. The Cowboy Poetry Gathering has been a catalyst for cultural change and revitalization and has helped to foster the development of a new world of poetry. The Gathering has also helped to foster a new appreciation for cowboy poetry and has given voice to the stories of people who have traditionally been overlooked.

\[\text{Without tradition, there is no creation. Without creation, you cannot maintain a tradition.}\]

Carlos Fuentes, novelist

Creating, Changing, Renewing
A final and important observation about the two articles. Both focus on the creative roles of individuals in cultural change and renewal but both articles also allude to the critical interplay of influence and change which occurs from within and outside of a community. And this interplay can be positive and negative. For Dewey Balfa, a last-minute invitation to the Newport Folk Festival helped spark a pride and desire to advocate for the value of his cultural heritage at home and elsewhere. As an event initiated by an “outside” organization, the Western Folklife Center’s Cowboy Poetry Gathering is now an accepted part of the ranching community’s festive calendar and its documentation efforts.

CREATING, CHANGING, RENEWING

Camboodian Classical Dance

by David Roche

Two individuals centrally involved in the cultural survival of Cambodian and Mindanaoan performing arts now reside in the United States. Sam-Ang Sam, Executive Director of the Cambodian Network Council, based in Washington, D.C., has been the main link between traditional classically-trained performance artists in Cambodia and artists in the Cambodian American community and is himself a highly-regarded musician and ethnomusicologist.

Danongan Kalanduyan, Director of the Palabuniyan Kulintang Ensemble, based in San Francisco, not only trains Filipino Americans in the art of kulintang music, but performs internationally and, like Sam, is an ethnomusicologist by training.

Sam and Kalanduyan are both exemplars of enlightened cultural leadership. Both have grappled with issues of cultural appropriation, debates over multiculturalism, inherited social hierarchies of class and gender and the distance between old and new world realities. Both have managed to not only survive, but succeed without compromising the essence of their respective traditional arts.

Cambodian Classical Dance

The history of Khmer classical dance tradition dates back more than one thousand years. In traditional Khmer historical chronicles, the god-king reigned as the chief patron of the dance, immersing himself in the rarefied atmosphere of prophetic ritual while constantly surrounded by his corps de ballet, the apsara (angelic) dancers. Vestiges of belief in the spiritual power of dance as well as the role of dance in maintaining social and ceremonial order still persist in modern Khmer society.

The shattering experience of April, 1975, when the capital of Cambodia—Phnom Penh—was overrun by troops of the Khmer Rouge, marked a profound shift in the cultural landscape of Cambodia. The Cambodian Network Council, based in Washington, D.C., has been the main link between traditional Cambodian dance and dance practitioners in the United States. Sam-Ang Sam, Executive Director of the Cambodian Network Council, has worked to bring Cambodian and Filipino performances together in the United States. Two individuals centrally involved in the cultural survival and renewal of Cambodian and Mindanaoan performing arts now reside in the United States. Sam-Ang Sam, Executive Director of the Cambodian Network Council, based in Washington, D.C., has been the main link between traditional classically-trained performance artists in Cambodia and artists in the Cambodian American community and is himself a highly-regarded musician and ethnomusicologist.

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Sam and Kalanduyan are both exemplars of enlightened cultural leadership. Both have grappled with issues of cultural appropriation, debates over multiculturalism, inherited social hierarchies of class and gender and the distance between old and new world realities. Both have managed to not only survive, but succeed without compromising the essence of their respective traditional arts.
Cambodian dance master Chea Sany (standing) positioning students during a residency at Jacob’s Pillow Dance Festival, 1993. (Photo by Cecily Cook)

Information and culture under the post-1979 Vietnamese occupation of Cambodia was还要成为一种非常流行的舞蹈形式。它不仅在民族主义和民族认同中起着重要的作用，而且在柬埔寨社区中，它已经成为一种流行的舞蹈形式。无论柬埔寨人在哪里定居，‘宫廷舞蹈和音乐’都已经变成了一种流行的艺术。难民们在每一个社区里表演它。它已经成为一种人民的艺术。”

Sam-Ang Sam’s mentor during the pre-Pol Pot era at the University of Fine Arts, Chheng Phon, became Minister of Information and Culture under the post-1979, Vietnamese-
Creating, Changing, Rebuilding

The Cambodian Artists Project

Rebuilding a nation and a cultural heritage takes time and perseverance. One remarkable example of this is the Cambodian Artists Project, a coalition of Cambodian American artists and scholars dedicated to the conservation and perpetuation of Cambodian performing art through training a nation and cultural heritage takes time and perseverance. The Cambodian Artists Project was initiated in 1990 by the Jacob’s Pillow Dance Festival with seed funding from the Ford Foundation, NEA Folk Arts, and the New England Foundation for the Arts and has grown to include a loose-knit network of organizations and supporters committed to this goal. The project was inspired in 1987 by the Los Angeles Times article by Richard Chang, "The Cambodian American arts and schools (including film, dance) were still in their infancy."

The Cambodian Artists Project

Future efforts will involve documentation of oral tradition, and establishing in Cambodia networks of artists, Rambut Sisowath, and university libraries serving master artists, and opportunities for dance, and dance training in the U.S. U.S. artists and Cambodian artists in kindergarten classes may also establish partnerships for the preservation of Cambodian art forms and support for Cambodian artists.

For more information, contact the Cambodian Network Council, 713 D St., S.E., Washington, D.C. 20003.
Khmer classical dance continues to represent a central cultural activity for teenage girls, while other uniquely Cambodian arts are intertwined with wedding, funeral and Buddhist temple activities. For Sam-Ang Sam and many other Cambodian American artists, concern for the survival of Khmer classical dance now focuses on strategies of innovation. Dilution in the quality and staging of classically choreographed repertoire poses a real threat. There is concern that the dance will be reduced to a rite-of-passage for middle-class teenage girls, a chance to wear expensive jewelry and dance costumes, rather than flourish as an expression of spiritual significance. Yet, Khmer classical dance has its roots, however tenuously, still planted in Cambodia. With continued exchanges between the old world and the new, a contemporary global aesthetic for Cambodian dance is in the process of being created.

Kulintang Culture

The passage of Public Law 89-736 in 1965, eliminating a highly restrictive immigration quota system, set the stage for a massive Filipino immigrant influx in the decades which followed. While most immigrants of the 1920s and 30s found jobs as laborers, cutting cane and pineapples on Hawaii and harvesting grapes and asparagus in California, Filipino immigrants today are generally well-educated men and women working in professional and service occupations.

Cambodian American communities across the country, and women working in professional and service occupations.

Like any modern nation-state, Cambodia is a country composed of different ethnic and linguistic groups. “Cambodian,” as used here, refers to any citizen of Cambodia regardless of ethnic or cultural heritage. “Khmer” refers to the historically-dominant ethnic group of Cambodia, its customs and practices, artistic traditions and language. Khmer classical dance refers to the court dance tradition. Until 1970, court dance was performed by a single troupe resident in the Royal Palace in Phnom Penh, and from 1970 to 1975 at the University of Fine Arts in Phnom Penh. The principal cultural architect who eventually brought together a dance faculty and reopened the University of Fine Arts in 1981 to a new generation of dance students was Chheng Phon. He was the principal cultural architect who eventually brought together a dance faculty and reopened the University of Fine Arts in 1981 to a new generation of dance students. Chheng Phon defended his efforts to rebuild the classical dance tradition by appealing to a sense of pride in a Cambodian “national aesthetic.” “The aesthetic is the people’s,” Chheng remarked. “Artists created the classical dance. The king didn’t create it. We must preserve the national aesthetic. We must respect the creations of the artists of the past.”

This articulation of a national artistic direction inspired Sam-Ang Sam and other former students. In America, where Sam-Ang Sam, with his wife, the dancer Chan Moly Sam, had immigrated in 1977, he set sail on his life’s work, the re-establishment of Khmer performing arts as the soul of Cambodian and Cambodian American culture. With a Ph.D. in ethnomusicology from Wesleyan University, Sam-Ang became the chief spokesperson for Khmer classical performing arts in the United States. In 1994, a MacArthur Fellowship was awarded to him in recognition of his efforts to rebuild the classical dance tradition. Since the late 1970s, Cambodian refugees have arrived in great numbers in places like Lowell, Massachusetts; Philadelphia, Pennsylvania; Greensboro, North Carolina; and Stockton and Long Beach, California. In these and other Cambodian American communities across the country, Mindanaoan Kulintang Music and Cambodian Classical Dance in America

The Difference between Khmer and Cambodian

Like any modern nation-state, Cambodia is a country composed of different ethnic and linguistic groups. “Cambodian,” as used here, refers to any citizen of Cambodia regardless of ethnic or cultural heritage. “Khmer” refers to the historically-dominant ethnic group of Cambodia, its customs and practices, artistic traditions and language. Khmer classical dance refers to the court dance tradition. Until 1970, court dance was performed by a single troupe resident in the Royal Palace in Phnom Penh, and from 1970 to 1975 at the University of Fine Arts in Phnom Penh.

The enactment of legislation in 1965, eliminating a highly restrictive immigration quota system, set the stage for a massive Filipino immigrant influx in the decades which followed. While most immigrants of the 1920s and 30s found jobs as laborers, cutting cane and pineapples on Hawaii and harvesting grapes and asparagus in California, Filipino immigrants today are generally well-educated men and women working in professional and service occupations.

Khmer and Cambodian

The principal cultural architect who eventually brought together a dance faculty and reopened the University of Fine Arts in 1981 to a new generation of dance students was Chheng Phon. He was the principal cultural architect who eventually brought together a dance faculty and reopened the University of Fine Arts in 1981 to a new generation of dance students. Chheng Phon defended his efforts to rebuild the classical dance tradition by appealing to a sense of pride in a Cambodian “national aesthetic.” “The aesthetic is the people’s,” Chheng remarked. “Artists created the classical dance. The king didn’t create it. We must preserve the national aesthetic. We must respect the creations of the artists of the past.”

This articulation of a national artistic direction inspired Sam-Ang Sam and other former students. In America, where Sam-Ang Sam, with his wife, the dancer Chan Moly Sam, had immigrated in 1977, he set sail on his life’s work, the re-establishment of Khmer performing arts as the soul of Cambodian and Cambodian American culture. With a Ph.D. in ethnomusicology from Wesleyan University, Sam-Ang became the chief spokesperson for Khmer classical performing arts in the United States. In 1994, a MacArthur Fellowship was awarded to him in recognition of his efforts to rebuild the classical dance tradition. Since the late 1970s, Cambodian refugees have arrived in great numbers in places like Lowell, Massachusetts; Philadelphia, Pennsylvania; Greensboro, North Carolina; and Stockton and Long Beach, California. In these and other Cambodian American communities across the country, Mindanaoan Kulintang Music and Cambodian Classical Dance in America

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Like their predecessors, they remain predominantly Christian by religious heritage and ethnically Ilokano, Cebuano and Tagalog-speaking. This pattern of Filipino immigration to the U.S suggests that traditions from the lowlands of the northerly Christianized Philippine Islands would be more culturally significant for contemporary Filipino Americans. But Muslim Filipino Americans from the southern islands of the Philippines, an overwhelming minority in the immigrant population, have somehow become central to the creation of cultural identity here for a growing number of young Filipino Americans, the self-proclaimed "most invisible Asian American minority." How did this come about?

When Robert Garfias, then Professor of Ethnomusicology at the University of Washington, brought Usopay Cadar and then Danongan Sibay Kalanduyan to the university to teach kulintang music and matriculate in the Music Department, he inadvertently set in motion a social process with complex dimensions. While Cadar's achievements as an ethnomusicologist and performer have informed a wide audience over the years, Kalanduyan's background as a kulintang musician and revered teacher of the tradition resulted in his selection as a 1995 NEA National Heritage Award Fellow.

Following his tenure in Seattle, Kalanduyan relocated to the San Francisco Bay area in 1985 and began working with community-based Filipino American cultural groups as workshop leader and, in some instances, as artistic director. Such groups in the Bay area have included Kulintang Arts, Kalilang Kulintang Ensemble, the Pilipino Kulintang Center, Filipiniana Dance Troupe, and his latest ensemble, the Palabuniyan Kulintang Ensemble. He has also worked with the World Kulintang Institute in Los Angeles, the Philippine-Minnesota Performing Ensemble in the Twin Cities, and the Long Beach World Music Performance Festival in California. Kalanduyan has been associated with nearly every Filipino American group performing kulintang in this country, at one time or another. Still, the question of kulintang's significance remains.

One answer comes from Daniel Giray, longtime associate and student of Kalanduyan's, who explains the dilemma faced by many Filipino Americans. Born in Hawai'i, he was brought up on the Mainland and raised to assimilate. "I would always answer that I was Filipino when asked, but what did that mean? I had no knowledge of my own history. Even my mother couldn't answer. So I grew up with the same feeling of not belonging. I don't think I was Filipino when I was growing up. I think it was brought up in my mind and passed on to me by my own parents."

"I think the reason why kulintang is so significant for me and why it's so significant for many Filipino Americans is that it represents a connection to our heritage. It's a way of honoring our ancestors and keeping our culture alive. It's a way of expressing our identity and our pride in who we are."
with Afro-Americans, Hispanics, other Asians looking for my own identity among the many. Then Giray heard Kalanduyan’s kulintang gong-drum ensemble and his world changed. “I had never heard nor knew that this music existed in the Philippines. I became very inspired by the strong rhythms and beautiful tones I was hearing for the first time. It also became apparent that this music instilled a pride in me that was lacking from my Filipino identity.” For Giray and others of his generation, kulintang represents passage to deeper Malay roots. And this is where culture, ethnicity and authenticity sometimes generate friction.

Both Kalanduyan and Cadar have expressed grave concern over the politics of personal identity within Filipino American communities and among certain individuals who inappropriately claim ownership of the kulintang tradition without possessing either the cultural heritage or musical expertise. They are often seen as token symbols of the Philippines and the Philippines are seen as the Philippines. They are often seen as token symbols of the Philippines and the Philippines are seen as the Philippines. They are often seen as token symbols of the Philippines and the Philippines are seen as the Philippines. They are often seen as token symbols of the Philippines and the Philippines are seen as the Philippines.

Assessing the Needs of Traditional Artists

In 1991, the Lila Wallace-Reader's Digest Fund commissioned the Fund for Folk Culture to conduct a nationwide study to determine the needs of the field with respect to its disciplines, practitioners, organizations and resources. The Folk Arts in America reports the study’s findings.

As part of the study, 170 performing and visual folk artists were sent surveys and 106 responded (an overall 62.4% response rate).* What did folk artists have to say?

- More than 85% of folk artists surveyed teach others their art—often without compensation—and a majority consider “identifying and motivating the next generation of artists” a priority.

- 90% of artists surveyed perform, exhibit, or sell their art in public and most would like to do more. Many feel that presentation opportunities outside of their immediate communities are necessary to the maintenance of tradition.

- 6 out of 10 artists are in need of basic materials such as business, financial and legal matters. Many expressed a need for help with the “non-performance aspects of presentation” such as business, financial and legal matters.

- 6 out of 10 artists are in need of basic materials such as business, financial and legal matters.

*Harder+Kibbe Research and Consulting of San Francisco conducted the data research and analysis for the Fund for Folk Culture. Copies of the study are available from the Lila Wallace-Reader’s Digest Fund.

In a time when schools in Louisiana punished children for speaking Louisiana French, Dewey Balfa and his brothers—Will, Burkeman, Harry and Rodney—grew up in a family full of Cajun music, culture and language. They played in dance halls in the 1940s, and after World War II, Dewey andWill (and later Rodney) performed at the Cajun Louisiana. Then in 1964, Dewey was a last minute replacement at the Newport Folk Festival, where for the first time in his life, he played his were well received. The following year, they played in the Fat Cat and the Fat Cat, a bar in New Orleans, and after the Fat Cat, Dewey and Will (and later Rodney) performed at the Balfa Brothers and Orleans, and after the Balfa Brothers and Orleans, they played in dance halls in the 1940s, and Dewey Balfa and his brothers—Will, Burkeman, Harry and Rodney—grew in a family that spoke Cajun French.

Dewey Balfa (1927-1992)

The next generation of artists, a promise and a duty to consider understanding and nurturing—after their art—our world civilization.

The folk arts in America report the study’s findings...
"There is the constant dilemma that if one allows them to present the tradition in corrupted form they will perpetrate and perpetuate mistakes that will be virtually impossible to correct, but if one totally denies them any premature public presentation of the tradition, one denies the possibility of making inroads into the [Filipino American] community."

Conclusion

For both Cambodian and Filipino American communities, innovation within the traditional arts looms as a central theme. While no one proclaims that performing traditions must remain frozen in time, it is the manner in which innovations are accomplished and the sources for the innovations that mark appropriateness. In the case of kulintang music, there is the issue of improvisation: in traditional practice, mastery of the structural and stylistic conventions of kulintang music must precede any experimentation. For Kalanduyan, the kind of mastery necessary to improvise is a birthright: "I learned kulintang music simply from my mother—I didn't need training. The music was all around me in the village. She guided my hands. The music was all around me."

Innovation in Cambodian classical dance is inevitable given the lack of well-trained classical teachers both in the United States and Cambodia and the changing social contexts. Two approaches to preserving repertoire can be found in Sam-Ang Sam's production of didactic video tapes of conservatory-trained dancers now residing in the United States for distribution to Cambodian American communities and through his efforts with the Cambodian Arts Project (see page 36). While there is no way to codify standards or certify who may teach what to whom, there remains a sense of clear artistic authority, exemplified by the artistic hierarchy of the old Palace conservatory system. In the case of traditional music, for both Cambodian and Filipino American communities, innovation within the traditional arts remains a central concern.

"Things have to change. When things stop changing, they die. Culture and music have to breathe and grow, but they have to stay true and sincere."

Dewey Balfa, musician

National Heritage Fellow
We will spread out our blankets on the green, grassy ground
Where the cattle and horses are a'grazin' all around…
– “Leaving Cheyenne”

In 1970, Charles Corliss founded the Cowboy Poetry Gathering

In 1985 the National Endowment for the Arts provided seed money for a group whose purpose was to tap the sources of the cowboy oral tradition and determine to what extent the tradition was still alive. The first Elko Cowboy Poetry Gathering in late January of that year turned out to be something on the order of a revival meeting, an annual event that each year inspired more and more missionaries to spread the word of the tradition’s revival and to create missions throughout the land. Few seeds have produced such progeny.

This is a brief story out of the American West illustrating how the NEA seed planted at Elko worked, how it is working. It is also a tale describing how chance encounters, all somehow related to this yearly revival meeting, caused a cross-pollination of regional, ethnic and topical cultures that will bear fruit for generations. Multiply this story by many hundreds and you begin to get a picture of the beautiful crop of the seed. When you get an idea of the whole picture, you realize that the Elko gathering’s reputation as the premier cultural event in the American West is a modest expression of what it is all about.

In the 1940s, on one of his sweeps through the cow country uncovering cowboy songs from the dusty pasts of old cowboys, John Lomax stopped over in Dalhart, Texas, and recorded Jess Morris singing a rendition of “Leaving Cheyenne.” Jess accompanied himself on the fiddle tuned to a drone tuning which gave the song a most haunting quality.

In 1970, Charles Gordine, a black playwright prominent in New York jazz circles and as a fixture at the famed Actor’s Studio, won the Pulitzer Prize for his play, “No Place to be Somebody.” After the play’s run on Broadway and after the author’s glow of celebrity dimmed, he experienced what Tennessee Williams called “the failure of success” and lost much of the inspiration that had driven him to create. He decided to submit a manuscript to the NEA, seeking support for a project he hoped would result in a world premiere of a new dance play. The NEA agreed, but asked that the work be presented in a different form. His new idea was to create a cross-cultural project that would bring together the traditions of Western and African dance, and to seek money to accomplish it.

Charles Corliss, who at one time owned a strip mine company in the Dakota Territories, became interested in the possibilities of the project and, with the encouragement of Smith Wigglesworth, a prominent evangelist of the time, began to explore the idea. He approached the National Endowment for the Arts to see if they would provide the needed money for a grand, multi-media production that would bring together the traditions of Western and African dance.

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The cowboy poet’s role in the American West has always been a crucial one. As the American West was being settled, the cowboy poet’s words provided an important link between the past and the present. They helped to preserve the history of the West, and they provided a way for the people of the West to express their feelings and ideas. The cowboy poet’s words were a way for the people of the West to connect with their heritage, and they provided a way for the people of the West to share their stories with the rest of the world.

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The audience enjoy themselves at a recent Cowboy Poetry Gathering. (Photo by Sue Rosoff)
This way as a writer. He already had earned the reputation as a heavy drinker, but now he began drinking more heavily under the common delusion that alcohol might make him once again attractive to his muse. When he and Susan Kouyomjian met in 1980 at a theater in San Francisco, he was a dried out alcoholic and a dried up writer. She asked him to join her in Berkeley, California, to direct a play she planned to produce for a "spit and paper" community theater. He stayed for two years to direct fourteen tragedies and one comedy, all by modern American playwrights.

Charles frequently discussed with his new companion his belief that the aspirations and happiness of black Americans would remain trampled and shattered as long as they continued to be caught up in urban chaos with its utter degradation of soul and psyche, that a people could not endure as a viable American tribe if they remained packed away in city ghettos. He told a friend in the autumn of 1995, "The notion that black people are at their roots country people really raised hackles when I talked about it with my old friends in the civil rights movement. Now, as a Westerner, I believe the thwarted instinct of African Americans for a dignified involvement with nature is the biggest cause of their problems. Making them realize their heart's true habitation is not urban is a simple idea, radical in the true sense of the word, that I believe the current momentum toward American life would foster. I had read these hackers when I talked about it with my old friends in the civil rights movement. Now, as a Westerner, I believe the thwarted instinct of African Americans for a dignified involvement with nature is the biggest cause of their problems. Making them realize their heart's true habitation is not urban is a simple idea, radical in the true sense of the word, that I believe the current momentum toward American life would foster.

He and Susan moved back to Harlem where he worked on a play titled "Roan Brown and Cherry" which was set in the American West. Since his appearance on the New York theatrical scene in the early Fifties, he had been nicknamed "Tex" because of his affectation of Western garb. "With his writing he was playing out a fantasy stitched together with folk memories from childhood, family tales of western experiences," Susan said, "but he couldn't get it to ring with authenticity. We began spending all our spare time reading and communicating to find out what the West was all about and what it could have to do with us." Through her efforts, Charles in 1987 got a D. H. Lawrence Fellowship, and they set up residence outside of Taos, New Mexico. When the fellowship residency expired, Charles joined the faculty of Texas A&M University as professor of Theater and English. The new Texans began feeling around for an "authentic" connection with the West. After seeing and reading media reports of the Elko gathering, the couple felt compelled to journey there in 1990. The gathering proper begins with a Thursday morning keynote address. There is, however, a "warm-up" show on Wednesday to get attendees in the spirit of the revival meeting. On that show a former cowboy, who in his youth worked on a ranch in Texas, recited a long poem about impressions brought to him by his years in the saddle. That was the kick-off of the 1990 gathering. That was the kick-off of the 1990 gathering.
Poets Georgie Sikking and Richard Carlson comparing notes at a Gathering.

 Porno by S.R. Hinrichs

THE COWBOY POETRY GATHERING

Seed money for the Cowboy Poetry Gathering initially came from the NEA Folk & Traditional Arts Program. In 1986, 90% of the Gathering's budget was from public sources. By 1993, public funding represented only 20% of the Gathering's budget.

Based on the results of a 1992 survey, the Gathering's audience left in Elko $2.9 million the town would not otherwise have discovered (of which $2.5 million came from out-of-state).

Susan and Charles heard at a cowboy poetry gathering, and she would later write, “[the] recitation… restored [our] love of American literature, which had been eroded by the past decade of urban living.” Susan had convinced the A&M administration to attach her to Charles’s curriculum as a recruiter of artists-in-residence to perform for his classes and round out his lectures. From the time they attended the Elko gathering, she spent virtually her entire budget integrating into Charles’s curriculum poets and singers they met as a result of attending the gathering at Elko.

A professor who heard the Elko voices wrote: “These were native writers who had escaped the constrictions of the academies and had therefore developed an anti-establishment outlook. Their worldly experience and powerful imaginations allowed them to break out of the formalities that encased and constricted American literature. They are the writers and performers we need to recover the contributions of those who heard the Elko voices whose voices were now sung.”

When they heard, and came to spread word of the tradition far outside their traditional circles, they discovered the voices were not just local to the American West, but part of the American tradition as a whole. The tradition was alive and well in the American West, and the tradition was spreading outside of the West.

Susan had heard the voices of the cowboys and singers who performed at the Elko gathering. She was impressed by their ability to tell stories and to connect with the audience in a way that was not possible in the traditional classroom setting. She knew that these voices were authentic American voices, natural storytellers who knew how to fashion everyday experience into art without violating the source of their inspiration. Elko resurrected voices that gave back to the American West the gift of its tradition, and now a university professor was amplifying the voices.

Through the years, the tradition continued to grow and spread. The Elko gathering became an annual event, and the tradition continued to be celebrated by the people who had been drawn to it by the voices they heard at Elko.

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**1992 Cowboy Poetry Gathering – Where They Came From…**

<table>
<thead>
<tr>
<th>Year</th>
<th>Canada</th>
<th>Other States East</th>
<th>Texas</th>
<th>Colorado</th>
<th>Arizona</th>
<th>Nevada</th>
<th>Utah</th>
<th>Idaho</th>
<th>Oregon</th>
<th>Washington</th>
<th>Wyoming</th>
<th>California</th>
<th>Nevada</th>
</tr>
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<tr>
<td>1989</td>
<td>25%</td>
<td>9%</td>
<td>9%</td>
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<td>9%</td>
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"All his adult life Charles envisioned an American theater of diversity united by a shared myth," Susan said. Now he talked again of a new and inclusive Theater of Americana, and he talked to Susan and his new friends as if he had discovered the "shared myth" in the rich diversity of the Elko voices. And he talked of perhaps finding a potential network of stagings for this new theater in the missionary outposts created by the Elko revival, in the hundreds of cowboy poetry gatherings growing from the scattered seed of the fruit of its tree.

One of the newer, smaller and most isolated of the cowboy poetry gatherings was organized in the fall of 1993 at Nara Visa, New Mexico. Nara Visa is an almost deserted, one-of-the-nest, smaller and more isolated of the cow-

Tommy Allsup, longtime member of Bob Wills’ Texas Playboys, performing at the Cowboy Music Gathering.
Rooster Morris is a young cowboy who is foreman of the Spring Creek Ranch, one of the better ranches that occupy land originally under XIT fence. Great-nephew of Jess Morris, he is a player of many instruments, principally the fiddle, and is the kind of natural musician who might have been invited to attend Julliard if he had grown up in New York City. Although he rarely picked up the fiddle or guitar anymore, he would not go to the first Nara Visa gathering because he thought cowboy poetry gatherings to be phony business. Besides, he felt, he didn’t have the right to be there.

As people gathered in New York City on Friday, some of them gathered in the school yard and began to discuss whether that year’s gathering should have a particular tone or theme. The visiting black playwright was particularly eloquent at the meeting, but Rooster was totally silent. He was moved by Charles’ speech, his manner and look. After the meeting, Rooster drove to the school yard to talk to Charles. It was Rooster’s first handshake with a black man.

From that moment it was clear to anyone who knew them that each man was changed by the encounter. Charles had already seen enough of the gatherings with its ranchy audience and black publishers to know that the gatherings were not as hospitable as he had been led to believe. Rooster, on the other hand, had not been to New York City before and was excited to meet black men who might be interested in the kind of music he played. Although he was a player of many instruments, Rooster had never heard of Charles before, but the two men were drawn to each other. Rooster learned more about Charles and his music, and Charles learned more about Rooster and his views on cow country culture.
was as good a friend as the other ever had. Also, from that time Rooster played music every chance he got, even leaving his cattle long enough to appear as a featured performer at the 1996 Elko gathering. Some who in memory identify the gatherings by a happening or a person say the ‘96 gathering will be remembered as “the first gathering Rooster came to.”

Early the following summer—the summer of ’95—Charles was diagnosed with terminal cancer. Hoping to cheat the prognosis which offered him only a few months, Susan called their friends in the Panhandle and made arrangements to move to Amarillo where Charles might regain strength enough so that he and Susan could move to the ranch with Rooster and complete “Ghost Riders,” another idea of a play that had been awaiting an authentic western attitude to carry it along. He and Susan made a few trial trips to the ranch, but it was too remote from medical facilities for Charles to spend time enough there to get any real work done. And he was losing weight, thinner, quieter, less able to play the hard core music which expresses the people of the plains and prairie. His horse died and bucked when the six jump chaps were brought back down to the grassy and quiet country which Rooster loved. So when the news came there would be no work to do in the ghost town, Susan sold the horse and small herd to the people who bought her ranch. The horse was found by a handful of farm friends and the group arranged to buy it from those who had bought the ranch. The horse was in good shape, and when they found Rooster, he was in good shape, too. It was a matter of a few days. They had a dance, and Rooster played music in which Charles joined in. He felt better and the cancer fontFamily breaks and the spirit lifts up, and in the way there is longer, Susan could work and play and in the way there is longer, more hearts and minds and in the way there are longer, more. Rooster won’t play in the way there is longer, and when he wins, and in the way there is longer, more. Rooster was as good a friend as the other ever had. Also, from that time Rooster played music every chance he got, even leaving his cattle long enough to appear as a featured performer at the 1996 Elko gathering. Some who in memory identify the gatherings by a happening or a person say the ‘96 gathering will be remembered as “the first gathering Rooster came to.”

The Cowboy Poetry Gathering

A Word About the Western Folklife Center

Based in Elko, Nevada, the Western Folklife Center is dedicated to the preservation and presentation of the cultural traditions of the American West. Since its beginnings in 1985, the Center has been most closely identified with the Cowboy Poetry Gathering, which seeks to honor western cultural traditions. The Center also sponsors Voices of the West, a nationally syndicated radio program featuring songs and narrative in recordings and live performance from the region. The Center is now headquartered at the historic Pioneer Hotel in downtown Elko and much of the organization’s focus is on developing a summer season of activities at their facility. The Center houses an impressive collection of material which has provided the basis for a range of publications, award-winning videos, recordings, and radio. Since 1993, the Western Folklife Center has been headquartered at the historic Pioneer Hotel in downtown Elko and much of the organization’s focus is on developing a summer season of activities at their facility. For more information, contact Western Folklife Center, P.O. Box 888, Elko, NV 89803, (702) 738-7506.
Connecting and Translating

The folk arts are not excerpted from everyday life for special scrutiny or elevation of taste or intellectual curiosity. On the contrary, what makes folk art different from fine art is precisely that it is based on the aesthetic perception, expression and appreciation of the community adventures of everyday life...

Barre Toelken, Introduction

Webfooters and Bunchgrassers: Folk Art of the Oregon Country

The majority of folk arts activity in this country occurs as part of community life or as part of other organizational agendas and calendars. At every turn, the folk arts defy attempts at institutionalization on a grand scale. Folk or traditional arts may find expression in the neighborhood ethnic association whose sole purpose is to sponsor one festival every year, a Christmas crafts show organized by a museum, the anniversary performances of black gospel quartets or in the one or two traditional music tours booked annually by a presenter. The uses or functions of traditional arts and culture are numerous and diverse. Increasingly, a range of organizations throughout the U.S. understand traditional arts and culture as uniquely powerful expressions of cultural identity and as aesthetic systems with their own value. The upsurge of political and cultural activism in the 1960s, the concern about cultural heritage and the establishment of state and federal agencies and organizations to support the development and funding of traditional arts and culture have all contributed to this growth. A strong network of state folk arts programs now exists in over 40 states (see page 56). Organizations such as the National Endowment for the Arts, the American Folklife Center at the Library of Congress, the Center for Folklife Programs and Cultural Studies at the Smithsonian Institution and the National Council for the Traditional Arts (profiled later in this chapter) have played central roles in the development of a nationwide network of organizations involved in the preservation and presentation of folk arts and folk culture.

Established in 1991, The Fund for Folk Culture (FFC), the only publicly-supported foundation devoted exclusively to folk and traditional culture, now offers support for locally-based projects across the country through numerous funding programs. The largest is the Lila Wallace-Reader's Digest Community Folklife Program which has awarded over 125 grants nationally since 1993. The Fund for Folk Culture's other programs include the California Folk Arts Regranting Program in partnership with The James Irvine Foundation and the Conferences and Gatherings Program supported by The Pew Charitable Trusts. At the local level, folk arts programming and services occur in a variety of organizational contexts—from a small number of organizations who identify themselves as folk arts organizations to ethnic associations, community-based arts or social service organizations, cultural centers of color and networks of organizations who identify themselves as folk arts networks supported by the new folk arts networks.

Programs supported are often local and the audience is the community.

The Fund for Folk Culture's work has been described as "community-based and community-focused". Since its founding in 1991, the Fund has supported over 125 grants totaling over $5 million dollars. The Fund's mission is to support the development and growth of traditional arts and culture in the United States. To achieve this goal, the Fund supports organizations and projects that enhance the understanding and appreciation of American folk culture. The Fund believes that traditional arts and culture are important resources for building community, fostering intercultural and intergenerational understanding, and promoting social inclusion. The Fund's support of traditional arts and culture is intended to help create opportunities for individuals and communities to engage with the arts and culture of their region. The Fund encourages projects that explore the relationship between traditional arts and culture and contemporary life.
The Roan Mountain Hilltoppers, an old-time music group from East Tennessee, were especially popular at the Smithsonian Institution’s 1986 Festival of American Folklife in Washington, D.C. (Photo by Robert Cogswell)

Patty Crosby, its director, found a focus on local culture and traditional expression to be an effective means to rebuild “a sense of community” as well as a strategy for revaluing and revitalizing aspects of African American traditional culture in the area. As numerous cultural centers of color demonstrate in their programs, traditional arts also serve as a powerful means for the preservation of cultural autonomy against the accelerating homogenization of culture.

While few organizations have the inclination to focus exclusively on the presentation or preservation of traditional arts and cultures, some private nonprofit folk arts organizations have emerged in the past fifteen years. Folk arts organizations have been in existence for decades; however, organizations like the John C. Campbell Folk School in North Carolina, the Old Town School of Folk Music in Chicago, or the National Endowment for the Traditional Arts and the National Endowment for the Humanities have funded and supported folk arts organizations. Virtually all are multidisciplinary and engage in multicultural programming, and most engage in some form of fieldwork.

While most organizations focus on the preservation of traditional arts, a small number of private nonprofit folk arts organizations focus on the preservation of expression of traditional culture, including cultural centers of color. Some of these organizations have a focus on local culture and traditional expression to be an example for others to follow.
At first glance, Market Street in Port Gibson, Mississippi is all business: a few blocks of city and county offices, a hardware store, a small grocery and what was once a small department store. The sign above this building still advertises Red Goose Shoes, but inside, art is the business. String quilts, story quilts and cornshuck hats fill the display windows, offering a crash course in Claiborne County traditional arts. Hanging side by side with the quilts is children's art: self-portraits, quilts with appliqué adapted from their drawings, and copies of an oral history magazine produced by young people. This is Mississippi: Cultural Crossroads, an arts organization which works to bring the community together to explore its shared and diverse cultural traditions.

A small town in the southwest part of the state, Port Gibson is the county seat of Claiborne County, situated on Highway 61 between Natchez and Vicksburg. Like many other small southern towns, it was once known primarily for its antebellum houses and its turbulent role in the civil rights movement. A 1960s boycott of white-owned businesses left a divided community where there was little interaction between black and whites. After nearly thirty years, divisions remain, but there are people in Claiborne County who take heart from the knowledge that their community is now better known for its traditional quilters than for its troubled past. This change came about through the work of a determined group of people, some who were born and raised there, some who moved to the county as adults. They shared the belief that the traditional arts were the common thread which ran through the lives of the black and white communities.

When David and Patricia Crosby came to Claiborne County in the early 1970s, they were immediately struck by the contrast between the economic poverty and the wealth of traditional arts in the area. In an effort to get to know their neighbors, Patricia took a job as a census worker. She visited family after family, meeting quilters, hearing about decades of farm life, and learning about the community's traditions and history. These were exciting discoveries, but the Crosbys found other aspects of life in Port Gibson troubling. "This was the seventies," recalls James Miller, president of Cultural Crossroads and a county administrator. "It was a transitional period after the civil rights struggles of the sixties. There was no real dialogue between the races; there was no real understanding of the other. It was a kind of a functional period after the turmoil."

A first step towards community dialogue came in 1978 when Patricia Crosby sought funding from the Youth Grants Program of the National Endowment for the Humanities to develop a quilt fund to help support historical research projects in the community. She received a small grant, which she used to purchase materials and equipment for participants. The group met weekly, and members were encouraged to work on their own projects, whether they were creating traditional designs or experimenting with new techniques. The group also organized a quilt show and sale, which helped to raise money for future projects. By the late 1980s, Cultural Crossroads had grown to include several hundred members, and the group had produced several large-scale projects, including a quilt display at the Mississippi State Fair and a traveling exhibition of African-American quilts.

When this first round of funding ended, Patricia Crosby continued to work with the community, organizing quilt retreats and workshops, and helping to develop a new sense of pride in the traditions of the region. She also worked to educate the public about the history and significance of traditional quilts, and to encourage new generations to continue this rich heritage. Through her work, she was able to help bring together people from diverse backgrounds, and to create a sense of community and shared identity.

Through her work with Cultural Crossroads, Patricia Crosby was able to create a sense of community and shared identity, and to encourage new generations to continue the rich traditions of the region. She was able to help bring together people from diverse backgrounds, and to create a sense of pride in the history and significance of traditional quilts. Through her efforts, Cultural Crossroads was able to bring together people from different cultures and backgrounds, and to create a sense of community and shared identity.
An interracial planning committee working to examine community needs and develop a program reached several conclusions. They acknowledged that overcoming racial separation in the county would be a long and difficult process. In their opinion, the need for a program that would bring together young people from different cultural backgrounds was essential. The committee decided to plan a project that would bring together young people in the community. They envisioned a program that would bring together young people of both races to explore the commonalities and differences in the "arts, crafts, lore, attitudes, and emotions that characterize the . . . cultures that have shaped the community ."

The new organization’s first project was folk art documentation conducted by young people. Working after school, the students interviewed their relatives and neighbors about life in rural Mississippi and photographed quilters, farmers, preachers, shopkeepers, and storytellers. These interviews and photographs were compiled into a publication called "I Ain’t Lyin’", funded by the National Endowment for the Arts. A second grant from the Mississippi Arts Commission supported a residency for a filmmaker to train public school students in film and video techniques.
The success of these projects led to a collaboration that would become one of the most important elements of Cultural Crossroads' programs—a collaboration between the students and several of the area's finest African American quilters. The Mississippi Arts Commission provided funding for four quilters to work with junior high school students, demonstrating quilting techniques and helping them design and produce a quilt. "As this project went on," Patricia Crosby recalls, "it became clear that quilting was a widespread community tradition." Students saw quilting as a creative process in their classes and grew even more enthusiastic when they realized that the quilters who were their relatives and neighbors were equally talented.

This first residency was followed by a quilting demonstration held at the library and funded by the Mississippi Arts Commission's First Look Apprenticeship Program. An exhibit of quilts made by local women and held at the National Guard Armory sparked more community interest. Women who were already quilting were delighted by the opportunity to share their ideas and spend time working together, and others wanted to learn. Hystercine Rankin, a Claiborne County quilter, was one of the women who participated in the first residency and other quilting activities and her talents as a quilter and teacher were quickly recognized. Cultural Crossroads found funding to hire an additional quilter to work with students in the gallery of Mississippi Cultural Crossroads during "Pieces & Strings" quilt exhibition. (Photo by Patricia Crosby)
Mrs. Rankin as an instructor, initiating a program that would bring adults into the organization’s classes for the first time, starting with nine young women. She has remained a central figure in Cultural Crossroads’ quilting programs ever since. “Those first classes were in a little bitty building with no heat,” Mrs. Rankin remembered, “but seeing those young mothers around the quilting frame helped keep me warm. I knew they were making quilts for their babies’ beds.”

That was in 1988. In 1996, Cultural Crossroads has a staff of three and provides a range of services and programs for the residents of Claiborne County. Still, the quilting program is one of Cultural Crossroads’ most popular activities, involving both experienced and novice quilters.

While several quilters are at the frame in Cultural Crossroads’ new building on any given day, their quilts may cover family beds or fill orders from as far away as California or New York. The quilters receive some orders through the mail—repeat customers, people who have learned about them through advertisements, exhibits, and the like. Par-ticipating quilters can work on quilts at home or in the quilting room and can hang their work for sale in the display room next door. Quilters set their own prices when they bring quilts in for sale. Cultural Crossroads adds 20%.

In 1995, quilters received $15,300 from consignment sales. As sales increase, the Crossroads quilters have recognized several issues that they want to consider as a group. Their primary concern is to maintain the consistent high quality for which their work is known. Since the quilters work independently and each woman makes her own design choices, the group is now working to establish standards which ensure consistently well-made, durable quilts without compromising individual artistic choices and cultural aesthetics. Most of the quilters who currently sell their work through Cultural Crossroads find that their work has evolved somewhat as they have been involved with Cultural Crossroads. They want to continue to offer quilts that are made locally with cultural relevance and are kept in tune with current trends. Cultural Crossroads provides a variety of services and programs that encourage the continued growth of the organization. Quilters set their own prices when they bring quilts in for sale. Cultural Crossroads adds 20%.

Many of the quilters are women who have retired from jobs or whose children have grown and gone. They prize the time they have to devote to quilting. “I used to watch my mother and grandmother quilt, and all the time I was teaching I thought I’d like to go back to it,” said Gustina Atlas, a retired teacher who says she now “quilts all the time.” She has plenty of company. At a recent quilting session, a half dozen women were working on quilts and recalling how they got started. “It used to be a community thing,” Edna Montgomery remarked. “My mother and her friends would go to each other’s houses and work on their quilts. People don’t do that anymore.”

### Facts About Claiborne County, Mississippi

- County Seat: Port Gibson, population 2,371
- County Population: 11,545
- Per Capita Income: $5,932 (Ranked 72 out of 82 counties)
- Primary Industry: Agriculture and timber
- Unemployment Rate: 13.9%
- Percentage of families below poverty level: 35.5% (state rate is 20%)
- High School Diploma: 85.7%
- Percentage with high school education: 16.1%
- Percentage with college education: 16.1%
The National Endowment for the Arts and the Ohio Arts Council have been instrumental in establishing and developing state arts programs. The NEA has awarded $58.6 million since 1978 to support the development of state arts programs. The Ohio Arts Council has awarded $3.2 million since 1988 to support the development of state arts programs. The NEA and OAC have been instrumental in establishing and developing state arts programs. The NEA has awarded $58.6 million since 1978 to support the development of state arts programs. The OAC has awarded $3.2 million since 1988 to support the development of state arts programs.
missioned to write the play. Local residents gave two performances for overflow crowds, enacting memories of plantation life, the Depression, World War II, and the civil rights movement, presenting history as it affected Claiborne County and its people. The performance moved from the Cultural Crossroads building to the street outside and then into the new county administration building, so that scenes depicting voter registration efforts and rallies in support of the black boycott of white-owned Port Gibson businesses were enacted near where the events had taken place. Cultural Crossroads not only sponsored the play, but was instrumental in the development of *No Easy Journey*, a permanent exhibit documenting the community's civil rights history and now displayed in the Matt Ross Administration Building.

The children and quilters of Cultural Crossroads helped ensure that Claiborne County quilts are also a permanent part of the building. When it was under construction, the front of the building was under construction, covered with stucco that was a replica of quilts made by three area quilters and executed in stucco on the side of the building. The names of the quilters and the children are there, too. One child's parent told Patricia Crosby, "I never really felt comfortable going into the old administration building. When I look at this and see those quilts, I feel like I own and plan for the future. We always think about the Board of Supervisors and the Board of Education, but the Board of Supervisors and the Board of Education are not a community working to preserve and protect our traditions. We know about the local traditions like quilts and cotton, and we have cotton, but we don't keep it going. Having the children involved in what they are doing to create this quilt is a real gift to the community." President James Miller, a county administrator, says that the quilt pattern and the children's names are there, too. "I feel like I own this building, too. It's a real gift to the community."

The children and quilters of Cultural Crossroads helped establish an effective means for reaching decentralized and diverse constituencies representing many artistic traditions in rural and urban areas throughout the country. By 1994, there were 46 state folk arts programs established in state arts agencies, other state agencies, and nonprofit organizations. The programs were developed in response to the recognized need for support for folk artists and folk traditions. The programs included education, documentation, and performance, and were designed to provide for the preservation and development of folk arts and artisans. The programs were funded through contributions from state and federal agencies, private foundations, and local communities. The programs were designed to provide for the preservation and development of folk arts and artisans, and to support the work of folk artists. The programs were designed to provide for the preservation and development of folk arts and artisans, and to support the work of folk artists.
It may seem odd to begin an article about folk arts private non-profit organizations with a statement by a symphony orchestra director but, in fact, the statement describes accurately much about the attitudes and processes by which most private non-profit folk arts organizations approach the work that they do and the communities and audiences they serve. Most of these organizations are still in their youth—the vast majority were founded well after the establishment of the National Endowment for the Arts in 1965—and they are driven by the passions and convictions of their founders.

From their very beginnings, the best of them have plunged and connected with artists and communities at a furious pace. Most of them place emphasis on working with traditional artists and cultural traditions within the context of community life and from the perspective of the local communities themselves. And, depending on their mission and focus, they have gone about this process in different ways.

The Western Folklife Center called upon the assistance of fellow folklorists throughout the West to identify the practitioners of one art form—cowboy poetry—and wound up launching careers and connecting with ranching communities across the West in ways they never dreamed. Their work has led to the establishment of centers that provide training and consultation with ranching communities and their practitioners.

The Philadelphia Folklore Project is committed to developing concerts and exhibitions in collaboration with communities and traditional artists in their city and, in the past, has provided annual technical assistance workshops and ongoing consultation with other cultural agencies. Founded in 1966 by folk dance enthusiast and cultural activist Martin Koenig, the Balkan Arts Center evolved into the Ethnic Folk Arts Center by 1981. In addition to a year-round schedule of cultural presentations, the Center is now implementing Community Cultural Initiatives, major multi-year projects of cultural documentation, technical assistance and collaboration with communities in the greater New York metropolitan area, including Albanian, Arabic-speaking, Dominican, Asian Indian and West African communities.

Of course, the descriptions above beg the question, what is a folk arts organization? What characteristics if any do they share in common? What are their goals and accomplishments and what obstacles do they face? As this study demonstrates, folk arts private non-profit organizations share a commitment to the preservation and presentation of traditional art and culture of diverse communities with literally thousands of organizations throughout the United States. They share common cause, common goals, common concerns, and common need for funding and resources. Their work is critical to the survival of traditional arts and cultures, and they play a vital role in the cultural diversity of our nation.
When folklorists, ethnomusicologists or other cultural specialists use the term fieldwork, they are referring to both a perspective and a set of practices. Fieldwork is informed by the premise that artistic traditions are best understood within broad social, cultural and historical contexts and from the point of view of artists, cultural practitioners or community members. In practice, fieldwork has been characterized as "engaged awareness." It requires sharpened skills of discovery and observation, the ability to listen, to ask questions and to be open to fresh perspectives. Fieldwork is a means for other ends—to create an enduring record of traditions that would otherwise not be documented, to identify artists or for intergenerational programming, cultural revitalization projects, community planning and not be documented. It is a means for understanding and discovering the roots of social, artistic and cultural traditions. Fieldwork is a means for creating a record of what makes a community unique and to shape a record of cultural practices and traditions. When fieldwork is done well, it is a means for "how to get people talking to each other, how to get people to the heart of the matter, and to the values of an issue."
The Arab Community Center for Economic and Social Services (ACCESS) is a human service organization that assists primarily low-income Arab American families and newly-arrived Arab immigrants in Detroit, and fosters among other Americans a greater understanding of Arab culture. The Cultural Arts Program has always been an important service offered by ACCESS along with all its other social, education, and community resource programs available to the community. ACCESSCultural Arts Program maintains a traditional arts exhibit inside the center, presents Arab artists at events, and conducts folk cultural surveys within different Arab communities throughout the city. Through folk arts programming, ACCESS seeks to bring together Arabs in the city and provide a platform to share their experiences and cultural expressions. ACCESS seeks to promote awareness, understanding, and appreciation for Arab culture and tradition, and works with the community to foster intercultural understanding and respect for diversity.

Based upon the findings of the survey of folk arts organizations conducted for this study (which was limited to organizations with 501(c)(3) status), these organizations usually label themselves as entities primarily involved with folk or traditional culture; devote over 75% of their efforts and time to programs or services emphasizing folk arts, folklife or traditional culture; have at least one professional paid staff member with relevant cultural expertise; and share the following goals and practices:

- to promote, present, preserve or serve the folk and traditional arts, heritage, or traditional culture of diverse regional, ethnic, occupational or religious groups.
- to engage in (or rely upon) some form of field research to identify traditional artists, cultural practitioners and traditions, and to build collaborative relationships with these artists, practitioners, and communities.
- to foster awareness, understanding and appreciation for the role of traditional art or cultural heritage in daily life through programs, services, publications or advocacy.
- to provide information and technical assistance to folk and traditional organizations, clients, and communities.

These goals and practices are also common to other types of traditional arts organizations, such as those that focus on traditional music, dance, theater, or visual arts. ACCESS seeks to connect with diverse Arab communities to foster a sense of cultural pride and belonging, and to provide a platform for the expression of Arab culture in the United States. Through its programming, ACCESS strives to promote a greater understanding of Arab culture and its contributions to American society.
FOLK ARTS PRIVATE NON-PROFIT ORGANIZATIONS

Most Common Ongoing Folk Arts Organizational Activities

Activity | Organizations responding to this category
--- | ---
Presentation or production of performing folk/traditional arts (concerts, tours, etc.) | 17
Advocacy Work | 17
Photo documentation | 16
Newsletter | 15
Archival activity/collection management | 15
Technical assistance or services to community groups | 14

Range of Incomes Reported by Surveyed Organizations

- Less than $100,000: 4
- $100,000-$499,999: 8
- $500,000-$999,999: 4
- $1,000,000 or more: 6
- Refused: 1

Total: 23

Income Breakdown by Income Sources

- Earned Income: 32%
- Private Funding: 43%
- Public Funding: 21%
- Other Funding: 4%

Institute for Cultural Partnerships

Institute for Cultural Partnerships (ICP) was founded in 1995 by Shalom Staub to build positive inter-group relations through innovative, community-based programs that promote understanding of cultural diversity. ICP is dedicated to developing the regional traditional arts program, including workshops, seminars, and conferences; providing a forum for sharing ideas and fostering community activities. Through the ICP, Staub and Skillman continue to conduct workshops, roundtable discussions, and other programs to help create a more understanding of cultural diversity.

ICP is in Champion Arts (CPA) was founded in 1996 by

Decades Folk Arts Organizations Founded

<table>
<thead>
<tr>
<th>Decade</th>
<th>Number of Organizations</th>
</tr>
</thead>
</table>
| 20s | 3
| 30s | 10
| 40s | 8
| 50s | 6
| 60s | 4
| 70s | 2
| 80s | 0
| 90s | 12

Most of the organizations (65%) were founded in the 1980s or 1990s. Very few were established before 1980—about 9% have been in existence since the 1970s, and about 26% have been in existence before 1970. Source: NuStats, Inc., Austin, Texas.
concerns and obstacles as well. As Tara McCarty, executive director of the Western Folklife Center, aptly commented, "It takes a whole lot more to run an organization than it does a group of people working passionately on a project." While a handful of nascent organizations have always relied on public support and government agencies, most folk arts organizations are forced to diversify their funding sources and develop earned income. While the funding sources and development of earned income that these organizations are seeking are often complex and time-consuming, it is clear that these are critical strategies for the survival of folk arts organizations. The data and interviews gathered in the survey and through discussions with directors of organizations indicate that most planning efforts and creative organizational thinking are focused on financing the core staff and programs. While many organizations still rely on government funding, the trend towards self-sufficiency and earned income is evident. As one director commented, "We have to create our own income to survive."

The data from the survey and interviews reveal that most folk arts organizations operate with budgets ranging from less than $100,000 to over $1,000,000. While the financial challenges are significant, the commitment and dedication of those involved in these organizations is evident. As one executive director remarked, "It takes a whole lot more to run an organization than it does a group of people working passionately on a project."
Conversations about Fieldwork

Hal Cannon (Western Folklife Center)

“When we raise money, we try to tell people if they are going to invest in something that is really good, they’re not only investing in the research itself, they’re investing in part of the archivist’s salary so there is a lasting record. They’re even investing in a cash reserve fund that gives us long term stability. That’s a hard pill to swallow for some but we’re up front about this. We know what our needs are. We see our work as a long term proposition, every project we do. And we’ve seen a lot of people come around. Research is the basis of all of our good work.”

Patricia Jasper (Texas Folklife Resources)

“The true demands for serving our regions are based on our ability to continue to do fieldwork that feeds significantly into our community’s well-being but also feeds into a way to communicate with the communities we work with. Fieldwork is a way to continue reconnecting.”

Phyllis Brzozowska (Cityfolk)

“It occurs to me that we’re talking about two aspects of fieldwork. There’s the research and development but there’s also audience development and outreach. There’s the connections with communities, the partnerships, the building of relationships over time. It’s only academic/research.

“... and quite a few of those...”

ships with other organizations, providing consulting and technical services, exploring cultural tourism alternatives, and creating marketable services and products from their field research activities.

At a time when competition for scarce resources is in

and quite a few of those...”

community organizing and interactions with communities that arts companies and organizations

don’t have a clue about..."
In 1996, City Lore launched Nourishing the Heart: A Guide to Intergenerational Arts Projects in the Schools and The Culture Catalog, a mail order compendium of multi-media resources in oral history, folklore and community studies. The catalog also constitutes City Lore’s first entrepreneurial venture to develop unrestricted sources of income.

Many, though not all, of City Lore’s other programs and services explore the ways in which individuals and neighborhoods create and maintain affiliation with the cultural landscape of New York City. An early exhibition and accompanying book City Play, for example, examined the ways in which children use and adapt their environments for play. The People’s Hall of Fame, an annual event started in 1993, honors selected city residents for “the way they live their art and embody tradition within their own communities” (see chapter 6). They also co-sponsored a 1996 conference with the Municipal Art Society on endangered community landmarks and establishments which brought together historic preservationists, local artists and residents, folklorists and other community activists to identify needs and examine strategies for preserving community-centered places of meaning. The conference, People’s Hall of Fame: Contributions to Culture for the Future, was held in New York City.

In particular, City Lore focuses on three key initiatives and areas of focus.

1. Documentation
2. Presentation
3. Education

City Lore takes an active leadership and advocacy role in developing programs, resources and skills which incorporate folk arts and culture fully into the educational curriculum. The City Lore Center for Folk Arts in Education has joined in partnership with the Bank Street College of Education to develop a multicultural resource center for teachers and develop materials for classroom use.

Silver Spring, Maryland

FOR THE TRADITIONAL ARTS

FOUR PROFILES

City Lore, New York City

Director Steve Zeitlin is unabashed in his hopes and dreams for City Lore, which he founded in 1986, when he says, “we want to move people deeply. We want to have an impact on people’s lives and try to get people to see the world in a more humanistic way.” A decade of steady growth may be one indicator of impact. In ten years, their budget has grown from roughly $100,000 to over a million. A full-time staff of five work in five programmatic areas of emphasis: 1) documentation (field research); 2) advocacy (cultural activism working with and in support of local folk artists and communities); 3) interpretation (special projects, utilizing scholarly expertise); 4) presentation (on- and off-site productions); and 5) education.
From 1991 to 1995, the Lila Wallace-Reader's Digest Fund has invested over $10.1 million in a variety of programs designed to strengthen folk arts organizations, broaden public programs, engage in long-range organizational planning and development, and build cash reserves or restricted program funds. Recipients include City Lore, Philadelphia Folklore Project, Northwest Folklife, Texas Folklore Resources, Vermont Folklife Center, City Folk, Philadelphia Folklore Project, and others. The Lila Wallace-Reader's Digest Fund is part of the George & Marcia Folklife Project, a grant to seven regional folk arts centers, enabling them to expand public programs, generate long-range multi-year grants to support regional folk arts centers, enhance their activities, as part of this holistic funding approach. The grants provide support for traditional arts and crafts, community-based folk arts, and public access to exhibitions and performances of folk music, and programs designed to strengthen folk arts organizations. From 1991 to 1995, the Lila Wallace-Reader's Digest Fund has invested over $10.1 million in a variety of programs for regional folk arts centers.
Texas Folklife Resources, Austin, Texas

When Pat Jasper started Texas Folklife Resources (TFR) in 1985, she and two other folklorists operated the organization from a desk in her house. Over ten years later, there is a full-time staff of five, a devoted group of volunteers, a thirteen-member board, and an annual budget near $400,000. As the name implies, TFR primarily serves a statewide constituency and is "dedicated to the preservation and presentation of Texas folklife and folk arts." They do so in four programmatic areas: 1) public programs (exhibitions, concerts, workshops, etc.); 2) technical assistance and advocacy (working with artists and community-based groups); 3) documentation and preservation; and 4) multimedia and publications.

While Texas Folklife Resources has assisted artists and communities throughout Texas in all four programmatic areas, the organization has focused in recent years on developing mechanisms and relationships to distribute programs and services more effectively to communities throughout the state. Developing programs in many presentational formats is one means of documenting particular traditions in depth and introducing artists and traditions to new audiences and contexts.

Accordion Kings, for instance, was a multi-year research project examining the cross-cultural traditions of the Texas accordion. The project began in 1991 and included four ethnomusicologists, who conducted extensive fieldwork and documented the history and traditions of the accordion in Texas. The project resulted in a three-volume publication, "Accordion Kings," which was released in 1995.

Inquilinos Boricuas en Acción (IBA) was established in 1968 through the grassroots efforts of the largely Puerto Rican community of Boston's South End. Today, IBA's Villa Victoria, the community development corporation that serves the South End, is home to over 4,000 people. The center houses offices of community organizations, a library, a child care center, a health clinic, a senior center, and a community kitchen. IBA offers a wide range of services to residents, including economic, social, and cultural programs. In addition to providing economic development services, IBA offers cultural programs through the Arte y Cultura Department, promoting Puerto Rican history and arts instruction for youth.

IBA also hosts cultural events at their Jorge Hernandez Cultural Center, which reaches over 40,000 people annually. The center is home to Café Teatro, a series of concerts, workshops, etc., that are open to all. café Teatro brings together artists and community members to perform traditional and contemporary music, dance, and theater. Café Teatro is one of the most successful and innovative community development programs in the United States, and its success can be attributed to the community's strong commitment to cultural preservation.

Unlike most other folk arts organizations, the National Council for the Traditional Arts (NCTA) works most efficiently at the national level, serving broad constituencies throughout the country. In addition to their ongoing touring and festival efforts, NCTA has worked with the National Park Service in cultural programming and has provided technical services to other state and federal agencies, including the National Endowment for the Arts, the Smithsonian Institution, and the Arts and Humanities Commission on the Humanities Infrastructure and the DC Commission on the Arts and Humanities.

Unfortunately, the National Council for the Traditional Arts is one of the few organizations that call themselves "folk arts" in the United States. Like many other organizations that call themselves "folk arts," the National Council for the Traditional Arts is focused on preserving the traditions of specific cultural groups, rather than promoting the traditions of all cultures. However, the National Council for the Traditional Arts has provided technical services to other state and federal agencies, including the National Endowment for the Arts, the Smithsonian Institution, and the Arts and Humanities Commission on the Humanities Infrastructure and the DC Commission on the Arts and Humanities.
VERMONT FOLKLUFE CENTER,
MIDDLEBURY, VERMONT

The Vermont Folklife Center, located in Middlebury, Vermont, is dedicated to the study and preservation of Vermont's cultural heritage. Founded in 1982, the Center has played a significant role in documenting and celebrating the state's folk traditions.

The Center's programming is centered around the spoken word, oral interviews, and oral history. Its focus is on Vermont's rural communities, the people, the landscape, and the traditions rooted in Vermont's heritage.

Jane Beck, the founder of the Center, recognized the importance of recording the lives and experiences of Vermont's residents, particularly African Americans from the late 19th century, such as Daisy Turner. This work has been critical in establishing the Center's viability and has led to its recognition and support.

Since its inception, the Center has continued to make their recorded histories and narratives accessible to a wider audience through various formats, including radio series, manuals, resource guides, and exhibitions.

The Center has also developed partnerships with local museums and folk arts agencies to create small, low-security exhibitions suitable for travel to community-based venues. These efforts have contributed to the preservation of Vermont's cultural heritage and have helped to build a network of folk arts organizations throughout New England.

In recognition of their role in the conservation of Vermont's cultural heritage, the Center was awarded the Citation for Arts Merit from the Vermont Council for the Arts in 1995.

The Center's ongoing exhibition series, "The Warmth of Words: Wisdom and Delight through Storytelling," is a sound installation featuring selections from the Center's sound archive. These exhibitions are developed by Center staff and are designed to celebrate Vermont's rich oral tradition.

In addition to its programming, the Center is involved in touring performing arts programs and exhibitions, which reach broader audiences and develop an earned income base. The Touring Traditions program, begun in 1992, is a folk arts component to the Texas Commission on the Arts Touring Arts Roster. The Center produces these folk arts tours, provides assistance to artists and presenters, and the Texas Commission on the Arts provides subsidies to presenters.

Building on the success of the 1994 "Canciones y Corridos" tour, which offered extensive technical assistance to community-based presenters in South Texas and created a loose-knit presenting network, the Center has begun identifying and working cooperatively with a loose-knit network of small museums and folk arts agencies to develop small, low-security exhibitions suitable for travel to community-based venues throughout the region.

The Center's influence extends beyond Vermont, with projects in the Rio Grande Valley more closely with influences and blending of four distinct musical traditions (polka, conjunto, cajun, and zydeco) native to Texas, documentation of the "Houston Concert," tour nationally, and the "Texas Folklife Festival," tour internationally. The Center's work has contributed to the understanding and appreciation of American folk traditions and cultural diversity.

The Vermont Folklife Center continues to grow and evolve, building on its rich history and expanding its reach to new communities and audiences. Through their ongoing efforts, the Center remains a vital part of Vermont's cultural landscape, preserving and sharing the heritage of the state and its people.
Because the folk arts are normally defined as those traditions which are passed on informally through time within a particular community, we tend to characterize traditional artists as practicing outside institutional settings. We think of them as "non-joiners." It is true that many traditional artists do not describe themselves as artists and few of them have membership in organizations active in the institutionalized art world. But neither do traditional artists and cultures live in isolation from the rest of the world. With more and more frequency, some traditional artists and communities are beginning to come together around common issues and problems to speak and act in a common voice. These issues and problems often cluster around notions of access, visibility, and control—that is, access to resources and broader markets; increased visibility and respect for artists and traditions; and personal or community control over the development and maintenance of cultural traditions.

In concrete terms, these needs are most frequently met through the formation of broad-based coalitions and alliances and technical assistance from a range of service agencies. For those performing artists who wish to reach audiences outside their local community, for instance, technical assistance often focuses on issues of artistic professional development—developing promotional materials, learning business and marketing fundamentals, and gaining access to resources and broader markets. For those performing artists who wish to reach rural audiences and reach out to communities of color, technical assistance might focus on the development of new markets and new approaches to promoting their work.

Those resources, however, for those performing artists who wish to reach audiences outside their local community, are often scarce or nonexistent. For those performing artists who wish to reach rural audiences and reach out to communities of color, technical assistance might focus on the development of new markets and new approaches to promoting their work.

Sometimes the development process is not so much about change as about the preservation and strengthening of those resources.

Patrick Breslin, in *Cultural Expression and Grassroots Development Organizing*

For craftspeople, however, as Theresa Hoffman’s article indicates, issues of access to scarce resources (whether they are natural or human) or broader markets have required the expertise and cooperation of diverse individuals and organizations. The development of artists cooperatives has been most prevalent in Appalachian and other Buffalo’s communities and even some Native American communities. The development of artists cooperatives has been most prevalent in Appalachian and other Buffalo’s communities and even some Native American communities. The development of artists cooperatives has been most prevalent in Appalachian and other Buffalo’s communities and even some Native American communities.
Planning for Balanced Development: A Guide for Native American and Rural Communities, by anthropologist/cultural planner Susan Guyette documents a field-tested model of community planning developed by Guyette and the Pueblo of Pojoaque in the creation of the Poeh Center at Pojoaque Pueblo in northern New Mexico. The book outlines a cultural planning process that stresses community participation at all levels of planning and implementation and surveys methods for comprehensive community needs assessment; planning methods for cultural tourism development; in-depth examinations of economic and business development and cultural tourism development which complement cultural revitalization; and the generation and management of resources for sustained community development. It contains a wealth of practical information that much of the information is applicable to rural resources, sample forms, lists, and photographs and is the subject of a number of American Indian communities for more information, contact Clear Light Publishers, 823 Don Diego, Santa Fe, New Mexico 87501, (800) 253-2747.

Concerns and sense of ownership are not addressed from the beginning. Susan Guyette’s book Planning for Balanced Development offers useful strategies for eliciting community participation and maintaining community control. Pro-active stances on cultural conservation are important. The goal of one of the more important cultural tourism development strategies is to continually strengthen a community’s overall cultural tourism environment. The goal of stimulating community development and conservation interests and their resources, businesses, and cultural tourism development is to continually strengthen a community’s overall cultural tourism environment. Planning for Balanced Development: A Guide for Native American and Rural Communities, by anthropologist/cultural planner Susan Guyette documents a field-tested model of community planning developed by Guyette and the Pueblo of Pojoaque in the creation of the Poeh Center at Pojoaque Pueblo in northern New Mexico. The book outlines a cultural planning process that stresses community participation at all levels of planning and implementation and surveys methods for comprehensive community needs assessment; planning methods for cultural tourism development; in-depth examinations of economic and business development and cultural tourism development which complement cultural revitalization; and the generation and management of resources for sustained community development. It contains a wealth of practical information that much of the information is applicable to rural resources, sample forms, lists, and photographs and is the subject of a number of American Indian communities for more information, contact Clear Light Publishers, 823 Don Diego, Santa Fe, New Mexico 87501, (800) 253-2747.
"Once I become famous, Mama will not have to make any more Indian baskets."

Malledellis Nelson (Penobscot)

Hanging by a Blade of Grass: Traditional Basketmaking in Maine, South Carolina and California

By Theresa Hoffman

Once I became famous, Mama will not have to make any more Indian baskets.

Malledellis Nelson (Penobscot)

Hanging by a Blade of Grass: Traditional Basketmaking in Maine, South Carolina and California

By Theresa Hoffman
Works in progress: brown ash splint baskets by Maliseet basketmaker Jim Tomah, Aroostook County, Maine.

(Photograph by Cedric N. Chatterley)
Faced with similar issues, traditional basketmakers elsewhere are organizing to address common problems in a collective manner.

Nearly 300 basketmakers in the Mount Pleasant, South Carolina area were quietly practicing their centuries old tradition of sweetgrass basketry, when bulldozers broke the silence in the last decade. Major sources of sweetgrass were literally paved over, in this one of the most rapidly developing areas of the East Coast. A 1988 Sweetgrass Conference in Charleston, co-organized by folklorists Dale Rosengarten, Gary Stanton and basketmaker Henrietta Snype brought basketmakers together with a diverse audience, ranging from land developers to scientists to folklorists, who were either inadvertently threatening or trying to help preserve the heritage. The conference also led to the formation of the Mount Pleasant Sweetgrass Basketmakers Association. "It's ironic," said Mary Jackson, Mount Pleasant Sweetgrass Basketmakers Association President, "increased development has brought more potential customers to our region, but it has also wreaked our many of the wetlands that we have historically relied on to grow our sweetgrass."

Since the conference, with the assistance of local agencies and Clemson University, 10.5 acres of sweetgrass have been planted at three local sites and basketmakers have since harvested their first crops. The unique and relatively rare species of grass has been brought back from the brink of "extinction," at least in the local area. Basket sales stands on Highway 17, equally endangered by development, have been saved by local zoning efforts and foresighted developers who regard this distinctive cultural tradition as a positive contribution to the local economy and ambiance. The airport in Charleston proudly boasts of the sweetgrass heritage of South Carolina, with an impressive exhibit of basketry. In fact, a new awareness by collectors has caused basketry prices to double in the past five years.

California Indian basketweavers have made great strides since 1991, when the first California Indian Basketweavers Gathering was held. Gathering materials for basketweaving, which include more than one hundred plants for baskets and dyes such as bear grass, sedge, juniper, deer grass, redbud, hazel, ferns, alder, spruce, and many others, is spiritually significant to Native California culture, as the weaving itself. Native California baskets are made more often for ceremonial and traditional use than for sale, and access to cultural and traditional uses has become more open for the local Native American basketweavers. Gathering materials has become more important for this emerging cultural tradition, as the weaving itself has become more significant in Native California culture, as the weaving itself has become more important for this emerging cultural tradition.

Yup’ik Traditional Dance
City of Saint Mary’s Alaska

In 1992, in a high school gymnasium in Emmonak, Alaska, nearly 600 Yup’ik Eskimos of all ages gathered from villages throughout the lower Yukon River region and Russian Siberia for a Yup’ik Eskimo “Yuraryarait” (dance festival). Hosted by the Coastal Yup’ik Mayors Association (CYMA), a nonprofit organization, the festival was held in 1992, in Emmonak, the coastal Yup’ik Mayors’ Association’s (CYMA) home village. The event was designed to pass on dance traditions to younger generations, the success of which can be measured by the enthusiastic participation of thousands of dancers from villages throughout the lower Yukon River region and Russian Siberia. The dance festival was so successful that it stimulated the creation of dance festivals throughout the lower Yukon River region. The success of that event, in turn, stimulated the creation of dance festivals throughout the lower Yukon River region. St. Mary’s sponsored an inter-ethnic dance festival in 1993, and the City of Saint Mary’s hosted an inter-ethnic dance festival in 1994. The success of these events led to the establishment of a regional organization, the Coastal Yup’ik Mayors Association (CYMA), to coordinate and promote the festivals. The CYMA’s hope is to hold the festival every three or four years, rotating among different villages.

Concerned about the survival of Yup’ik cultural heritage, the City of St. Mary’s first brought together artists in 1982 from nine villages in Yukon-Kuskokwim Delta where traditional dancing was still practiced. The success of that event stimulated the creation of a regional organization, the Coastal Yup’ik Mayors Association (CYMA), to coordinate and promote the festivals. The CYMA’s hope is to hold the festival every three or four years, rotating among different villages.

Fund for Folk Culture
Conferences and Gatherings Program
The Fund for Folk Culture, supported by a grant from The Pew Charitable Trusts, awards funds and technical assistance to support gatherings and conferences that bring together folk artists, scholars, and practitioners to share knowledge and expertise. For example, these grants have supported an intergenerational gathering of master and novice Missouri fiddlers; a colloquium of community scholars, artists, and folklorists on Franco-American culture in Maine; and a mid-Atlantic regional conference for refugee and immigrant service providers, cultural specialists, and community-based mutual assistance organizations (CYSAs) to explore ways in which culture and traditional arts can help stabilize and strengthen families and communities. Planning grants for nonprofit organizations are generally limited to $5,000; implementation grants to $15,000. Awards of up to $50,000 are available for an inter-ethnic dance festival.

Inquiries and proposals are accepted throughout the year. For more information, contact the Fund for Folk Culture.

Fund for Folk Culture
P.O. Box 1566, Santa Fe, New Mexico 87504, (505) 984-2534.
Norma Turner (Western Mono) echoes this sentiment. "In my classes, I talk about culture and I talk about leaving offerings. We need to give thanks [when gathering materials and making baskets]. This is what the old people did."

The California Indian Basketweavers Association (CIBA), founded in 1992, has noted a steady increase in the numbers of basketweavers since their annual gatherings began, and now counts some 400 plus weavers from major California tribal affiliations. CIBA has been instrumental in bringing awareness to natural resource access and management issues. With urging from native basketmakers, for example, the U.S. Forest Service has been conducting bear grass burns and basketweavers in some successful bear grass burns and basketweavers in some areas have encouraged highway officials to cut roadside vegetation, rather than spray excess growth with pesticides.

Important sources of basketmaking materials have in some areas, however, already been completely obliterated by development. Basketweavers face similar threats from development and mining interests across their lands and have been successful in organizing protests and blockades.

Southern Arts Federation
Traditional Artists Technical Assistance Project

The newly-created Traditional Artists Technical Assistance Project (TATAP), initiated by the Southern Arts Federation, emerges from the Underserved Presenters Technical Assistance Project, an ongoing program designed to make conference resources accessible to rural and underserved arts and culture groups. TATAP helps traditional artists in the South become competitive in the world of performing arts by offering technical assistance to develop professional skills, marketing materials, and financial plans. Through the TATAP, Southern Arts Federation helps to bring new exposure to some of the most talented traditional artists the South has to offer. Theureau and the Southern Arts Federation have developed a program that can efficiently meet the needs and interests of both artists and presenters. This program provides technical assistance, training workshops, and financial planning assistance. The project is designed to provide financial assistance to traditional artists groups and to develops sustainable business strategies for their organizations. The Southern Arts Federation has received support from the National Endowment for the Arts, the Ford Foundation, and other organizations.

Through TATAP, Southern Arts Federation offers assistance to traditional artists groups and assists them with developing and implementing business plans. The project provides technical assistance in the areas of business planning, financial management, marketing, and audience development. The Southern Arts Federation is committed to helping traditional artists succeed in the performing arts field and to increasing the visibility of their work. For more information, contact the Southern Arts Federation at 181 14th St, N.E., Suite 400, Atlanta, GA 30309, (404) 874-7244.
"For the Milwaukee Art Museum, folk art and self-taught art and thwarting the ways we taught art and the ways we taught our audience to communicate their origins to our audience are learning to communicate. We have affected how we believe making should not be lost."

Russell Bowman, Director
Milwaukee Art Museum
"It is extremely important to keep having Gatherings. The Gathering is a touchstone for good feeling throughout the year. It provides many connections for those concerned with baskets and weaving. It allows for incredible interaction between the old and the young. It helps to keep you all informed about plant issues—gathering, pesticides, access, and so forth. It lets us see each other's weaving and share ideas and concerns. It provides many connections for those concerned with baskets and weaving. It helps keep all of us informed about the year. It provides many feelings throughout the year. The Gathering is a touchstone for good to keep having Gatherings. It is extremely important."
Traditionally, these grassroots cultural organizations have been formed primarily due to external pressures, with financial support being their primary focus. However, they will continue to play a role as a source of government funding become increasingly uncertain. Hopi artists who will continue to play a role as a source of government funding have developed an innovative approach to fundraising. Funds have been raised through a variety of sources, including local arts councils, private foundations, and community organizations. This approach has allowed the Hopis to maintain their cultural traditions while also supporting their community. Other artists have taken a different approach, focusing on community building and collaboration. This approach has allowed them to connect with their community and to share their cultural heritage with others. In both cases, the key to success has been the ability to create strong partnerships and to effectively communicate the values and needs of the community. Through these partnerships, the artists have been able to raise the necessary funds to support their cultural traditions and to share their stories with the world.
For more information...

Marie M. Rouse working on a basket, Mount Pleasant, South Carolina, 1994.

(Photograph by Dale Rosengarten)

Mount Pleasant Sweetgrass Basketmakers
Old Town, ME 04956
P.O. Box 325
Maine Indian Basketmakers Alliance
CIBA@oro.net
(919) 272-0141
16949 China Hills Road
California Indian Basketweavers Association

Organizing
hanging by a blade of grass. California Indian basketweaver, Michelle Scholfield Noonan (Wintu), learned basket-making skills from Vivien Hailstone, a Karuk basketweaver, because she could find no more Wintu weavers to teach her. California Indian basketweaver, Lorene Sisquoc (Cahuilla/Apache) said, "There are a lot of hidden people who have the knowledge, but left the tradition. Now they are coming out and seeing us younger people doing it and saying, 'I know how to do that, I can teach you.'"

Basketmakers from the three regions unanimously acknowledge a great need to come together as unified groups of weavers. Basketmakers in Maine and California gather in annual celebrations of the tradition to discuss common issues, socialize and teach. According to CIBA Executive Director, Sara Greensfelder, "The Annual Gatherings are the cornerstone of CIBA." A significant number of new basketmakers participate in the Learners' Circles at CIBA's Annual Gatherings. Their gatherings have been a source of inspiration for basketmakers in the Southwest and Northwest, resulting in a Washington State American Indian Basketweavers Gathering in October, 1995 (as well as the subsequent formation of the Northwest Native American Basketweavers Association) and a Southwest Indian Basketweavers Gathering in May, 1996. Regional Native basketweavers' gatherings are also being planned in the Southeast and the Great Lakes. Richard Silliboy (Micmac), MIBA basketmaker, notes, "The Alliance needs to come together more [often]. Basketmakers see something happening and people are coming on board, dealing with issues as a group."

Mt. Pleasant basketmaker Henrietta Snype notes, "It's time for another conference. We should be doing more, too, with the National Heritage Fellowship, the national's highest honor for traditional craftpeople, and the National Endowment for the Arts. We should be focusing on marketing abroad and other new projects."

Although my great-aunt did star in a silent movie and became a well-known dancer in the U.S. and abroad, my great-grandmother made baskets until she died at the age of 91. Since that time, basketmaking has arisen from the depths of extreme poverty and oppression in Maine to become one of the most respected and sought after folk arts in the country. In 1994, 86-year-old Passamaquody basket-maker Mary Mitchell Gabriel became a recipient of the coveted National Heritage Fellowship, the nation's highest folk art honor, which came with a $10,000 cash award. Today, baskets made by my great-aunt, my great-grandmother, and me share exhibit space at the Hudson Museum gallery of the University of Maine, made in three different generations, but using the same techniques and tools. A basketmaking legacy too strong to be wished away.

While most Native California basketweavers do not consider market development important to the maintenance of their weaving heritage, basketmakers in Maine and South Carolina consider market expansion and increased marketing efforts to be critical to the successful continuation of their traditions. Although all Mt. Pleasant basketmakers do not belong to the Association, the increase in prices for this previously little known art form has benefited all. Prices have also increased in Maine and in both areas, the quality of baskets has risen, as basketmakers find a renewed sense of pride in their culture and realize higher prices for higher quality work. The Maine Indian Basketmakers Association is currently working to expand the market for basketweavers' work, focusing on economic self-sufficiency for its member basketmakers. Although the Association has relied on traditional basketweavers, its mission is to support the economic development of the basket weavers, providing them with the tools and resources needed to succeed. The Association has worked to develop marketing strategies and to provide education and support for the basketmakers. The success of the Association has been measured by increased income for the basketweavers, allowing them to pass on their traditions to future generations. The Association's commitment to the cultural heritage of basketmaking is evident in its efforts to preserve and promote this traditional art form.
It won't go away. To compile mailing lists for the survey assessing the range of folk arts interest and activity, we received 1539 addresses covering 42 states from folk arts (and, on occasion, ethnic arts) grant applicant lists and other mailing lists from state and regional arts agencies. The Smithsonian Institution's Center for Folklife Programs & Cultural Studies maintains a database of approximately 600 “community scholars” — individuals who, without formal training, have shown a significant contribution to the collection, preservation and presentation of traditional culture in a community or region.

In 1992, the Department of the Interior’s Indian Arts and Crafts Board published *Potential Marketing Outlets for Native American Artists and Craftpeople*, an address directory containing 1302 entries. The 1995 Directory of the American Association of Museums listed 91 entries under folk arts as one of seven categories of art museums.

According to the 1994 *Quilting in America* survey, there are an estimated number of active, dedicated quilters in excess of 800,000 throughout the country. In the Association of Performing Arts Presenters’ 1995 Profile of Member Organizations, folk or traditional music is ranked as the third most-frequently presented type of music by member organizations. Folk or traditional music is ranked as the third most frequently presented type of music by nonmember organizations in the National Endowment for the Arts' survey of member and nonmember folk or traditional music. In the 1995 Profile of Museum Organizations, folk or traditional music is ranked as the third most frequently presented type of music by museums (see chart, this issue). In later 1999-77, museums are the primary organization presenting folk or traditional music.

“A few years back, I was talking to a program officer from a prominent national foundation who remarked that folklore or folk art was an off-putting, ‘retro’ term. ‘Call it something else,’ I answered, ‘because what it describes is real. It won’t go away.”

Anonymous

What do numbers tell us? For one thing, the numbers above and those listed throughout this study tell us that there is a significant level of cultural and artistic activity occurring throughout this country that rarely registers in statistical surveys of arts activity. Joe Wilson’s piece speaks movingly about two such art forms. They also indicate that there are alternative ways of organizing, distributing and presenting art which exist alongside accepted notions of arts programming and organizing. Ultimately, they suggest how we diminish our choices and opportunities for a full and meaningful participation in the cultures around us when we restrict our notions of what art is, what “arts” organizations do and what they look like.

The chapter’s title, however, is also meant to suggest that we do more than count the full range of artistic activity and cultural institutions in this country. It also means that we need to welcome and honor the artists, the many cultural traditions and organizations that enrich all of our lives — in simple and not so simple ways. Broadening categories in data information gathering beyond the catch-all category of “other” is a beginning. The National Heritage Fellowships, the People’s Hall of Fame or the efforts of the National Rhythm and Blues Foundation to lobby for back royalty payments owed rhythm and blues artists are still other ways of recognizing diverse artists and cultural contributions in our society.
Performers for Austinlore: Black Urban Performance Traditions gather for a publicity photo. (Photo by Lynne Dobson/courtesy of Austin American-Statesman)
CHAPTER SIX

Blues and Bluegrass: Tough Arts of the Underclass

"People think I stick to this old mountain music because we’re isolated, but they’re wrong. We’ve had radio and television since the 1940s. I first heard the blues on a June afternoon in 1943."

Joe Wilson

Almost see their forms.

Almost hear their voices and can sing their songs when personal, a gift from my mother and father. When New York after the war? They started, I worked in New York.

Appalachian mountain music

Contributed by Joe Wilson

1943, year of the underclass. A gift from the underclass.
Blues guitarist John Dee Holeman and pianist Quentin “Fris” Holloway. The two men frequently perform together and are both recipients of the North Carolina Folk Heritage Award. (Photo by Cedric N. Chatterley ©1996)

On the Radio

According to the Winter 1996 Arbitron ratings, Spanish language/music radio stations placed in the top ten in each of the top three U. S. radio markets (New York, Los Angeles, and Chicago). In Los Angeles, the number one radio station is a Spanish language/music station.* There are now over 300 Spanish language radio stations in the U.S.

In the U.S. alone, according to the International Bluegrass Music Association, more than 900 radio stations feature bluegrass music programs.

The 1995 Living Blues Directory lists 456 blues programs on public and commercial radio stations in 44 states and 10 countries (including 41 in Australia and 1 in Macedonia) The 1990 Broadcasting Yearbook lists 15 all-blues radio stations in the U.S...**

Old Time Music on the Radio, a project of the Old Time Music Group (which also publishes the Old Time Herald), recently published survey results of 156 public, commercial, listener supported, community and college radio stations in the U.S., Canada, Australia and France which broadcast old time Appalachian music as part of their programming.***

The 1990 Broadcasting Yearbook lists 6 all-polka radio stations in the U.S. In Wisconsin alone, according to the 1996 Polka Showcase, published annually by the Wisconsin Orchestra Leaders Association, there are 59 disc jockeys programming polka music on 23 different radio stations.****

*Source: Billboard, April 27, 1996 p. 86.
****Source: Richard March, Wisconsin Arts Board.
and bib overalls with 30-30 caliber lever action carbines in shoulder slings watched from rickety towers perched outside a high barbed wire fence.

Grandma and I were walking from Mom and Dad's little farm on Bulldog Creek to her home above the high falls on Roaring Creek. It was ten dusty miles and we'd walked six before we came to the prison camp. Grandma thought it would be good to rest her young charge and drink some water at the springhouse of the Bryant home across the road from the camp entrance. One of the Bryant children explained stripes to me. Vertical stripes meant they'd be released some day. Horizontal meant they'd be in prison until they died.

A huddle of prisoners had gathered at a twelve inch square opening in the fence. Through it they sold hand tooled leather wallets and belts. A big man with fierce countenance and horizontal stripes was playing a booming Sears and Roebuck guitar and singing with a heartfelt passion that enchanted me. My new friend whispered that he was Booger Bear, lead trusty on the bridge crew. He said he only looked scary, that he was actually very nice. My grandma had to take my hand and pull me away from his intense and euphoric performance.

After that I saw Booger Bear many times. A showman, his powerful hands could bend in half a steel bridge pin. Guitar players visited Booger's bridge crew for instruction in his fluid finger-picked guitar style. There was a lore about him: he'd caught his wife in the arms of another man and strangled both. His songs were the blues classics of the Mississippi Delta: "I Want To Die Easy Lord," "My Dough Roller Is Gone," "Walking Blues," "The Easy Rider" and the oft requested "Wish I Could Bring 'Em Back," a song we believed to be his autobiography. Nickels and dimes earned with his music bought his supply of Prince Albert smoking tobacco, but most went into "Booger's bucket." This container was emptied each December to buy hams for the camp Christmas dinner.

Three years after hearing Booger Bear I discovered bluegrass during its earliest defining moments. Electric power had not yet found its way to our part of the Blue Ridge, but my family had a battery-powered radio and we sat in a warm glow of yellow kerosene light as we listened to the Grand Ole Opry on Saturday nights.

We were present at the radio in 1946 when youthful North Carolina Piedmont banjoist Earl Scruggs joined Bill Monroe's band, the Bluegrass Boys. It seemed that the entire South tuned in during the weeks that followed. Scruggs offered effervescent banjo "breaks," and Monroe's mandolin stuttered and soared while Southern long-bow fiddler Chubby Wise tied ribbons of rich phrases around their sound. The band members were as vocally proficient as their instruments. In the early press these were described as "bluegrass" music. "Bluegrass" was a term coined by Monroe, meaning a style of music that was "corn" music—ولدأkin to country—gangster-oriented, and "hillbilly"-meets-African-American—reminiscent of the Appalachian mountain music Monroe had learned as a child in Tennessee.

A few blues and bluegrass musical facts:

1. The International Bluegrass Music Association, based in Owensboro, Kentucky, has a membership over 2,300.
2. In the U.S., there are over 800 clubs throughout the U.S. that book bluegrass musical events.
3. According to the Census Bureau's 1980 Survey of Public Participation in the Arts, the most popular forms of music according to the Census Bureau's 1980 Survey of Public Participation in the Arts, the most popular forms of music are Top 40, Adult Contemporary, Pop, Country and Western. There are also over 200 festivals devoted to bluegrass and old-time music nationwide.
4. According to the Smithsonian Institution's Folklife Festival, there are over 200 festivals devoted to bluegrass and old-time music nationwide.

According to the Tennessee Arts Commission's Folk Music Directory, containing over 300 listings of artists—including blues, bluegrass, country, gospel and sacred music—available for bookings in Tennessee and throughout the region, there are over 800 clubs throughout the U.S. that book bluegrass musical events.

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Country Music Foundation

1996 marks the twenty-fifth anniversary for the Nashville-based Country Music Foundation, one of the most popular and significant museums and research centers in the U.S. devoted to the study of American folk and popular music. Nearly 300,000 people a year visit the CMF, which is endowed with a vast collection of artifacts and memorabilia. The museum is located in a historic site that was once a railroad trestle and now serves as a place to celebrate the history of American music. The organization now has a full-time staff of 32, a 40,000 square foot facility and a library with 95 percent of all country music recorded before World War II. While CMF takes their archives seriously, they are equally serious about making materials accessible to the public. The foundation sponsors educational programs and a library with 50 percent of all country music recordings before World War II. The CMF takes their archives very seriously, and the foundation is proud to be a part of preserving the history of American music.

Informal bluegrass jam session at the 1987 Smithville Fiddler's Jamboree. (Photo by Robert Cogswell)
The songs they sang were about leaving home for the factories of the North, lost love, the old home, and religion. They had the lonesome quality of the old Celtic ballads, a rich African-derived harmony, and the insinuating immediacy of a new popular form. No band in the history of American music has spawned as many instant imitators.

Our family of musicians knew the ancient Southern string band had arrived at a fork in the road. This was a new music for concerts, not dancing. The fiddle was no longer in charge; other instruments could take the lead. The younger banjoists in our community were instantly at work, trying to learn Scruggs' keep-it-syncopated style, playing even the rests, always a forward rush in the music. First performed for live audiences in country schoolhouses on the Southern backwoods "kerosene circuit," this new sound soon took root with Southern musicians.

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The National Endowment for the Arts awards the National Heritage Fellowships to a baker's dozen of traditional artists every year honoring artistic excellence, authenticity of style, and contributions to the cultural life of the nation. Individuals are nominated by fellow citizens, selected by a national advisory panel of experts in folk and traditional arts, and are reviewed by the National Council for the Arts and the Arts Endowment chairman. The final list is the result of a process that includes careful consideration of each nominee's contributions to the art form and the community. The awards are significant because they recognize the value of traditional arts and the importance of preserving them for future generations. They also serve as a reminder of the continuing vitality of these arts and the role they play in our cultural heritage.

The industry believed that blues or bluegrass had a future. The business was anticipated, but few realized the degree to which enthusiasts could flock to these forms in order to support the artists and the music. The growth of these art forms was not a result of commercial success, but rather the development of grassroots support from small businesses, individual artists, and dedicated fans who recognized the value of these musical traditions. The National Heritage Fellowships have played a crucial role in recognizing the contributions of these artists and as a result, have helped to ensure the continued vitality of these traditions.
For nearly 50% of these expenditures, quilting in America accounted for over half of their income, with quilting-related products and services generating over 15% of all U.S. households and the estimated 15.5 million quilters over the age of 18 (or 6% of the U.S. population), are involved in quilting in some way.

The following information is based on surveys conducted by the National Quilting Center, the National Quilt Museum, and the National Quilt Museum of America. Quilting in America, sponsored by the Quilters Newsletter, and Quilting in America, sponsored by QuiltMakers of America, was conducted by Olini, Winkel, and Associates.

### Quilting in America

- **Estimated number of American quilters:** Over 15.5 million quilters (or 6% of the U.S. population) are involved in quilting in some way.
- **Total annual quilting expenditures:** Over $1.5 billion.
- **Quilting as a way of life:** More than 90% of quilters are involved in quilting as a way of life.

### Finding the Perfect Quilt

The perfect quilt involves several factors, including the choice of fabric, color, and design. It is often a labor of love, requiring patience and creativity. Whether it's a traditional quilt or a modern masterpiece, every quilter has their own unique style and techniques. The choice of thread, batting, and binding are also important considerations.

### The Art of Quilting

Quilting is not just a hobby; it is a form of self-expression and a way to connect with others. Quilting classes and workshops are becoming more popular, offering a place for quilters to share their skills and learn from others. The art of quilting is a timeless craft that continues to inspire and delight quilters of all ages.

### Conclusion

Quilting in America is a vibrant and diverse community that continues to grow and evolve. Whether you're a seasoned quilter or just starting out, there are countless opportunities to connect with others and share your love for quilting.
The densest concentration of all quilting activity per capita occurs in the middle of the country—upper midwest, plains, south central and mountain states. Perhaps indicating greater affluence, active quilting activity occurs most frequently in the Northeast and the Pacific Coast regions. A majority of active quilters prefer traditional quilts and quilt patterns and most combine machine and hand-piecing techniques. A majority of known, active quilters pursue quilting as a leisure pursuit and, surprisingly, 92% of known, active quilters prefer to work alone.


What speaks to these audiences? Many audience members seem to share the Iglauer moment: grabbed by the collar, shook, and given a message. The blues are as much religious experience as art form. They enable the sharing of a sublime joy or a whisper from the abyss. Bluegrass seems to speak internationally to working people; one of the finest young contemporary bands is Russian.

The statistics are impressive, but attendance figures, record sales, and audience demographics are not the critical measure. A far more important measure is concerned with elasticity. Is there room for growth? There seems to be plenty in these forms. Blues and bluegrass continue to evolve. Good ideas are welcomed. The results are impressive, but surprising.

The evidence of innovation in the blues and bluegrass community speaks internationally to working people of the latest work by the blues and bluegrass artists. The blues are as much religious experience as art form. They enable the sharing of a sublime joy or a whisper from the abyss. Bluegrass seems to speak internationally to working people; one of the finest young contemporary bands is Russian.

But surely the best kept secret is that ownership enables continuity. Blues and bluegrass are two of the more marginalized American art forms, supported sporadically and not by wealthy patrons. But they have a devoted audience and are two of the more successful of the two modern branches of the oldgrowth Southern string band tree. Blues and bluegrass continue to evolve, good ideas are welcomed. The results are impressive, but surprising.

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"Coming Home"

"If we continue to allow the erosion of our cultural forms, soon there will be no place to visit and no place to truly call home."

Alan Lomax

CHAPTER SEVEN

The purpose of this study is to reflect on the introduction. We return to the beginning. In a recent monograph on folk arts published by the National Assembly of Local Arts Agencies, folklorist Robert Baron identified two dominant and conflicting cultural trends confronting us all as a new century begins. Mass communications, new technologies and mass culture are penetrating the remotest areas of the globe, appropriating elements of local and regional cultures at breakneck pace and leaving behind a "cultural gray-out" and sense of sameness. At the same time, however, "local, ethnic and regional communities are asserting their identities with growing intensity." No one knows anymore the descriptive adjectives that characterize "the American public" because there are many publics. As institutions recognize and adapt to the dramatic demographic shifts taking place in the U.S. (and elsewhere), they must also grapple with how best to serve a populace with diverse cultural legacies, languages, values and artistic traditions. We may watch some of the same television shows, cheer the same football teams or shop at some of the same stores. We may share some of the same identifications, cheer the same football teams, purchase the same products, but more and more people are identifying with diverse cultural traditions.

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Daily activity at a Puerto Rican casita in New York City.

Casitas are traditional gathering places for neighborhood social activity. (Photo by Martha Cooper © 1996)

methods of inquiry to expand this information base further. As the case studies and data from NASAA and NuStats presented earlier indicate, we are not considering a discipline or genre defined in a traditional sense. The folk arts encompass a multiplicity of genres, aesthetic systems, cultural contexts and meanings. Folk arts activity finds a home in Carnegie Hall, community development corporations, schools, folk arts organizations, historical societies, blues clubs and roadside basket stands. As some of the numbers and statistical information indicate, funding and resources for the folk arts exist in myriad places. NASAA estimates mentioned previously suggest that programmatic support for the folk arts also exists in rural initiatives, arts in education programs and ethnic or minority arts funding programs.

Many civic and community organizations generate support through locally-based systems of bartering and reciprocal exchange. Some folk arts find broader networks of distribution in the institutionalized worlds of commerce and mass media. The point here, however, is not to collectively congratulate ourselves on serving the folk arts and traditional culture well. We must remember that state and federal arts funding for the folk arts has hovered in the 2-3% range for the past eight to ten years. Rather, we should pause to consider the immensity of folk and traditional arts activity. We should consider the immensity of folk and traditional arts activity. We should consider the immensity of folk and traditional arts activity. We should consider the immensity of folk and traditional arts activity. We should consider the immensity of folk and traditional arts activity. We should consider the immensity of folk and traditional arts activity. We should consider the immensity of folk and traditional arts activity. We should consider the immensity of folk and traditional arts activity. We should consider the immensity of folk and traditional arts activity. We should consider the immensity of folk and traditional arts activity. We should consider the immensity of folk and traditional arts activity. We should consider the immensity of folk and traditional arts activity. We should consider the immensity of folk and traditional arts activity.

In conclusion, the importance of organizational support cannot be overstated. Some folk arts find broader networks of distribution in the institutionalized worlds of commerce and mass media. As some of the numbers and statistical information indicate, funding and resources for the folk arts exist in myriad places. NASAA estimates mentioned previously suggest that programmatic support for the folk arts also exists in rural initiatives, arts in education programs and ethnic or minority arts funding programs. Much civic and community organizations generate support through locally-based systems of bartering and reciprocal exchange. Some folk arts find broader networks of distribution in the institutionalized worlds of commerce and mass media. The point here, however, is not to collectively congratulate ourselves on serving the folk arts and traditional culture well. We must remember that state and federal arts funding for the folk arts has hovered in the 2-3% range for the past eight to ten years. Rather, we should pause to consider the immensity of folk and traditional arts activity. We should ask ourselves if cultural activity so pervasive yet oft times hidden is best served or viewed in a piecemeal or program-by-program fashion. We should ask ourselves if folk and traditional arts activity is best served by artificial distinctions between presentation and conservation, between arts and humanities—distinctions which often do not exist in the daily life of communities. What are meaningful ways to strengthen artistic and cultural traditions within communities? While many funding programs and policy makers have focused on organizational support and fundraising efforts, there is a critical need for collaboration and consultation. There is a critical need for collaboration and consultation. There is a critical need for collaboration and consultation. There is a critical need for collaboration and consultation. There is a critical need for collaboration and consultation. There is a critical need for collaboration and consultation. There is a critical need for collaboration and consultation. There is a critical need for collaboration and consultation. There is a critical need for collaboration and consultation. There is a critical need for collaboration and consultation. There is a critical need for collaboration and consultation. There is a critical need for collaboration and consultation. There is a critical need for collaboration and consultation. There is a critical need for collaboration and consultation. There is a critical need for collaboration and consultation. There is a critical need for collaboration and consultation. There is a critical need for collaboration and consultation.
About the Contributors

Susan Auerbach, formerly the Folk Arts Coordinator for the City of Los Angeles Cultural Affairs Department, is a freelance writer and arts consultant. She is the author of In Good Hands: State Apprenticeship Programs in Folk & Traditional Arts, 1983-1995 (NEA, 1996).

Deborah Boykin is the folk arts coordinator for the Mississippi Arts Commission.

Mark Fogelquist teaches bilingual education and a mariachi-in-the-schools program at the junior high school and high school levels in Wenatchee, Washington. Before taking up teaching, he was the director of Mariachi Uclatlán in Los Angeles. An internationally recognized authority on mariachi history and performance, he is a frequent instructor at mariachi festivals in the Southwest.

Theresa Hoffman is a geologist for the Penobscot Nation. She is a Penobscot basketmaker as well as a founding member and the executive director of the Maine Indian Basketmakers Alliance.

Elizabeth Peterson, formerly Director of Traditional Arts for the New England Foundation for the Arts, has over fifteen years' experience in folk arts programming and as the New England Foundation for the Arts' Program Officer for the National Council for the Traditional Arts.

Joe Wilson has been the Executive Director of the National Council for the Traditional Arts since 1976.

Buck Ramsey is a native Texan and a regular at the Cowboy Poetry Gathering. He has two recordings of traditional cowboy songs—Rolling Uphill from Texas and My Home, It Was in Texas—and a book of poetry And as I Rode Out on the Morning to his credit. In 1995, he was a recipient of the National Heritage Fellowship awarded by the National Endowment for the Arts.

David Roche is an arts consultant and project director for local cultures/Musical Traditions, Inc., a consulting and producing nonprofit arts organization in the San Francisco Bay Area. He has also written a music producer and a consultant for several projects.

Joe Wilson is the folk arts coordinator for the Penobscot Nation.

Elizabeth Peterson is the author and editor of this report.
Chapter One

1. All information from the National Assembly of State Arts Agencies is information requested by the author and is based on data from states' Final Descriptive Reports as submitted annually to the NEA and NASAA. In particular, some of the data are based on the 1994 State Arts Agency Profile and some are preliminary 1994 data which exclude Connecticut, the District of Columbia and American Samoa.

2. Unless otherwise noted, all data from NuStats, Inc. are based upon the two surveys which NuStats conducted for this study. Survey instruments were designed by the author in consultation with NEA staff and advisory committee members for the study, and implemented and analyzed by NuStats in 1995-96. The typology is based upon the listing of organizations responding to the questionnaire.


Notes


Chapter Two

1. NASAA data requested by the author, based on the 1994 State Arts Agency Profile, indicate that 33 state arts agencies administering apprenticeship programs awarded 237 grants ($417,849). The total number of apprenticeship awards exceeds any other funding activity category for folk arts, although in dollar amounts spent apprenticeship programs rank fourth out of 26 funding activity categories.

2. Information for this article was based on research of written materials and on interviews with individuals including Belle Ortiz, Nati Cano, Pepe Martínez and José Hernández.

3. Information for this article was based on research conducted by Auerbach on behalf of the NEA Folk & Traditional Arts Program for the 1995 survey of apprenticeship programs, In Good Hands: State Apprenticeship Programs in Folk & Traditional Arts, 1983-1995. Research included data from written program surveys as well as interviews with artists and folk arts coordinators.

Chapter Three


3. Research for the sections on Cambodian dance were based on interviews with Sam-Ang Sam, John and Sophiline Shapiro, Judith Luther Wilder and Cecily Cook as well as numerous articles and concert program notes.

4. Research for the sections on kulintang are based on interviews with Danongan Sibay Kalanduyan, Usopay Hamdag Cadar, Daniel Giray and members of the kulintang workshop organized by University of the Philippines Alumni Association in San Francisco.

Research for this article is based on numerous written materials and on interviews conducted with Jane Beck, Phyllis Brzozowska, Pat Jasper, Debora Kodish, Tim Lloyd, Tara McCarty, Scott Nagel, Ethel Raim, Gerard Wertkin and Steve Zeitlin. Portions of this article appeared in an earlier unpublished report for the Lila Wallace-Reader's Digest Fund. The author gratefully acknowledges the Fund's support in preparing this article.

Chapter Five
3. Research for this article is based on organizational newsletters, written materials and interviews with Sara Greensfelder, Mary Jackson, Dale Rosengarten, Richard Silliboy, Lorene Sisquoc, Henrietta Snype and Kathy Wallace.

Chapter Six
8. Ibid.
9. Source of information is the International Bluegrass Music Association, Owensboro, Kentucky.
Many people were involved in the conception and preparation of this report. Here is a list of some of them:

- **Director, Folk & Traditional Arts, National Endowment for the Arts:** Dan Sheehy
- **Director of Research:** Tom Bradshaw
- **Division of Heritage & Preservation:** Barry Bergey
- **Former NEA Staff:** Norma Cantú, Terry Liu
- **Prepared Sidebar Material:** Terry Liu
- **Former NEA Folk & Traditional Arts Program Director:** Bess Lomax Hawes
- **Folk & Traditional Arts Study Advisory Committee Members:** Nancy Sweezy, Robert Baron
- **Director of Information Services, National Assembly of State Arts Agencies:** Kelly Barsdate
- **Provided Critical Editorial Assistance:** Jane Beck, Paddy Bowman, Robert Coleman
- **Executive and Collective Wisdom:** Pam Moore, Tricia Moore, Kathleen Murphy, Tom Rankin
- **Members of the Folk & Traditional Arts Advisory Committee:** Dick Hanson, Bettye Lou Jones, Mary Kates, Richard Markham, Jeff Banks, Pat Jasper, Any Kinney, Richard Markham, Thomas Moore, Kate Jordan
- **Provided Support and Data:** Tim Beck, Paddy Bowman, Robert Coleman, Pam Moore
- **Close, Critical Reading:** Matt Walters, Matt Blalock, Amy Kitchener, Richard Markham, Terry Liu
- **Influential Presence:** Robert Bruegger, Henry Swearingen, Mildred Johnson, Nancy Swedlow
- **Folk Arts Project Members:** Norma Cantú, Terry Liu
- **Director of Heritage Programs:** Tom Rankin
- **Project Director:** Dan Sheehy
- **Contributed to the Report:** Amy Kinney, Richard Markham, Kate Jordan

Institutions everywhere have deeply ingrained traditions of the kind that people have never thought

Individuals who work on behalf of traditional arts and culture in public agencies and private

organizations and others who have worked on the Folk Arts Project. I offer my thanks for all those who have contributed to this report.