



July 2018

Under the Freedom of Information Act, agencies are required to proactively disclose frequently requested records. Often the National Endowment for the Arts receives requests for examples of funded grant proposals for various disciplines. In response, the NEA is providing examples of the “Project Information” also called the ”narrative” for four successful Folk & Traditional Arts and three Folk Arts Partnerships projects that received NEA funding.

The selected examples are not the entire funded grant proposal and only contain the grant narrative and selected portions. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

The following narratives have been selected as examples because they represent a diversity of project types and are well written. Although each project was funded by the NEA, please note that nothing should be inferred about the ranking of each application within its respective applicant pool.

We hope that you will find these records useful as examples of well written narratives. However please keep in mind that because each project is unique, these narratives should be used as *references*, rather than templates. If you are preparing your own application and have any questions, please contact the appropriate program office. You may also find additional information regarding the grant application process on our website at [Apply for a Grant | NEA](#).

### ***Selected Folk & Traditional Art Projects***

City Of San Fernando

*Project Type:* Education Project

New Orleans Jazz & Heritage Foundation

*Project Type:* Outdoor Festival

Traditional Arts in Upstate New York, Inc.,

*Project Type:* Exhibition

University of Oregon

*Project Type:* Apprenticeship program, master artist presentations and related.

### ***Folk Arts Partnerships Projects***

North Dakota Council on the Arts

Southwest Folklife Alliance, Inc.,

Wisconsin Arts Board, Dept. of Tourism

**City of San Fernando, California**  
**City of San Fernando**  
**Project Information**

**MAJOR PROJECT ACTIVITIES:**

The Mariachi Master Apprentice Program (MMAP) connects Grammy Award-winning mariachi masters with community youth to preserve the mariachi music genre. Instruction is on traditional mariachi instruments complementing a repertoire that includes traditional and popular mariachi music forms. Weekly year-round after-school and weekend instructional workshops are held at San Fernando Middle School (SFMS) and Las Palmas Park. Both facilities provide 3 classrooms with SFMS providing auditorium space. Weekly classes consist of 6 hours of instruction with 35 students and up to four instructors. Separate workshops for sectionals, master classes, and full ensemble are scheduled on weekends and during school vacations. Participants develop skills in instructional technique, basic musicianship, voice, performance, and performance etiquette. MMAP is featured in a minimum of six concert settings with audio-technical support to achieve professional performance experience.

Students and instructors experience exemplary art works international mariachi conferences, such as: Tucson International Mariachi Conference, Fresno Viva El Mariachi Festival and others. This experience allows students to observe and perform with the most prestigious mariachi ensembles in the world that includes: Mariachi Vargas de Tecalitlan, Mariachi Los Camperos de Nati Cano and Mariachi Cobre.

An additional education component of MMAP includes an audio recording experience in a studio context. Instruction is explored in the process and procedures of digital multi-track studio recording specific to mariachi ensembles. Workshops cover all aspects of studio recording, such as: production, engineering, editing and mixing. Students will prepare and record 2 traditional Mexican songs. The particularities in preparing for studio recording include: practicing to a click track, executing music while minimizing foreign/non-musical sounds, studio etiquette and technological components related to the recording process (i.e., audio equipment, recording software, sound-proof environment, etc.). Students will learn the duties and responsibilities of all involved with the studio recording experience: musical/artistic director, producer, engineer and artist.

To address the wide range of technical abilities and musicianship skill levels among entry students, an intervention mechanism is in place with the aid of MMAP mentors. As an added teaching tool, mentors work individually with less skilled students to efficiently address this challenging range of disparity. One-on-one instruction ensures more students advance their musical skills and succeed. Comprised of university undergraduates pursuing music careers, mentors serve as vital resources, inspiration and role models for young participants.

MMAP has several key works of art that are part of the curriculum. It is an honor to have

committed instructors with the level of artistry that Los Camperos possess who can arrange and compose music that our students experience. An example would be the music selection MMAP performed at the White House presentation of the 2012 National Arts and Humanities Youth Program Awards by First Lady Michelle Obama. The musical piece was specifically arranged by MMAP Artist Instructor Jimmy Cuellar.

Additional key works of art include:

- Attendance at mariachi conference/festivals with recognized master mariachi ensembles
- Performance experience in musical productions with master artists
- Master musicians who instruct, arrange, and compose program music

The selection criteria of MMAP key works of art involved in the project is a direct result of the artistry level of teaching artists. These instructors have been a part of the program development and continue to engage students to experience excellent art.

**SCHEDULE OF KEY PROJECT DATES:**

2018

October - December:

Recruitment & Assessment

8 weeks of After School classes that include Seasonal Presentations such as The Chile Festival and Holiday Tree Lighting Celebration

12 Hrs Special Weekend Workshops with Sectionals, Complete Ensemble, and Vocals

2019

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July - September:

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**INTENDED AUDIENCE/PARTICIPANTS/COMMUNITY: Who will benefit from the project and how?**

MMAP provides access to culturally relevant music education and serves a population 92.5% Latino with strong ties to their cultural heritage. The result is a large pool of youth with basic mariachi skills but lacking discipline, technique, and opportunity to maximize their potential as mariachi practitioners. MMAP provides quality instruction, so these students can realize their potential. MMAP is expected to produce 60% Level 3 to Level 4 overall ratings among 75% of students; 60% of students who participate for 2 years are recognized as exemplary musicians; 30% are at proficient level.

City youth are affected by poverty/gang presence issues and live in the second most impoverished city in the San Fernando Valley. The 2010 Census reported median household of 4 income was \$49,716 and 24% of related youth under age 18 live below poverty level. MMAP is not limited to resident youth as adjacent communities mirror similar demographics.

The Department of Recreation and Community Services (RCS) develops and implements quality programs and activities providing for the personal development and betterment of the community. RCS together with the Cultural Arts Division provide arts programming and recreational activities for thousands of youth and adults each year and it is estimated that over 60,000 visit annually. City parks are a natural gathering place for youth and community and facilitates:

Wellness: Balanced Lifestyle - Fitness & Wellness - Get Energized Themes

Learning: Experience Something New- Develop Life & Job Skills - Gain Knowledge

## Connections: Positive Role Models- Foster Relationships & Inclusion - Create Memories

Parks and Recreation facilities (such as pools, playgrounds and community centers) cool, calm and bring people together. They provide a multitude of recreational experiences offering programs for personal health, fitness and reduction of stress as well as providing the community with free access to experience excellent art.

**SELECTION OF KEY ORGANIZATIONAL PARTNERS: An organization partner is an outside entity that will provide resources (other than money) to support the project. Describe the process and criteria for the selection of key organizations. Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the selection procedures that you plan to follow and the qualifications that you seek.**

The City of San Fernando, in partnership with several local institutions, brings an unprecedented project of professional mentorship, musical enrichment, and cultural expression to the community. With the collaborated efforts of the Los Angeles Unified School District, Ballet Folklorico Ollin, California State University, Northridge Department of Chicano Studies, and La Voz del Mariachi, San Fernando welcomed the inspiration of world-renowned mariachi pioneer, Nati Cano and his Mariachi Los Camperos. Since early discussions in 1999 with all of the partners, the Mariachi Master Apprentice Program has developed into an award winning arts education project honored to carry on the legacy of the late Mr. Nati Cano. Even after his passing, Mr. Cano will always be recognized as the single most important figure in the dissemination of mariachi music. The organizational partners continue to support and advocate for the City of San Fernando Mariachi Master Apprentice Program.

## DESCRIPTION OF KEY ORGANIZATIONAL PARTNERS:

**Organization Name:** City of San Fernando

**Proposed or Committed:** Committed

**Description of Organization:**

The City of San Fernando has dedicated line item funding to support MMAP and the City has been supportive both with direct cash and indirect support and although MMAP is above normal budgeted operations, the City has provided the support and resources that are invaluable to develop this magnitude of programming. The City is experiencing a fiscal hardship together with cities in the state of California, but is unwavering in their support of this music education program.

**Organization Name:** Mariachi Los Camperos

**Proposed or Committed:** Committed

**Description of Organization:**

Mariachi Los Camperos supports MMAP through a variety of resources. Los Camperos digital archive of sheet music provides MMAP complete access to a myriad of mariachi music and arrangements amassed over the last 20 years.

The proximity of Mariachi Los Camperos and the relationship developed between the two institutions allows MMAP students contact to the music industry that provides real world experiences in the professional mariachi circuit through direct mentorship.

**Organization Name:** San Fernando Middle School

**Proposed or Committed:** Committed

**Description of Organization:**

San Fernando Middle School is a community public school located in the City of San Fernando. Their mission is to provide an inviting healthy environment where students excel academically, socially, and physically. They have supported MMAP and provided the meeting space for the community to discuss implementation of an educational mariachi program with Mr. Nati Cano.

Today the Middle School provides all of the classrooms, auditorium and janitorial services necessary for MMAP after school hours.

**Organization Name:** San Fernando High School

**Proposed or Committed:** Committed

**Description of Organization:**

San Fernando High School (SFHS) is one of the oldest public high schools in the San Fernando Valley. SFHS learning community is committed to offering a rigorous and relevant standards based curriculum, enabling our students to achieve academic excellence in a safe, supportive environment. The high school community incorporates a mariachi instrumental component, as a means of supporting the music artistry of MMAP.

**Organization Name:** California State University, Northridge

**Proposed or Committed:** Committed

**Description of Organization:**

The Chicano/a Studies Department at California State University, Northridge provides a flourishing artistic, performance and musical kaleidoscope of mentorship and instruction. They have participated in the development of MMAP under the leadership

of Professor Emeritus Everto Ruiz.

CSUN staff is able to provide college counseling for MMAP student participants and their extended families and provides tours to the students to experience college life.

**Organization Name:** Ballet Folklórico Ollin

**Proposed or Committed:** Committed

**Description of Organization:**

Ballet Ollin is recognized internationally as a premier Mexican folk dance ensemble. The primary goal of the company is to preserve and interpret the diverse cultural and traditional arts of Mexico through music, dance and theater. Ollin was instrumental in the development of MMAP and supports the program with design, repair, and cleaning of trajes (suits). Ollin also provides storage space for suits/sombreros for MMAP. Ollin has been teaching for 40 plus years and love the role of mentor.

**Organization Name:** Pueblo y Salud, INC. (PYS)

**Proposed or Committed:** Committed

**Description of Organization:**

Pueblo Y Salud, Inc. is a community based non-profit organization, who serves the Latino community in the areas of education, civic participation, health, culture, employment and housing. The organization's mission is to improve the social conditions of Latino communities in Los Angeles County by creating opportunities for self-empowerment.

They have been strong supporters of MMAP both monetarily as well as providing services to the MMAP students and their extended families.

**Organization Name:** La Voz del Mariachi

**Proposed or Committed:** Committed

**Description of Organization:**

Since 1995, the continuing goal of La Voz del Mariachi is to support and provide young musicians an opportunity to engage in arts education. As a community based organization, La Voz has encouraged the development of mariachi programs in the San Fernando Valley. With the leadership of these community arts advocates, youth gain direct performance experience. La Voz recognizes the quality of programming MMAP provides to youth and assists with organization and planning community concerts.

**SELECTION OF KEY INDIVIDUALS:** Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project. Where relevant, name the key individuals and describe their involvement in the

**development of the project to date. Where they remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.**

MMAP is distinguished from other programs due to artists Los Camperos de Nati Cano. As Founder/Director of Los Camperos for 50+ years and honored National Heritage Fellow, Mr. Cano received numerous prestigious awards including the coveted Silvestre Vargas Award from Mexico and a US Artists Fellowship for notoriety as an American Artist.

After consulting with City Staff and community representatives, Mr. Cano selected the artists to provide a level of quality instruction not available in the area. The committed artists serving 16 years as MMAP instructors are recognized for professionalism and artistry. Mr. Jesus Guzman, Musical Director for Mariachi Los Camperos, is an instructor for Ethnomusicology 91K, Music of Mexico, at UCLA. Mr. Sergio Alonso, the ensemble's harpist, earned his Bachelor's degree in Ethnomusicology from UCLA School of Arts and Architecture and a Master degree in Education. Mr. Jimmy Cuellar and Mr. Richard Ramos are world renowned artists.

#### **BIOS OF KEY INDIVIDUALS:**

**Name:** Jesús "Chuy" Guzmán Los Camperos

**Proposed or Committed:** Committed

**Bio including the proposed role in the project:**

Mariachi Los Camperos Musical Director and MMAP Lead Instructor.

Career highlights include:

- Collaboration with the Symphony Orchestra of Jalisco
- ?- Guest recording: Mariachi Vargas de Tacalitlán
- Toured and recorded with Linda Ronstadt on her Grammy Award-winning album, Canciones de mi Padre
- Production Llegaron Los Camperos received Grammy nomination
- Arrangement Fiesta de Niños received Grammy as part of album CELLAbration: A Tribute to Ella Jenkins
- Production Amor, Dolor y Lagrimas: Mariachi Los Camperos de Nati Cano received Grammy for Best Regional Mexican Album
- Production Tradición, Arte y Pasión: Mariachi Los Camperos de Nati Cano produced by Smithsonian Folkways received Grammy nomination

**Name:** Sergio "Checo" Alonso Los Camperos

**Proposed or Committed:** Committed

**Bio including the proposed role in the project:**

Educator, Ethnomusicologist, and Mariachi Los Camperos Harpist.



**Featured Artist:**

- Grammy Award- winning album cELLAbration: A Tribute to Ella Jenkins
- Grammy Nominated, Llegaron Los Camperos: Concert Favorites of Nati Cano's Mariachi Los Camperos
- Grammy Award-winning, Amor, Dolor y Lagrimas: Mariachi Los Camperos de Nati Cano
- Grammy Award-winning, Tradición, Arte y Pasión: Mariachi Los Camperos de Nati Cano

**Accomplishments:**

- Music Department Chair/Instructor: San Fernando High School
- Served on the National Association of Music Educators (MENC) Mariachi Advisory Committee
- B.S. Degree in Ethnomusicology from UCLA
- M.A. Degree in Education from UCLA
- Master Musician Fellowship by the Durfee Foundation
- Production Tradición, Arte y Pasión: Mariachi Los Camperos, produced by Smithsonian Folkways received 2016 Grammy nomination

**Name:** Jimmy "Pollo" Cuellar Los Camperos**Proposed or Committed:** Committed**Bio including the proposed role in the project:**

Arranger, Producer and Multi-instrumentalist. Former member of Mariachi Los Camperos.

**Featured artist:**

- Ry Cooder and The Chieftains, San Patricio
- Grammy Award-winning album cELLAbration: A Tribute to Ella Jenkins
- Grammy Nominated, Llegaron Los Camperos: Concert Favorites of Nati Cano's Mariachi Los Camperos
- Grammy Award-winning Cien Por Ciento Mexicano by Pepe Aguilar
- Grammy Award-winning Amor, Dolor y Lagrimas: Mariachi Los Camperos de Nati Cano

**Accomplishments:**

- B.A. Degree in Instrumental Music: Violin Performance from Cal State, Long Beach Bob Cole Conservatory of Music
- M.Mus. in Theory/Composition, Expected Completion 2017

**Name:** Richard Ramos Los Camperos**Proposed or Committed:** Committed**Bio including the proposed role in the project:**

Producer, Arranger, Composer, and Copyist. Mariachi Los Camperos Lead Trumpeter

and Vocalist.

Featured artist:

- Wynton Marsalis and the New York Lincoln Center Jazz Orchestra
- Marco Antonio Solis "El Bukí" Album
- Lila Downs con Mariachi Los Camperos, Día de Muertos: Concierto Ofrenda
- Movimiento: Mariachi Los Camperos, Release Spring 2017

Accomplishments:

- 2004-2005: Music Theory and Trumpet Performance at Mannes College of Music, New York
- 2006-2008: Ethnomusicology: Jazz Studies, at UCLA

**Name:** Virginia Diediker Ballet folklórico Ollin

**Proposed or Committed:** Committed

**Bio including the proposed role in the project:**

In 1999, Virginia began discussions with Mr. Cano to develop a mariachi apprentice program for the community youth of San Fernando.

Since 2000, Mariachi Master Apprentice Program Project Manager.

1972: Founder/Director Ballet Folklórico Ollin, a dance company recognized for excellence throughout the US and Mexico. Virginia is an arts advocate who believes community access to the arts is essential.

Accomplishments:

- Cultural Arts Supervisor, City of San Fernando, responsible for arts programming and events
- B.A. in Chicano Studies, Magna Cum Laude, CSUN
- Adult Education Teaching Credential, UCLA
- Instructor, Los Angeles Unified School District, 28 years
- Founding Faculty Member: Los Angeles Mission College
- Multiple Folklore Credentials and Certificates
- Award Recipient, 5th Annual Cesar E. Chavez Award

**PROMOTION & PUBLICITY: Briefly describe your plans for promoting and/or publicizing the project.**

The Mariachi Master Apprentice Program will be promoted through the department quarterly brochures featuring all classes and programs that are distributed at city wide promotional events, performances, and door-to-door residential distribution. In addition, direct mailing to community residents through the City water bills is another effective option utilized.

Special interviews, class information and program video documentation is produced for both cable and regular access TV, City Trolleys, and the City Web site. The program will also be promoted through local music education curriculum at the surrounding community schools, community based organizations and arts agencies.

The popular method of promotion for the youth targeted is their use of social networking that includes: Facebook, Instagram and Twitter.

Extensive outreach activities consist of mailing, brochures, hand delivered flyers, bus shelters, and scheduled community cable access television programming.

**PERFORMANCE MEASUREMENT: How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.**

A 4-point rubric is used to assess MMAP objectives. Evaluation consists of pre and post assessments to determine entrance skill levels of musicianship and achievement during program. Formative/summative tools used are assessment/performance rubrics combined with instructor observation to assess and evaluate student progress. Achievement measured with the aid of a 4-point rubric: 4=Exemplary, 3=Proficient, 2=Satisfactory, 1= Needs Improvement. Students whose development and application of technical skills demonstrate exemplary level performance achieve Level 4. Their instrumental technique/musical execution demonstrates: 1) Exemplary form/successful application to any musical piece, 2) Exemplary rhythmic/melodic accuracy, intonation/tempo consistency, 3) Exemplary tone quality, articulation, sound projection. 4) Exemplary knowledge/application of stylistic expression over variety of exercises/music genres. Internal data collected measures efficiency and guides future instruction.

California and City of San Fernando are still experiencing effects of the economic crisis. The current condition of the City economy is down, evident with the fluctuation of the City tax base of property taxes and loss of major retail. Employees have experienced furlough days, but with the special tax initiative voted in June 2013, the City's immediate fiscal outlook is making improvements.

November 2014 the San Fernando Regional Pool Facility operating costs/staffing was transferred to LA County. FY 15 still reflects final administrative transfer costs. FY 16 reflects a decrease of \$23,000 as Aquatics/Facility operating costs/staffing were no longer reflected in Total Expenses.

**New Orleans Jazz & Heritage Foundation, Inc.**  
**New Orleans Jazz & Heritage Foundation**  
**Project Information**

**MAJOR PROJECT ACTIVITIES:**

The 13th annual Crescent City Blues & BBQ Festival will be held Friday, Saturday and Sunday, October 12-14, 2018, in New Orleans, Louisiana. The New Orleans Jazz & Heritage Festival and Foundation (NOJHFF) has presented this free-of-charge outdoor festival since 2006. The festival is conducted in a downtown public park in the heart of New Orleans just blocks away from the renowned French Quarter. Constant live music and live interviews with performers are provided on two music stages.

The Crescent City Blues & BBQ Festival presents a variety of high quality blues performances. Performances represent a variety of geographic and musical variations of the blues including solo acoustic, delta-style, Hill Country, to electric guitar with R&B tinges that are representative of Baton Rouge Swamp Blues, large electric bands with rough vocal stylings, solo electric guitar or acoustic banjo. The festival aims to showcase the depth and breadth of the blues genre to the audience and celebrating the blues' contributions to American culture.

Typically, each music stage has five performances daily, with an average of 10 performances total on Saturday and Sunday. Friday has two to three performances. The bulk of the festival features Louisiana and Mississippi blues artists and groups. The festival typically hires well known nationally renowned blues performers as headliners in order to increase attention and draw larger audiences to the festival as a whole. The estimated audience in 2016 was 25,000.

Performers may include Little Freddie King, NEA Fellow Henry Gray, and legendary Baton Rouge bluesman Tabby Thomas, Bobby Rush, Sonny Landreth, Tab Benoit, Kenny Neal (all of whom are originally from Louisiana). Past performers have included NEA Fellow Carol Fran, Honey Boy Edwards, Taj Mahal, Campbell Brothers, T Model Ford, Buddy Guy (Louisiana), Barbara Lynn, Beverly "Guitar" Watkins, Mr. Sipp, Snooks Eaglin (Louisiana), Irma Thomas (Louisiana), Marva Wright (Louisiana), Ironing Board Sam, Clarence Carter and many other notables. Young and upcoming artists are also booked, including Valerie June, Son Little, Cedric Burnside, Shemika Copeland, Jerron "Blindboy" Paxton, and the Lee Boys for example.

Supplementing the music stages will be food and beverage vendors, all of whom will be based in Louisiana and will have a barbecue theme or item on their menus. There will also be approximately 35 crafts vendors, based in the southern United States. Crafts vendors are juried by the NOJHFF Board members for quality, production, and adherence to the festival theme. All crafts vendors must produce the products they sell.

## **SCHEDULE OF KEY PROJECT DATES:**

The Crescent City Blues & BBQ Festival, for which we are asking funding, is scheduled for October 12-14 2018. The NOJHFF starts booking the Crescent City Blues & BBQ Festival approximately one year in advance. The festival will feature roughly 23 acts, 10 per day, starting from 11am on Saturday and Sunday, then ending 8pm on both days. It is also anticipated that on Friday evening there will be 2-3 performances starting at 5pm and ending at 8pm. Food, beverage and craft vendors will be open the entire run of the festival.

## **INTENDED AUDIENCE/PARTICIPANTS/COMMUNITY: Who will benefit from the project and how?**

The target population of the Festival is the general public of all ages, races, abilities and backgrounds, who have an interest in the music heritage and history of the United States and the blues. A survey of the audience taken in 2016 showed a diverse audience in terms of age and racial background. Visitors to the city are about 35 percent of the audience with the remainder regional or local residents. The average age of the attendee is about 45 years of age. Staff also works diligently to ensure that all aspects of the festival are accessible and ADA compliant, with ramps, ADA port-o-lets, a viewing platform, and ensuring cleared paved areas. The staff works with an ADA specialist yearly.

In booking the festival there is attention to scheduling a variety of styles and approaches to the blues, and also to exposing established artists to younger audiences, providing opportunities to local musicians to larger audiences, introducing young performers to the audiences and to enlighten audiences with performing artists that may be popular in one sector, but not to a general audience.

The Festival is meant to fulfill the mission of the Jazz & Heritage Foundation to promote, preserve, perpetuate and encourage the music, culture and heritage of communities in Louisiana through festivals, programs and other cultural, educational, civic and economic activities. The benefit is not limited to audiences, but also to all the partners, staff, contractors and vendors related to the festival. The festival employs performers and event and production businesses, craft vendors and food vendors. The overall benefit to the audience member is to have an authentic experience provided by artists, performer and other local businesses. The festival acts as a successful conduit that connect music & culture to people who are eager to experience it or discover it for the first time.

**SELECTION OF KEY ORGANIZATIONAL PARTNERS:** An organization partner is an outside entity that will provide resources (other than money) to support the project. Describe the process and criteria for the selection of key organizations. Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the selection procedures that you plan to follow and the qualifications that you seek.

Partners for the Crescent City Blues & BBQ are selected based on the criteria of a history of providing reliable services to the general public on a medium to high scale. The services that the partner contributes must make sense to the partner and to the NOJHFF for a specific project, event or program. Some partners have approached the NOJHFF and vice versa.

Partners are contracted to insure a clear process, line of authority and compliance with laws and regulations which may apply.

Contractors are selected through a bid process that is reviewed by staff and approved by the Programs Committee of the Foundation. Food and Craft vendors are juried by a panel made up of board members and local experts.

#### **DESCRIPTION OF KEY ORGANIZATIONAL PARTNERS:**

**Organization Name:** WWOZ 90.7-FM

**Proposed or Committed:** Committed

**Description of Organization:**

- WWOZ 90.7-FM (nonprofit) broadcasts the entire festival live both over the airwaves and through its website. The webcast also can provide video of the performances. This broadcasting has the potential reach of 400,000 world-wide. WWOZ also provides advertising and volunteers during the event. WWOZ has been a steady and reliable partner since 2007.

**Organization Name:** New Orleans Convention & Visitors Bureau

**Proposed or Committed:** Proposed

**Description of Organization:**

- New Orleans Convention & Visitors Bureau helps us advertise the event and

provides revenue for production. The NOCVB has been a steady and reliable partner since 2008.

**Organization Name:** (b) (4)  
**Proposed or Committed:** Proposed  
**Description of Organization:**

- [REDACTED]

**Organization Name:** [REDACTED]  
**Proposed or Committed:** Proposed  
**Description of Organization:**

- [REDACTED]

**SELECTION OF KEY INDIVIDUALS: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project. Where relevant, name the key individuals and describe their involvement in the development of the project to date. Where they remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.**

The Crescent City Blues & BBQ Festival is produced by the staff of the NOJHFF. The Executive Director and Director of Programs, Marketing & Communications oversees all production, procurement of talent and management of vendors and volunteers.

The NOJHFF is always researching many local and regional blues musicians as performers. Some examples include Little Freddie King, Henry Butler, Kenny Neal, Tabby Thomas. The field of quality blues musicians is deep in this region. There are also a number of nationally renowned blues performers with Louisiana roots such as Buddy Guy, Bobby Rush, Lonnie Brooks, Henry Gray, Tab Benoit and Sonny Landreth to name a few.

**BIOS OF KEY INDIVIDUALS:**

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**Name:** Don Marshall

**Proposed or Committed:** Committed

**Bio including the proposed role in the project:**

**Don Marshall, Executive Director**

Don Marshall is a native of New Orleans who began his professional career in the arts as the first Director of the new *Contemporary Arts Center*. Under his leadership the center grew into one of the largest multidisciplinary alternative arts centers in the country. One of his projects during that time was the creation of the coordinated gallery openings that has been a trademark of the local arts scene and copied throughout the United States. As Director of *Le Petite Theatre*, Mr. Marshall founded the *Tennessee Williams Festival* in conjunction with a group that was organizing a New Orleans literary festival. During that period, he brought together local artists and community activist to form both the *New Orleans Film Festival* and the *Krewe du Vieux*.

**Name:** Scott Aiges

**Proposed or Committed:** Committed

**Bio including the proposed role in the project:**

**Scott Aiges, Programs, Marketing and Communications Director**

Scott Aiges was Director of Music Business Development in the City of New Orleans' Department of Economic Development from 2002 through 2005. From 1989 to 1996 he was pop music and jazz editor for The Times-Picayune. He has also been a band manager and booking agent, conference director and founder of the nonprofit Louisiana Music Export Office.

**Name:** (b) (4)

**Proposed or Committed:** Proposed

**Bio including the proposed role in the project:**

(b) (4)

**Name:**

**Proposed or Committed:** Proposed

**Bio including the proposed role in the project:**

[Redacted]  
[Redacted] musical hybrid of R&B, funk and the blues since he formed his first band in the 1970s.

**Name:** [Redacted]  
**Proposed or Committed:** Proposed  
**Bio including the proposed role in the project:**  
[Redacted]  
[Redacted]  
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[Redacted]  
[Redacted]  
[Redacted]

**PROMOTION & PUBLICITY: Briefly describe your plans for promoting and/or publicizing the project.**

a. Radio

- Advertisements with radio programming featuring or specializing in blues including commercial and noncommercial stations
- Interviews with key performers on various stations at peak times and programs specializing in blues and American culture including commercial and noncommercial stations
- Live broadcast of the entire festival to 400,000 via WWOZ 90.7-FM at WWOZ.org

Print

- Ads and editorial coverage in local and regional publications
- Official event program guide distributed on-site

Web

- Webstreaming of the festival via WWOZ 90.7-FM

- Dedicated event web site linked from Jazz & Heritage
- Banner ads on regional event and destination sites
- Listings on regional event site calendars
- E-mail campaigns
- Facebook and Myspace advertising and notifications

#### On-Site

- 2 stage backdrops
- Official event program guide
- Extensive signage

**PERFORMANCE MEASUREMENT: How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.**

Since the Crescent City Blues & BBQ Festival is a free festival, we are able to assess audience figures through rough count estimations of audience segments and vendor sales. The NOJHFF is planning to estimate the number of audience members through a survey conducted and tabulated by an academic partner as a learning tool for business students. This tool will provide the NOJHFF more information to effectively market and adjust the festival year to year. The qualitative method used to assess the festival's programming is polling audience members for feedback on their experiences. All vendors, performers and staff members provide evaluations that include suggestions and level of satisfaction of the event. This information is compiled in a report that is then reviewed by staff after the event and is utilized in the planning of subsequent events and festivals.

**Traditional Arts in Upstate New York, Inc.  
TAUNY  
Project Information**

**MAJOR PROJECT ACTIVITIES:**

Major project activity will be an exhibition, scheduled to open at The TAUNY Center in February 2018, featuring new and heirloom instruments made and/or used in Northern New York; their histories; the craftspeople and community members who make, play, and preserve them; and the social and spatial settings in which these activities take place. Instruments will come from private collections as well as regional museums and historical societies. TAUNY will produce a related publication, and if funds permit, a traveling component of the exhibit. The proposed exhibition builds on research conducted by TAUNY in 1997 for a small exhibition called Folk Instruments of the North Country, as well as earlier work by folklorists Robert Bethke and Simon Bronner.

In 2015, with support from NEA, TAUNY folklorists conducted a folklife survey in Northern New York. Through that and additional music-related fieldwork supported over the past two years, TAUNY has identified many people who make, repair, collect, and preserve instruments. These activities express ongoing material and musical arts traditions that are overdue for more sustained study and recognition in our region. With the support of the New York State Council on the Arts, fieldwork continues in 2017. Interviews, as well as community documentation days at key locations around the region, invite public participation in the project.

This project will explore the craft of instrument-making, from improvised, home-made instruments to the work of master craftspeople who supply many others in their communities with instruments. It will also explore the spatial and social contexts of the instruments' making, use, and enjoyment--from luthiers' workshops to laborers' work sites, from kitchen tables to festival stages. The project will further consider how instruments reflect not only the craftsmanship that shapes them, but the family and community traditions that help to shape their significance in regional life.

In addition to instrument-making and the spaces and contexts in which instruments are used, the project will address instrument collections. As demonstrated by scholars such as Robert Bethke and Simon Bronner, the region is home to a variety of music traditions, generally connected to ethnic heritage groups as well as location-based community groups. While music-making traditions are less active than they once were, many people continue to play folk instruments and/or connect to family and community traditions .

Some might have a single old story-laden family guitar while others gather and are given quite a number of instruments over the years. Local champion fiddler Don Woodcock, for instance, has noted that neighbors regularly give him the fiddles that belonged to their now deceased loved ones, and he has been known to bring one out and play “a tune this fiddle knows,” meaning a tune the previous owner once loved to play. Another collection we’ve encountered belongs to Rick Streeter of the multi-generational Streeter Family Band. His father started the collection, and Rick has both found and built fiddles over the years to bring the total to over seventy instruments. The project will document these varied collections and explore how regional music-playing traditions are in some cases transforming to manifest as instrument-collecting traditions.

The exhibition will include photographs and video of the instrument makers sharing their crafts and collectors sharing their stories; audio excerpts of interviews; audio samples of the instruments being played; and a selection of related raw materials, tools, and accessories. Depending on the results of ongoing research, thematic panels will highlight topics such as: approaches to the craft; the use of local materials; exchange networks that emerge in the absence of more formal resources; the idea of certain tunes residing in certain instruments; and especially notable instrument collections.

#### **SCHEDULE OF KEY PROJECT DATES:**

*Funding from other sources in 2017 will prepare us for a quick turn-around on exhibition production after January 1.*

January 2018 - Finalize exhibition script and publication content. Design work completed and materials go to printer.

January 3-February 5 Exhibition preparation begins at The TAUNY Center, including arrival of objects (plans for this will be completed in 2017, with other funding)

February 5-16 Exhibition installation takes place

February 18 - Exhibition opens at The TAUNY Center and will remain on display through October 2018.

March - Design and fabrication of companion traveling exhibit.

June - September Traveling exhibit on tour of area music festivals, museums and galleries, and local businesses.

## **INTENDED AUDIENCE/PARTICIPANTS/COMMUNITY: Who will benefit from the project and how?**

-Both professional and informal instrument makers and repair people benefit from attention to their work, which is often under-compensated, and potentially brings them business by raising awareness about their services. Instrument makers also benefit from having their work and experience documented for prosperity. Further, this project gives them opportunities to get to know each other, share skills, and strengthen the regional community of music instrument makers and musicians.

-Interview subjects—and additional audience members who may also have heirloom instruments in their keeping—benefit from how the project illuminates the significance of these collections in the broader context of North Country music and crafting traditions. For many, heirloom items may be associated with loss and the diminishing of traditions, but this project highlights community pride and vitality by showing the ongoing value of these instruments and connecting preservation practices to forward-looking crafting practices.

-The public benefits from a chance to learn about an area of regional heritage that they may not be familiar with. The project highlights community connection to long-standing traditions embedded in our North Country music communities but not always visible. The project encourages pride in regional arts and traditions.

- Viewing and celebrating music-related arts together can be an excellent way for diverse community members to share experience. This experience bolsters community fellowship and pride, and in turn it can encourage younger community members to value and carry on related traditions.

-The TAUNY Center is a destination in Canton, NY, and the community works to attract visitors interested in arts and culture to the area. This sort of exhibit encourages travel from around the North Country as well as Canada, with Ottawa being less than 20 miles away.

## **SELECTION OF KEY ORGANIZATIONAL PARTNERS: An organization partner is an outside entity that will provide resources (other than money) to support the project. Describe the process and criteria for the selection of key organizations. Where relevant, describe their involvement in the development of the project to date. Where they remain to be selected, describe the selection procedures that you plan to follow and the qualifications that you seek.**

Given the vastness of the region of study -- the northern half of New York State -- organizational partners are essential to provide access to local populations, assist with marketing of the project, and lend instruments and related materials to the exhibition. Partners have been and will be chosen based on ability and willingness to participate in

one or more of these activities. Partners will provide staff time to host documentation events, and to retrieve and prepare items to lend. In choosing partners, TAUNY considers institutional mission, proximity to a target population, staff expertise relevant to the subject of the project, relevant collections, and professionalism. Some of the partners listed for this project have worked with TAUNY on other projects, or on earlier phases of this one. At the time of this application, research is ongoing and will be through 2017, so we anticipate that the list of partners will grow in the coming months.

## DESCRIPTION OF KEY ORGANIZATIONAL PARTNERS:

**Organization Name:** North Country Fiddlers' Hall of Fame  
**Proposed or Committed:** Committed  
**Description of Organization:**

Run by the New York State Old Time Fiddlers Association, the museum promotes and educates the public about the fiddling traditions of New York's North Country. They honor regional fiddlers, introduce young people to the tradition through instruction and opportunities to play publicly, and maintain a collection of instruments.

**Organization Name:** County Historical Societies  
**Proposed or Committed:** Committed  
**Description of Organization:**

Each of the 14 counties in this project is represented by a historical society. These institutions are deeply connected to the residents in their communities and provide excellent leads for almost any subject we are researching. Their collections are also wonderful sources of research materials and objects to borrow for exhibitions, often items they have never been in a position to publicly display for lack of appropriate space and conditions.

**Organization Name:** What A Raquette Music and Dance  
**Proposed or Committed:** Committed  
**Description of Organization:**

This community organization run by musicians, dance callers, and music enthusiasts works to "promote and support the cultural community of music and dance." They organize and host concerts, dances, and workshops. They are well connected to a network of musicians and instrument makers in the northern half of the study area.

**Organization Name:** Whallonsburg Grange  
**Proposed or Committed:** Committed  
**Description of Organization:**

The Grange is run by a community group committed to community engagement. In

addition to lectures and film screenings, the Grange offers a robust and varied series of musical performances and dances. The organizers are well-connected to musicians in the northeastern section of our region.

**Organization Name:** The Folklife Center at Crandall Library

**Proposed or Committed:** Committed

**Description of Organization:**

Located at the southern edge of the 14 counties in which TAUNY works, the Folklife Center at Crandall Library offers folk arts programs throughout the year, and maintains an impressive regional folk art collection. Folklorist and Director Todd DeGarmo is especially interested in partnering with TAUNY on this project because of an instrument project they are beginning this year.

**Organization Name:** [REDACTED]

**Proposed or Committed:** Proposed

**Description of Organization:**

(b) (4)  
[REDACTED]

**SELECTION OF KEY INDIVIDUALS:** Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project. Where relevant, name the key individuals and describe their involvement in the development of the project to date. Where they remain to be selected, describe the procedures that you plan to follow and the qualifications that you seek.

This project will rely primarily on in-house expertise, specifically TAUNY director and folklorist Jill Breit for project management and TAUNY director of research and programs Camilla Ammirati for intellectual content.

Design work for this project will be bid out to one of several firms in the region with which we work regularly, all of them women or minority owned. Printing will also go out to bid.

Featured instrument-makers, musicians, and collectors have been and will be determined through the fieldwork process, and selected based on the themes outlined in the exhibition script.

Folklorist Robert Bethke, whose seminal study of Adirondack traditional music remains an import resource for our field, declined to be written into the project as an official



advisor, due to other project commitments with TAUNY at this time, but he has offered in writing to read drafts of the exhibition script as it develops in the coming months.

## BIOS OF KEY INDIVIDUALS:

**Name:** Camilla Ammirati

**Proposed or Committed:** Committed

**Bio including the proposed role in the project:**

Ammirati, lead researcher and curator for this project, is TAUNY's Director of Research and Programs, and a musician who performs regularly in our region. She has been investigating the musical traditions of Northern New York in an ongoing way since joining TAUNY's staff three years ago. Camilla's most recent project, the exhibit Venerable Folk of Tug Hill, based on her fieldwork in that corner of the North Country, opened at The TAUNY Center in February 2017.

**Name:** John Miller

**Proposed or Committed:** Committed

**Bio including the proposed role in the project:**

Fabrication and installation will be handled by John Miller, artist and owner of Souvenir Picture Paddles, who has been installing exhibits at TAUNY for the past three years. As an artist working in a traditional art form (hand-craft painted paddles, which have been sold as souvenirs in our region since the late 19th century), John brings an understanding of our field to his work with us.

**Name:** Jill Breit

**Proposed or Committed:** Committed

**Bio including the proposed role in the project:**

Jill is a folklorist and TAUNY's Executive Director. Jill joined the TAUNY staff in 1993 and was program director prior to stepping into the leadership role. She will provide fiscal and project management. She will also serve as advisor on project development. Jill has curated dozens of exhibitions for TAUNY, most recently "Warmth, Rememberance, and Art: 200 Years of Quilts and Comforters in Northern New York."

**Name:** Dave Ruch

**Proposed or Committed:** Committed

**Bio including the proposed role in the project:**

Dave is a musician and experienced teaching artist, who has worked with TAUNY on

several music projects, including research for our award-winning music website "W is for the Woods," and research and project management for Songs to Keep, a regional project TAUNY led to showcase the work of song collector Majorie Lansing Porter. Most recently, Dave has worked with TAUNY to research music that has come to New York from Quebec.

**PROMOTION & PUBLICITY: Briefly describe your plans for promoting and/or publicizing the project.**

- Preliminary promotion will have occurred throughout the research phase as we publicize documentation days and calls for interviews.
- Word of mouth through direct contact with instrument makers, collectors, and owners.
- Direct messages and announcements to musicians and their networks throughout the region.
- Publicity on TAUNY's website, calendar, and all social media outlets.
- Announcement in monthly program e-blast we send to 500 recipients.
- Press releases and stories in local and regional newspapers.
- Coverage on local radio and television stations.
- Signs and schedule cards in our gallery in advance of the opening.

**PERFORMANCE MEASUREMENT: How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.**

- Feedback from participating instrument-makers and musicians
- Number of visitors to the exhibition, and review of their comments in our guest log and on our social media platforms
- Review of our log for the project which will include data about participation, anecdotal feedback, analysis of impact vs. cost, staff evaluations collected at regular meetings, and review of related outcomes (such as increase in sales in retail shop or commissions for artists.)

## University of Oregon Project Information

### Major Project Activities:

The Oregon Folklife Network (OFN) will conduct year 5 of a multi-year statewide folklife survey, this time to document folk and traditional artists in the Willamette Valley. We will continue our successful public folklore mentorship program: contracting with and pairing veteran/emerging folklorists and doing the same for contract folklorists and UO Folklore graduate students. Both kinds of mentorship foster best ethnographic practices through first-hand observation, interaction, and reflection. Folklorists will also make 12 public presentations.

The Willamette Valley stretches along 100 miles of the Willamette River, from just south of Portland in the north to Eugene in the south; it covers all of Polk and Benton and much of Marion, Linn, and Lane counties, including the Confederated Tribes of Grand Ronde. This region includes about 45% of Oregon's population and is bordered by the Cascade Range (east), the Coast Range (west), and the Calapooya Mountains (south). Formed by the Ice Age Missoula Floods, this highly fertile region is known for its wineries (19,000 acres of vineyards and over 500 wineries), microbreweries, hop yards, orchards, and farms.

The Willamette Valley includes three major cities—Salem (capital), Eugene (University of Oregon), and Corvallis (Oregon State University)—plus small towns, rural areas, several rivers, and populations from a diverse range of ethnic and regional backgrounds, including a large settlement of Russian Old Believers. This project will cover regional, ethnic, and occupational folklore, including but not limited to Asian and Pacific Islanders (Asian Indian, Chinese, Filipino, Hawai'iian, Japanese, Korean, Lao, Vietnamese), Latino (Mexican, Cuban, Puerto Rican), Native American (Confederated Tribes of Grand Ronde), and European (Dutch, English, French, German, Irish, Italian, Norwegian, Polish, Russian, Scotch-Irish, Scottish, Swedish) as well as logging, hunting, railroad, sheep and dairy farming, orchards, viticulture, brewing, hops growing, fishing and fishing guides, boat building and other waterways traditions along with foodways, music, storytelling, and other relevant traditional expressions.

Documentation will include a needs assessment for regional folk arts, recommendations for OFN's roster, a list of potential partner organizations, and programming suggestions, thus providing direction for OFN's network function. Folklorists will also provide public programs for each county and Grand Ronde; those presentations palpably demonstrate the value of traditional arts and result in further connections and feedback.

1. OFN staff will conduct preliminary fieldwork in consultation with the Oregon Arts Commission, Cultural Trust, Historical Society, and Parks and Recreation. County Cultural Coalition (CCC) Plans provide local priorities.
2. We will draw from previous contractors for highly qualified professional veteran

folklorists and advertise on the AFS job board, Public Folklore listserv, and elsewhere for well qualified early career folklorists. OFN's highly competitive searches enabled us to hire excellent, experienced folklorists LuAnne Kozma and Douglas Manger (FY14), Debbie Fant and Nancy Nusz (FY15), Douglas Manger and Joe O'Connell (FY16), and Nancy Nusz and Douglas Manger again (FY17). By hiring and matching veteran and emerging folklorists, OFN provides the latter with a well-rounded professional experience that enhances their employability.

3. OFN will provide folklorists with regional cultural information, preliminary contacts, and contracts including fair educational use rights (with appropriate credit to OFN and NEA).

4. UO Librarian Nathan Georgitis will oversee archiving and accessioning data.

5. OFN ED Riki Saltzman will direct this project to ensure that folklorists follow professional documentation guidelines. OFN staff and contractors will have frequent exchanges and at least two 1/2-day meetings plus 4-8 fieldwork mentorship days for UO students.

### **Schedule of key project dates:**

July 2017 – advertise (pending funding) contract folklore positions for emerging folklorists, 8/1/17 deadline

July - September 2017– conduct preliminary fieldwork in Polk, Marion, Linn, Benton, and Lane counties and Confederated Tribes of Grand Ronde

June – July 2017 – public announcement of NEA funding and PR for project in Willamette Valley

June – August 2017 – advertise for and review applications; select contractors

September 2017- June 2017 – fieldwork in Polk, Marion, Linn, Benton, and Lane counties and Confederated Tribes of Grand Ronde

December 2017 – Contractor preliminary reports from contractors plus articles for OFN Blog and online newsletter (including student reflection pieces)

April-June 2018 – public programs in Polk, Marion, Linn, Benton, and Lane counties, and articles plus photos for OFN website and online newsletter, (including student reflection pieces)

August 31, 2018 – final reports, roster recommendations, and all field data due

September - December 2018 – findings presented to all Partners, archiving of data, Roster updates

### **Intended Audience/Participants/Community: Who will benefit from the project and how?**

OFN has worked with several organizations in the Willamette Valley, including the Confederated Tribes of Grand Ronde, McKenzie River Guides Association (MRGA), Lane Arts Council, and the Independence Heritage Museum. We have collaborated with the MRGA to document river guides and worked with the Independence Hops & Heritage Festival to provide event evaluation/assessment and a small exhibit documenting Hoplore (traveling to Independence 10/16). OFN is part of the Willamette Cultural Corridor planning group. OFN has reached out to CAPACES (a Latino

consortium with which we've previously worked) to document vineyard and hop yard worker traditions. We will also partner with the Corvallis Multicultural Literacy Center to collaborate with their refugee and immigrant constituents. This survey helps to connect such organizations with our operational partners—the Oregon Arts Commission, Cultural Trust, and Historical Society. We will be working closely with the County Cultural Coalitions to meet their identified local cultural priorities, including underserved communities.

Survey outcomes will benefit those communities. Public programs in the communities where fieldwork has occurred will provide the first stage of “give back” to inform the public of the details of fieldwork and solicit ideas for additional programming. OFN will include adding qualified traditional artists to the OFN's Culture Keepers Roster, providing new paid opportunities for folk and traditional artists. We encourage qualified documented artists to apply for TAAP. Fieldworkers will solicit ideas from individuals and communities for collaborative programs, exhibits, performances, and presentations for the general public and for specific cultural groups. Finally and most importantly, this work creates new and deeper relationships among diverse communities and individuals, regional cultural organizations, and state-level agencies and will enhance cultural programming capacity for the region.

**Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.**

The following committed to collaborate/contribute resources: Oregon Arts Commission, Cultural Trust, Historical Society, Parks and Recreation, UO Folklore Program, County Cultural Coalitions (CCCs), Independence Heritage Museum, daVinci Days, Corvallis Multicultural Literacy Center, CAPACES (Latino workers), and Confederated Tribes of Grand Ronde (CTGR). Participation is relevant to individual missions and/or statewide connections. Each CCC has contributed its cultural plan and will provide further input. The OAC further connects through its board members and arts services organizations. Cultural Trust works with OFN on cultural programming and outreach. OFN has worked previously with Independence Heritage Museum, consulted with CAPACES, served with Willamette Valley Cultural Corridor committee (includes daVinci Days), and worked with Oregon Parks to create programming. OFN collaborated with CTGR on a project for language revitalization and basket-making (NEA-funded).

**Description of Key Organizational Partners:**

<p><b>Organization Name:</b>The Oregon Arts Commission  <b>Proposed or Committed:</b>Committed  <b>Description of Organization:</b></p>
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**The Oregon Arts Commission** was established in 1967 to foster the arts in Oregon and ensure their excellence. Nine Commissioners, appointed by the Governor, determine policies, establish long-range plans, and review applications to grants programs to determine funding levels. In 1993, the OAC became a division of the Oregon Business Development Department in recognition of the expanding role the arts play in the broader social, economic and educational arenas of Oregon communities.

**Organization Name:**The Cultural Trust  
**Proposed or Committed:**Committed  
**Description of Organization:**

**The Cultural Trust** is a partner for Oregon culture, working with five statewide cultural partners: Oregon Arts Commission, Oregon State Historic Preservation Office, Oregon Humanities, Oregon Heritage Commission, Oregon Historical Society. The OCT is statewide, supporting 45 county cultural and tribal coalitions with operations and annual grants, which the counties and tribes then sub-grant to local projects.

**Organization Name:**The Oregon Historical Society  
**Proposed or Committed:**Committed  
**Description of Organization:**

**The Oregon Historical Society** is dedicated to making Oregon’s long, rich history visible and accessible to all. For more than a century, OHS has served as the state’s collective memory, gathering and preserving a vast collection of artifacts, photographs, films, manuscripts, books, and oral histories. We share our vast collection through museum exhibits and digital platforms. OHS brings history directly to Oregon’s students and support lifelong learning with lectures and events.

**Organization Name:**Independence Heritage Museum  
**Proposed or Committed:**Committed  
**Description of Organization:**

The mission of the Heritage Museum is to preserve and display the history and culture of the river town of Independence and Polk County through collections of artifacts, documents, and photographs and to make them available to the public by means of tours, programming and access to files and to work with other historical groups and community organizations.

**Organization Name:** [REDACTED]  
**Proposed or Committed:**Proposed  
**Description of Organization:**

[REDACTED]



**Organization Name:**CAPACES Leadership Institute (CLI)

**Proposed or Committed:**Committed

**Description of Organization:**

Colaboracion Adelantando a Personal de Apoyo a Capacitarse, Enlazarse y Solidarizarse is a 9-organization collaboration of the Mid-Willamette Valley Latino community and allies. The CLI is a non-profit organization based in Woodburn, Oregon founded to prepare leaders with the political consciousness and capacity needed to lead and support social justice work. The Institute is a permanent part of the Oregon farmworker movement, led by PCUN. CLI is a place to connect with our history.

**Organization Name:**Corvallis Multicultural Literacy Center

**Proposed or Committed:**Committed

**Description of Organization:**

CMLC is a community-based learning center where individuals and families of all cultures come together to share, mentor, and understand their different cultures, to access resources, and to build a cohesive community in a safe, welcoming environment. CMLC is a place where all people can be teachers and learners, where sharing cultures and expanding horizons enables everyone to take part in the community. CMLC encourages active exchange of ideas and conversation.

**Organization Name:**DaVinci Days Inc.

**Proposed or Committed:**Committed

**Description of Organization:**

daVinci Days is Oregon's premier arts and science festival, a non-profit organization founded in 1988. With one full time staff person, Festival planning and production is supported by the invaluable help of dedicated volunteers who offer their time year-round. Its mission is to present daVinci Days and other events that showcase the educational, artistic, scientific, and technological assets of the region, while promoting and contributing to the economic well-being of Benton County.

**Organization Name:**The Folklore Program

**Proposed or Committed:**Committed

**Description of Organization:**

**The Folklore Program** at the University of Oregon is one of a few major centers of folkloristic research in the United States. With more than thirty participating faculty, our program provides an interdisciplinary approach to a Masters Degree, allowing

students to create a focused course of study in their areas of interest. With its public folklore track, the Folklore Program partners with OFN to educate the next generation of public folklorists.

**Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.**

OFN staffers have directed many grant-funded projects. ED Saltzman has obtained funding for 4 previous OFN folklife surveys, 7 in IA, and 2 in FL. She produced this proposal in collaboration with OFN graduate assistants. Nathan Georgitis oversees OFN's digital archive. With AD's assistance, Saltzman supervises contractors and students who shadow contractors. OFN will likely employ previous veteran folklorists and advertise (AFS job board, national listservs) for emerging folklorists with MA/Ph.D. in folklore/related discipline; 1-2 years as public folklorists; access to/experience with digital equipment (camera, audio recorder). Application: cover letter detailing qualifications/experience/proposed plan to conduct project fieldwork; cv; 3 current reference letters; representative work samples of recorded interviews, photography, field notes, professional writing. See below for OFN staff, veteran folklorist Manger and recent emerging folklorist O'Connell.

**Bios of Key Individuals:**

**First Name:**Rachelle H.

**Last Name:**Saltzman, Ph.D.

**Proposed or Committed:**Committed

**Bio:**

Since 2012, Saltzman (PhD) has been the OFN ED, where she has coordinated several surveys, and received grant funds for nearly \$750,000. Major accomplishments include the [Oregon Culture Keepers Roster](#), 2 award-winning Iowa folklife curricula, a radio series, [Iowa Place-Based Foods](#), and the 1996 Festival of American Folklife/Iowa program. Saltzman works with university administration, state government officials, communities, and Tribes to support and advocate for folk and traditional artists and OFN. Saltzman also teaches UO classes in public folklore and foodways. Since 1983, she has worked as a public folklorist in 7 states and with the Smithsonian Institution; she has produced, exhibits, websites, festivals, and conferences as well as a book and a variety of juried journal articles. Saltzman has a PhD in anthropology and folklore from the University of Texas. Prior to coming to Oregon, she was the Folklife Coordinator for the Iowa Arts Council for nearly 2 decades.

**First Name:**Emily

**Last Name:**West Hartlerode, M.A.

**Proposed or Committed:**Committed

**Bio:**



West Hartlerode, OFN Associate Director, has an MA in Folklore and certificate in Gender Studies from UO where she trained in feminist ethnographic fieldwork, and documentary filmmaking. She has produced a variety of documentary films with topics ranging from women rock musicians to inmate crochet communities, from traditional artists to Native archivists. Her work includes a promotional video for the NPS-sponsored "[Honoring Tribal Legacies](#)" guide and the 38th Annual [American Indian Youth Camp](#). Her audio digitization and documentation collaboration with Confederated Tribes of Warm Springs and UO Libraries received an Oregon Heritage Excellence Award (2014) as well as an AFS Brenda McCallum Prize (2015). West Hartlerode writes & manages grant projects funded by local, state and national sources (National Endowment for the Arts). A member of AFS & AWSF, she has served on grant panels, committees, & chaired academic conference panels.

**First Name:**Nathan  
**Last Name:**Georgitis, M.L.I.S.  
**Proposed or Committed:**Committed  
**Bio:**

**Georgitis, M.L.I.S., MA (Folklore, University of Oregon, 2015),** is Metadata Librarian & Special Projects Team Leader at UO Libraries and archivist for the UO Folklore Program's Randall V. Mills Archives of Northwest Folklore. He has over ten years of professional experience in managing, cataloging, and digitizing archives collections. He is Executive Director of the Association for Recorded Sound Collections and manages the OFN's digital collections. Georgitis also created and maintains the database for OFN's Culture Keepers Roster.

**First Name:** [REDACTED]  
**Last Name:** [REDACTED]  
**Proposed or Committed:**Proposed  
**Bio:**

[REDACTED]

<b>First Name:</b> [REDACTED]
<b>Last Name:</b> [REDACTED]
<b>Proposed or Committed:</b> Proposed
<b>Bio:</b> [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]

**Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.**

The OFN promotes projects on its website and social media sites. UO Communications offices are coordinated to publicize OFN activities through a variety of established print and online public media. Partner organizations will aid in promotion via their newsletters, press releases, and networking with the general public through established internal and external outlets. Besides advertising for the contract folklorists on the AFS job board and via national and regional public folklore listservs, OFN will issue press releases, which will target the Willamette Valley. Once OFN hires folklorists, we will issue another press release requesting local contacts prior to the commencement of fieldwork. We will work with local organizations and media in the Willamette Valley to promote public programs. OFN's programs are in public libraries and cultural organizations with accessible entrances and presentation spaces. We will provide alternative programs in accordance with the ADA.

**Performance Measurement:**

**How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.**

Key dates provide benchmarks. We review contractor applications for experience and work samples. OFN monitors fieldwork and student participation. Folklorists and students complete evaluations and reflection pieces and meet regularly. Partner organizations aid in promotion/networking with general public. Goals: deliver assistance

to artists, organizations, and communities; create presentation opportunities for folk artists; develop high quality folk arts programming; educate the public about Oregon's cultural heritage. Measures: create 2 veteran/2 emerging folklorist positions for mentoring; provide ethnographic training for UO folklore students, with reflections/recommendations for better practices: document 60 folk artists; add 30 artists to the Roster; provide 12 public programs; solicit audience/student/folklorist/venue feedback about program quality/cultural knowledge gained. ED in regular contact with folklorists and students at all stages for planning and feedback.

The **North Dakota Council on the Arts (NDCA)** requests **\$65,000** in support of its *Folk Arts Program* whose activities align with Goals 1 (Increase Access), 2 (Strengthen Community Partnerships), and 3 (Sustainability) of our strategic plan and with the NEA outcome of “Engagement.” These activities are designed to preserve our state’s cultural traditions through one-on-one instruction, reach underserved communities, create greater public awareness, increase knowledge of folk arts, document those arts for the future, and incorporate them into other NDCA programs and efforts. Requested funds will support: 1) an ongoing statewide *Folk and Traditional Arts Apprenticeship Program* and related fieldwork, 2) ongoing efforts to bring information and materials gathered through fieldwork to the public through such things as exhibits, recordings, or special projects.

North Dakota consists of beautiful river valleys and lush prairies found in the eastern half of the state with the rugged Badlands of buttes and scoria in the west. It is a large, sparsely populated state with areas officially still designated as “frontier.” Only three towns (Fargo, Bismarck, and Grand Forks) have populations over 50,000 people. At least 95% of our communities range in size from 4 people as in Ruso to 1,453 as in Garrison, ND. The economy is largely agrarian with farming and ranching but with growing tech companies and a boom-and-bust oil industry.

In terms of ethnicity, our state is home to the Dakotah, Lakota, Sisseton-Wahpeton, Cree, Mitchif, Ojibway, Mandan, Hidatsa, and Arikara peoples. These communities reside primarily on four American Indian reservations and two “Indian Service Areas.” These communities are underserved generally. However, the NDCA’s *Folk Arts Program* has close, ongoing relationships with these communities. Their traditions are rich, beautiful, and strongly-held.

French, Irish, and Scottish fur traders and trappers were in our area as early as the 1700s. Scores of different ethnic groups from Europe and Russia came to the state in the late 1800s to early 1900s. For example, there are at least 17 distinct Germanic groups alone ranging from Dobrudja Black Sea Germans to Hutterites. The largest population of Icelanders outside of Iceland live in the northeastern part of the state. People of Syrian-Lebanese ancestry have lived in the state since 1897 with one of North America’s earliest Muslim mosques erected in Ross, ND, in 1929. Many of these immigrant groups established their own communities consisting of people of the same ethnicity. The names of their towns reflect this. Warsaw, ND, is home, even today, to people primarily of Polish ancestry. Walhalla is mainly Norwegian. Keif is eastern Ukrainian. This settlement pattern and geographic isolation between diverse ethnic groups resulted in people strongly maintaining their ethnic identity and traditions.

Migrant workers from Mexico have had their presence felt since 1926 in the rich sugar beet fields of the Red River Valley on the eastern border of the state. New Americans from Azerbaijan, Kurds from Turkey and Iraq, Somalis, the Madi’ of South Sudan, Bosnians, Vietnamese, Bhutanese, and others are more recent additions to our state’s folk culture.

The preservation of North Dakota's cultural heritage, embodied in the lives and traditions of its many folk artists, begins with the continuation of their knowledge and skills. Thus, the NDCA has made the *Apprenticeship Program* and associated fieldwork the cornerstone of its traditional arts activities. The *Apprenticeship Program* and associated fieldwork strengthens folk arts by:

**Serving as a base point for integrating folk arts and artists into other NDCA programs:**

The degree to which folk arts is integrated into other efforts and the quality of the outcome is an important indicator of success in strengthening folk arts. In ND, many folk artists lack experience working with organizational programs. Thus, they often are leery of and unfamiliar with governmental structures that appear intimidating. The result is hindered involvement. However, the flexible and intimate nature of apprenticeships in which the artists guide the course of their work is much more inviting. Participation in apprenticeships overcomes perceived barriers easing folk artists into other NDCA programs and activities.

For example, the *Apprenticeship Program* requires a public presentation to create educational awareness of our state's folk culture. To expand venues, a partnership, now in its 15<sup>th</sup> year, was developed with the National Park Service/Amtrak's *Trails & Rails Program* placing folk artists from the *Apprenticeship Program* on the train to perform as it runs between ND and MT before a seasonal audience of 6,000-7,000 people. The NDCA contributes \$9,000 annually to feature artists like Cowboy balladeers, accordionists, Michif fiddlers, and Mandan flutists.

Also, the NDCA's integrative efforts resulted in the development of a new program, *Art for Life* that was inspired by the public demonstration component of a 1999 natural dyes apprenticeship. This program seeks to improve the emotional and physical health of elders in care facilities through intensive folk and non-folk arts interaction. We bring into partnership local arts agencies, artists, eldercare facilities, and schools. Many of these artists are those who have been, and in the future will be, participants in the *Apprenticeship Program*. The *Art for Life Program* currently includes 12 towns, 10 local art agencies, 14-16 eldercare facilities, and 10 schools with a state commitment that has grown to \$39,610 per year combined with partner match amounting to over \$100,000 per year. The inclusion of schools is a way to incorporate folk artists into educational facilities, some of which currently are not served by NDCA Arts Education efforts.

**Serving as a foundation for other projects, partnerships, and professional growth**

**opportunities for folk artists:** The ongoing fieldwork, documentation, and support of folk artists through the *Apprenticeship Program* provided much material in the development of 65 art activity plans based on the NDCA book *Sundogs and Sunflowers: Folklore and Folk Art of the Northern Great Plains*. These plans are geared toward improving the emotional and physical health of people in eldercare facilities and will be used to augment and grow our *Art for Life Program*. Many of the plans were developed collaboratively by *Apprenticeship Program* folk artists like Pieper Bloomquist (a Swedish Dala painter), speech pathologists, physicians, nurses, professors, and folklorists. With a 2015 award of \$100,000 from the Bush Foundation, these plans will be compiled into a toolkit and distributed to every eldercare facility and local arts agency in North Dakota, South Dakota, and part of Minnesota - reaching 1,200 care facilities in the summer and fall of 2017. Over the next three years, we will capitalize on that impact to maximize opportunities for folk artists identified and documented through our *Apprenticeship Program* and fieldwork. This will provide exciting opportunities in the area of creative aging and health. In fact in the summer of 2017, the South Dakota Arts Council, with their folklorist Andrea Graham, plan to begin modeling our *Art for Life Program* in their state.

Much of the material from fieldwork and apprenticeships will continue to be useful in efforts to bring folk arts to the public through other activities like exhibits. When the newly renovated and

expanded state museum, the Heritage Center, in Bismarck was reopened in 2014, the NDCA was given a permanent gallery space. In partnership with the Heritage Center, the first exhibit featured was that of the exquisite traditional repoussé of Norik Astvatsaturov, an Armenian refugee. The second exhibit featured Guy Paulson, a ██████████ Norwegian woodcarver. The third, to be installed for 2017-18, will be Richard LaFromboise's Ojibway pictographic storytelling scrolls – an extremely rare tradition. All of these people were documented through fieldwork and participated in the *Apprenticeship Program* first. Other program participants or those identified through fieldwork are on the list to be featured in the future like Vaishali Mohite and her Warli folk paintings of India and Drex Young with his elk antler scrimshaw work.

**Serving as a vehicle for engagement and accessibility reaching remote, underserved areas, American Indian reservations, diverse cultures, minorities, refugees, young and old statewide:** For example, the NDCA's current 29 apprenticeship grants include traditions like Bhutanese traditional music, Bosnian woodcarving, Michif fiddle music, and blacksmithing. The strongest outreach and impact in American Indian and New American communities is found through the *Apprenticeship Program*. The oldest person currently in the program is German-Russian folk singer John Gross (92). The youngest apprentice is fiddler Sam Smith (10). The smallest town is represented by blacksmith Ryan Goodoien of Mountain (pop. 92). The program currently is responsible for the continuation of rare and endangered traditions like Norwegian *Hardanger* fiddle making, Ojibway birch bark biting, and Hidatsa bird quillwork. Fieldwork and documentation is essential to reach ethnically and geographically isolated folk artists. This work must be ongoing to build lasting relationships, to lay the foundation for other projects, and to enhance established programs by including folk artists.

**This brings us to the specifics of the NDCA's grant request.** Efforts like those cited above will continue to be developed, capitalizing on the results and opportunities created by the *Apprenticeship Program*, fieldwork, and documentation. Support of **\$65,000** is requested for each of three years, running a 12-month period from July 1 to June 30. Each year, at least 17 apprenticeships at a possible maximum award of \$3,000 per team for a total of \$51,000 (**\$41,000** from the NEA and \$10,000 from the state) will be funded. **\$6,000** annually is requested to support the statewide fieldwork costs of the NDCA folklorist. **\$18,000** annually is requested for public presentation work derived from apprenticeship and fieldwork materials.

The *Apprenticeship Program* honors and encourages the perpetuation of our traditions, especially those rare and endangered, by providing grants to support master artists and apprentices to work in intensive, long-term, one-on-one teaching/learning situations. The annual application deadline will be May 15. Each apprenticeship will have a 10-month time span to complete the program beginning no earlier than July 1 of the first year and ending no later than April 30 of the following. The budget includes an honorarium for the master, supplies for the master and apprentice, and travel expenses for the apprentice.

Application solicitation and publicity will be made through; **1)** cultural, social, and historical organizations, **2)** tribal organizations and elders from each of the state's American Indian reservations, **3)** social service organizations that work with refugees, **4)** state-wide press releases and social media, and **5)** personal contacts made through fieldwork by the NDCA folklorist. All of the NDCA's grant applications must be made online EXCEPT those for the *Apprenticeship*

*Program* which may be completed via hardcopy, email, or through our online system. For people who are older, unfamiliar with computers, lack access due to poverty or geographic isolation, or may have a language barrier, it is important that a variety of options be available. The NDCA folklorist will review the submitted applications for clarity and completeness and send them to the *Folk Arts Advisory Committee* who will review them according to traditionality, artistic excellence, authenticity, rarity, and feasibility. After discussions and considerations for fairness in geographic and cultural equity, the committee will select the best applications for funding giving special attention to rare and/or endangered traditions. Half of the award money will be disbursed shortly after each project begins; the other half, shortly after the project ends.

Multiple assessment tools, qualitative and quantitative, are used to measure the outcomes stated previously. First, the NDCA folklorist will make site visits and phone calls to determine the team's progress. Apprenticeship sessions, with the artworks created, will be photographed as a qualitative comparison to the support material submitted by the apprentice in his/her application and as a quantifiable documentation of artworks preserved. Second, every master/apprentice team is required to participate in a public presentation to help quantifiably document public awareness. The required final support material helps document the change in awareness, skill, and knowledge in the art engaged. Third, the number and type of apprenticeships themselves are quantifiable measurements of stated goals or outcomes. Fourth, fieldwork materials are used to measure outcomes through the documentation of previously known and new artists. Fifth, broader activity and programmatic integration will be used as an assessment of success.

The NDCA also requests NEA support to bring information and materials generated by fieldwork to the public through such things as exhibits, recordings, videos, or special projects. One such effort is a "Land and American Indian Storytelling" exhibit based on the multi-year fieldwork, much of it related to the *Apprenticeship Program*, of the NDCA's folklorist. The oil industry and flooding are dramatically impacting ND's landscape. Access to geographic sites considered sacred by American Indians in our area are threatened by oil rigs and high waters. An exhibit, with audio, photographs, video, artwork, and experiential elements, is being developed focusing on these sites that have specific traditional stories associated with them. The goal is to show not only the outward physical beauty of the land but the cultural connection which makes it more beautiful, meaningful, and important to preserve. Because many of these places are being negatively affected and the elders are aging, it is important to make their stories and their cultural and artistic importance known now. The NDCA folklorist has worked extensively with American Indian storytellers and traditionalists on all four of ND's American Indian Reservations. The NDCA requests funds for such ongoing public presentation work.

In conclusion, the NDCA's *Apprenticeship Program*, related fieldwork, and documentation are essential to preserving and perpetuating our state's cultural heritage, making the public aware of that heritage, and reaching underserved communities. They open the door and set the stage for folk artists to be involved in activities that previously may have been closed or only marginally open to them due to geographic, economic, social, or cultural isolation. The people, activities, and results stemming from the *Apprenticeship Program* and associated fieldwork materials serve as a genesis for new projects, partnerships, and funding sources. The NDCA's plan truly strengthens access, partnerships, and sustainability with a distinct folk arts program that enhances other agency activities. Thank you for your consideration.

## Work Sample Index

**Sample A, Digital Images:** 20 images of folk arts/artists documented in North Dakota through current and previous NEA support that illustrate the NDCA's *Folk and Traditional Arts Apprenticeship Program*, fieldwork, and their integrative impact in other agency activities. These other activities include, but are not limited to, the *Art for Life Program* and ongoing public presentation efforts such as the planned "Land and American Indian Storytelling" exhibit. Descriptions accompany the images.

**Sample B, Traditional Story for Exhibit:** *The Woman Who Turned Herself to Stone* as told by Dakotah/Hidatsa storyteller Mary Louise Defender Wilson in support of work like that for the "American Indian Land and Storytelling Exhibit." The clip is the first 3 minutes of the 11:23 minute story. The story tells of a young woman encouraged to marry but who, instead, turned herself to stone to help "the People" and to be a part of Nature always. This stone and the hill on which it resides are documented and will be featured in the exhibit. Audio recordings of many other traditional stories will accompany photographic images of the **specific** geographic site (whether it's a lake, butte, or boulder) referenced in those stories. Artwork, traditional music, and experiential components also will accompany the stories and photographs.

**Sample C, Supplementary Support Materials:** 9 pages; **a)** *NDCA Folk Arts Advisory Committee Panel Biographies* [2], **b)** *Folk and Traditional Arts Apprenticeship Application* [2], **c)** *Folk and Traditional Arts Apprenticeship Grant Instructions* [1], **d)** *NDCA Traditionalist Storyteller Exhibit Consultants* [2], and **d)** *Letters of Support* [2].

**Sample D, Website Links:** Links to videos that highlight the integrative impact of the *Folk and Traditional Arts Apprenticeship Program* and associated fieldwork in other NDCA programs, activities, and efforts; **a)** *The Hammer and the Axe:* features a 2014-15 blacksmithing apprenticeship between master Doug Swenson of Hawley, MN, and apprentice Tim Jorgensen of Fargo, ND. The filming took place at the master's home just east of Fargo.

<https://vimeo.com/93060846> and **b)** *Yes, I am Free: The Inspiration of Paint and Dance:* features a traditional dance/mobile painting device project that took place in four communities as part of the *Art for Life Program*. The activity in each community was led by a different traditional dancer/artist; Dakotah, Bharatanatyam from India, Irish, and Michif. Each artist previously participated in the *Folk and Traditional Arts Apprenticeship Program*. (Many folk artists who participate in the *Art for Life Program* were first participants in the *Folk and Traditional Arts Apprenticeship Program*.) In this project, 4 paintings 12' x 15' were created with paint applied to the canvas by feet, walkers, canes, and wheelchairs as participants danced and used a mobile painting device attached to a wheelchair. An exhibit of the paintings, photographs of the process, text, and this video toured the state in 2016.

<http://www.bing.com/videos/search?q=yes+i+am+free+the+inspiration+of&view=detail&mid=C2BF257DDB8F31BFB772C2BF257DDB8F31BFB772&FORM=VIRE>



## PROJECT NARRATIVE

### Summary:

In partnership with the Arizona Commission on the Arts (ACA), we request funds in the amount of \$45,000 to renew, expand, evaluate, and initiate programs and activities in support of sustaining a robust and thriving infrastructure for the folk and traditional arts in Arizona. The activities proposed are both specific to the time span of 2017-18 as well as aspirational for the next 3-5 years as both ACA and the SW Folklife Alliance (SFA) are engaged in ongoing strategic planning processes that envision the traditional arts as part of a larger civic context of cultural democracy in a state experiencing profound demographic, environmental and social changes. **Proposed activities for 2017-18 include:** (1) Expand reach of regional content/documentation and enlarge audience to 10,000 subscribers for the BorderLore E-journal; (2) Increase number of Master-Apprentice awards from 6 to 8 annually; (3) Convene and offer training through “Heritage Artists Professional Development Institute” in two distinct AZ communities/ or sovereign nations; (4) Implement “citizen folklorist” intensive training camps (previously “Fieldschool”) in 3 AZ communities; (4) Launch Yaqui Verbal Arts/Oral Tradition program; (5) Implement Phase 3 of End-of-Life Continuum initiative in partnership with hospices; (6) Complete edits and updates to re-issue/publish “Cultural Reporter” educational curriculum in partnership with Smithsonian Institution; (7) Conduct fieldwork visits to identify new folk artists/tradition bearers and partners in 3 new AZ communities beyond our Tucson base; (8) Maintain a robust social media presence and produce dynamic collateral materials. **Longer-term (3 years) activities in planning stages include:** (1) Establish an SFA “field office” in Phoenix metro region; (2) Launch state and regional “Occupational Folklore” fieldwork/documentation project; (3) Launch AZ Ethnic Dance Showcase program; (4) Launch “Cultural Competency” training curriculum and training modules; (5) Launch comprehensive program/practicum in 1 to 3 AZ communities around the intersection of Folklife and Community Cultural Development, specifically around the use of “asset mapping” tools of placemaking, helping heritage artists become visible in efforts to incentivize economic development in neighborhood revitalization projects.

### Recurring Programs and History of Programming:

Our proposal includes several activities that are recurring as well as a few new projects (see below). The Southwest Folklife Alliance is the two-year old organization that grew in 2014 out of the good work of more than 40 years of the Tucson Meet Yourself Folklife Festival and the exemplary leadership of National Heritage Fellow “Big Jim” Griffith. Harvesting the extensive networks of relationships with tradition bearers and the credibility TMY and Dr. Griffith had earned, SFA, under the new leadership of Dr. Maribel Alvarez, adopted the 501c status (name change) of Tucson Meet Yourself and established a new year-round mission beyond the 3-day festival: *to build more equitable and vibrant communities by celebrating the everyday expressions of culture, heritage, and diversity in the Greater Southwest*. In 2014 SFA also became the “proxy” State Partner for Folk Arts, designated through agreement with the AZ Commission on the Arts, and an official “affiliate” independent nonprofit entity at the University of Arizona. The University pays the salary in full of the SFA Folklorist/Executive Director and 47% of the SFA Program Manager’s salary plus provides office and meeting space, office equipment and technology support. The first two years of SFA’s programming have been highly productive –the range of activities and the positive response from tradition bearers is a reflection of the untapped opportunities that existed and for which SFA is filling a demand. Five of the total 9 proposed projects are expansions on work already in motion: (1) Borderlore (e-journal) has 9,000 subscribers and is published 10 times a year; the writing is thematic, sharp, insightful and privileges the voices of a wide sector of the Folklife tapestry that is AZ and the Southwestern region. An archive of stories published is available at the SFA website. (2) The Master-Apprentice awards (\$2,500 for master and \$500 for apprentice) were launched in 2015 with 4 inaugural awards; in 2016 we increased the awards to 6;

in 2017 it will grow to 8. The artists and genres covered thus far include; Black Urban Griot and Storyteller-*Rod Ambrose* (based in Maricopa County), Mexican Folklorico Costume Maker-*Carmen Baron* (based in Tucson), Chinese Lion Dancer-*Kevin Lau* (based in Maricopa County), Hopi Overlay Jeweler-*Gerald Lomaventema* (based in Second Mesa Hopi Land), Old Time Musician-*Peter Roland* (based in Maricopa County) and Traditional Tohono O’odham Potter *Reuben Naranjo* (based in Tucson and on the Tohono O’odham Nation), Master Mask Maker and Woodcarver- *Zarco Guerrero* (Maricopa County), Master Potter-*Ron Carlos* (Salt-River Maricopa, Master Japanese Dancer-*Mari Kaneta* (Tucson), Master Deer Song Leader/Ethno Botanist-*Felipe Molina* (Yoem Pueblo, Marana). (3) Our week-long cultural immersion “Ethnographic Fieldschool” has taken adult learners twice to Mexico and once to a mining community and to the Tohono O’odham Nation. A pilot group of 35 participants launched the program in 2013 in Tucson. A total of 49 participants have delved in-depth into the toolbox of ethnographic listening, observing, photography and writing (a film was produced in 2014 and several of the participant’s writings are published in our website). (4) Applying the model of “citizen folklorist” to a cohort of 28 participants we launched a documentation project on end-of-life multicultural practices; a monograph and resource guide, a set of 4 educational pamphlets, an online storyboard, and several conferences and symposia have all resulted from this program that engaged folklorists in direct conversation with funeral directors and hospice workers. (5) Our social media outreach has been very successful: we have more than 18,000 Likes to our festival Facebook page and contract staff to specifically post content relevant to Folklife education and events; the feedback from the public has been superb.

### **New Project:**

Four of the 9 projects proposed contemplate new areas of programing; in each case, the projects have all been in gradual development for some time (talking, planning, and consulting with the communities most impacted). They include: (1) The launch of a “Heritage Artist Professional Development Institute” has been evolving within SFA and TMY before that –we hosted a pilot among Tohono O’odham potters in 2016 and have also consulted with Lori Pourier of First People’s Fund to expand their work in Arizona. (2) We are in the midst of completing a Yaqui culinary/ethnobotany and social memory project; out of this grew the impetus to advance more specifically Yaqui verbal arts/oral traditions and a donor stepped forward to support this new 5-year initiative. This project is being designed in consultation with a Yaqui master deer song singer, who is also one of our inaugural Master-Apprentice awardees. (3) The Smithsonian published the “Cultural Reporter” curriculum guide for youth in 1995; after a few years the publication went out of print. The curriculum, designed 90% by folklorists across the country, is remarkably relevant almost 20 years later. We have received permission from the Smithsonian to license the work, edit it and re-publish it (as an E-book as well as printed). We have been working with the original editor to conceptualize changes for a new edition –this is a tool that will place the “citizen folklorist” approach in the hands of middle and high school students nationally. We will work closely with the existing educational folklore organizations to advance this effort. (4) Fieldwork in new areas of the state is imperative for SFA: we specifically want to establish a base of traditional artist in the Yuma area (border with California), in the Nogales border crossing corridor, and on the northern part of the state with Hopi and Navajo tribal communities.

### **Three-Year Projection:**

The work of Folklife interpretation, curation and presentation demands renewal –perhaps one of the greatest challenges to our field in today’s social context is how literate folklorists need to become at reading the trends of contextual life that affect “traditional” practices –sometimes unexpectedly. For example, many artists who for years may have been happy working in obscurity (in private vernacular cultural contexts) now demand participation in the marketplace of cultural tourism, micro-enterprises, and social media. SFA’s Board, staff and stakeholders are engaged in an ongoing process of assessment. Out of many conversations with tradition bearers and key potential partners we envision advancing in these 4 directions over the next 3

years: (1) Establish an SFA “field office” in Phoenix metro region – with 5 million residents and a demographic shift that experts describe as a “tipping point” between youth and aging populations and White and Latino, metro Phoenix is ground zero for many of the themes that will define America in the next 50 years; very little exists in terms of grassroots heritage artists participation, although the marketplace for Native arts at higher levels (museums, for example) is robust; (2) Launch state and regional “Occupational Folklore” fieldwork/documentation project. We got a taste of the importance of this area when our Folklorist in Residence Nic Hartmann received an Archie Green Fellowship to conduct research among workers in the produce-processing industry on the US-Mexico border. This area of folklore can connect to artists in important ways, as many artistic expressions are embedded in occupational settings typical of the region (leatherwork and ironsmith for example). (3) Launch AZ Ethnic Dance Showcase program. Also saw the potential (and hunger) from folk artists in dance when we tested an Artists Fellowship through the TMY festival in 2015; many artists feel they want to challenge themselves artistically but also reach larger audiences. (4) Launch “Cultural Competency” training curriculum and training modules. Our work on End of Life has given us a flavor for the overwhelming need that exists in sound, Folklife-affirming cultural competency training; this is an area that can get folklorists and tradition-bearers present in non-art sectors, yet utilizing the best of our skills to value human dignity and differences. (5) Launch comprehensive program/practicum in 1 to 3 AZ communities around the intersection of Folklife and Community Cultural Development, specifically around the use of “asset mapping” tools of placemaking, helping heritage artists become visible in efforts to incentivize economic development in neighborhood revitalization projects. Also a growing area of interest for philanthropic entities as well as urban planners and economic development officers. SFA has been invited to sit at the table with 2 urban projects –there is potential to solidify this work further.

### **Benefit for participating partners:**

When we had the choice to pick a new name for our organization, the word “alliance” was strategically selected by our Board for a very specific reason: we learned from our founder Jim Griffith that a folklorist (and a folklore program) exists always in function of a service one performs for the benefit of others (folklorists without “folks” is an oxymoron). Part of the credibility SFA can boast of in such a short time derives, not from us overnight, but from years of extensive fieldwork and collaboration with partners and tradition bearers. One example is our relationship with the Pascua Yaqui Tribe and how organic the relationship has manifested in a variety of SFA core programs. For example, the TMY festival is the only non-ceremonial setting where the Deer Dancer is sanctioned to appear in a public setting (and this has been the case for 43 years); our first Master Apprentice was a master Deer Song singer; from that relationship, we entered into a new project for documenting Yaqui foodways and ethnobotany; from that project we are now launching a new Yaqui Verbal Arts project and one of the communities we hope to work with through asset mapping in the Phoenix area is a Yaqui settlement. In each case, the resources we obtain for these projects include substantial compensation to the tradition bearers and a place of co-ownership in decision making. Our commitment to paying artists is also a reflection of our respect for our partners: in 2015, the festival TMY paid \$46,000 in direct fees to the participating artists. Another example is our Master-Apprentice awards, where we commission a professional photo of the awardees and share this photo with them for their use in their own work. Each program in our SFA portfolio is anchored by a benefit to the artists or communities named in the program; sometimes this means that SFA is actually in the backseat in the public eyes, even though we may be the driving force in formalizing the capacity for the production of the program to take place. This was the case with the first gathering of Tohono O’odham potters to take place in the T.O. Nation last May 2016, “Clay Stories.” The event was made possible with SFA resources, staff and documentation, but the gathering content, format and visibility privileged the T.O. tradition bearers upfront.

**Relationship to AZ Commission on the Arts overall plan:**

This proposal has been developed in consultation with ACA staff and its leadership. The proposed joint projects build on several aspects of the current ACA strategic plan. First, the inclusion of the folk arts as a vital sector of the arts industry in Arizona is essential to ACA's mission statement to "imagine an Arizona where everyone can participate in and experience the arts." Further, the strategic plan's desired outcome # 1 (*Arizonans can access vibrant, quality arts and cultural activities wherever they live, and have opportunities to participate as practitioners, professionals, patrons, donors and volunteers*) relates directly and specifically to the priority of *engagement* that the folk arts foster. Arizona is one of the states with a huge influx of newcomers. Folklife activities allow for platforms where people can learn about the traditions of those who have been here long and vice versa. In support of desired outcome # 1, ACA has developed the Commission Goal *to help delivery agents of arts and cultural programming leverage assets and honor Arizona's diverse cultural heritage*. This goal is manifest in the ACA's strategy to establish and nourish statewide partnerships that broker sectors and intra-sectors; in this constellation, SFA appears as a strong partner whose strength reinforces ACA functions as catalyst and facilitator and "outsources" folk arts programming statewide to an agency with closer peer-to-peer access, focus, and track record in the folk arts arena.

**Collaborative Multi-year planning:**

An essay from Stanford University last year declared that "strategic plans" (the product) was dead, but "strategic planning" (the process) was more important than ever. This approach has become central to how SFA operates; and it mirrors the way our partner State Arts Agency (ACA) under the direction of Bob Booker operates. While writing in cement a specific pathway may prove unrealistic in a context of rapid change and unpredictable social conditions, the commitment to planning is now embedded as an anchor of our practice in both organizations. In the past year SFA joined the ACA in offering an asset mapping workshop in a community (Douglas) along the border corridor as part of their AZArtWorker program; before the workshop we participated in planning conversations. In the current planning effort ACA is undertaking (NEXT50) to establish a 3-year vision designed to empower communities to activate creative assets to fuel Arizona's next 50 years, SFA has been identified as one of the core stakeholders that will be interviewed to provide insight and visionary perspectives with regards to the role the traditional arts can place in this scenario. The ACA time frame and thematic direction for NEXT50 corresponds fittingly with the model of Folklife programming SFA has been modeling: one that refused to assign to the folk arts the characteristics of a relic, and instead is seeking ways to embed the practice within mechanisms of community-building and planning that are already in motion across sectors outside folklore.

**Qualifications of the key personnel:**

**Maribel Alvarez** is a folklorist and anthropologist affiliated with the University of Arizona's Southwest Center and the School of Anthropology, two leading units on campus specializing in the culture, history, and folklore of the Arizona-Sonora borderlands. She is a Trustee of the Library of Congress' American Folklife Center. In 2009, she was a Fulbright Fellow in Sonora, Mexico where she mapped the cultural history of wheat in that state. Maribel is a widely known leader in the field of community arts who has advised major foundations on the topic of arts and changing demographics and has led mixed ethnographic/artistic projects with close to a dozen community-based organizations around the country, including the Maine Indian Basketmakers Alliance and Los Cenzontles.

**Leia Maahs**, Program Manager of Folklife Initiative for the College of Social and Behavioral Sciences and the *Southwest Folklife Alliance* (SFA) is an arts administrator with over 15 years of non-profit arts and cultural project development and management expertise. Leia comes to SFA with a background in public

policy, grant making, and creative placemaking. She has contributed nationally to evaluation initiatives associated with the social impacts of arts and cultural expression with organizations such as American's for the Arts, Animating Democracy and has worked on topics associated with sense of place in urban and rural communities as well as cultural support mechanisms for artists in communities throughout the Western United States.

### **Documenting and evaluating our programs:**

Documentation is intrinsic to many of the programs described above and is core to SFA's mission. For example, Borderlore (e-journal) functions both as an educational vehicle, a dissemination strategy and an archive that reveals a picture of our work and of the heritage arts of the region. Similarly, for many years, the festival TMY has collected data from audience members on site (over 1,500 responses since 2012) in addition to surveys with all participating ethnic social clubs and performers; the data helps re-tool the event on a yearly basis. In addition, we bring a Guest Folklorist/Evaluator to observe and write a report. Folklorists Amy Kitchener, Pat Atkinson, ethnomusicologist Sydney Hutchinson and Clifford Murphy (Maryland Traditions) filled this role in the past. The formation of SFA was the result of a comprehensive strategic planning process that started in 2011; this process guided the collaborative planning, development and integration of TMY into a statewide resource that serves communities outside of Tucson. Each one of the proposed activities for 2017-18 will be evaluated in terms of measurable goals; we use multiple qualitative and quantitative methods of evaluation. For example: the Ethnographic Folklore Field Schools include post-school questionnaires and extensive debriefing/learning exchange sessions with programming partners, these methods have become habitual in our practice.

### **Description of Work Samples:**

#### **2 VIDEOS:**

Community Cultural Development: La Doce Promotional Video (3 mins) <https://vimeo.com/157388733>

TMY 40<sup>th</sup> Anniversary Promotional Video (3 mins.)- <https://www.youtube.com/watch?v=utXS4ffUKRs>

#### **3 DOCUMENTS:**

Southwest Folklife Alliance Brochure

Continuum: Multicultural Practices in Grief and End of Life Publication

TMY PROGRAM 2016

**20 IMAGES:** various images from SFA Programs 2015-2016

#### **5 WEBSITES:**

Southwest Folklife Alliance Home Page: <http://www.southwestfolklife.org>

SFA Master-Apprentice Awardees Link: <https://www.southwestfolklife.org/master-apprentice-awardees/>

SFA Borderlore Link: <https://www.southwestfolklife.org/borderlore/>

SFA Community Cultural Development Link: <https://www.southwestfolklife.org/community-cultural-development/>

SFA Fieldschool Link: <https://www.southwestfolklife.org/ethnographic-fieldschool/>

**SUMMARY** Thank you for considering this request of \$50,000 for support of the Wisconsin Arts Board's Folk Arts Apprenticeship Program (FAAP), specifically for 11 awards, 8 site visits, a showcase concert, including 5 performances and 8 craft demonstrations, and involvement from UW students. This request also includes funding in support of ethnographic fieldwork in the Greater Milwaukee area, part of a three-year plan for fieldwork across the state.

**DETAILS** The Wisconsin Arts Board's folk arts program has been in existence since 1983, with the continuous tenure of one or more full time staff serving the traditional arts and artists of the state's cultural communities. WAB's folk arts program conducts research fieldwork to identify and document traditional artists and their communities, and provides individual, project, and organizational support in the form of grants, technical assistance, and public programming. This work provides a foundation of cultural and economic support for an exceptionally diverse spectrum of artists and traditions, including heritage groups common to WI such as German-American and Norwegian-American, artists and educators from Southern WI's South Indian communities, and traditional and contemporary Native American arts and artists. We also connect folk and traditional artists with K-12 teachers via annual professional development cultural tours offered through [Wisconsin Teachers of Local Culture](#) (WTLC), a statewide network of teachers committed to local culture pedagogy organized by the WAB and partners. It is worth noting that WAB will continue as an active partner in WTLC's initiatives, with our new Folk Arts Program Coordinator, Kaitlyn Berle, providing key support to former WAB Folk Arts Coordinator, Dr. Anne Pryor, in her sustained leadership position with WTLC. Through our FAAP, Woodland Indian Arts Initiative, WTLC, our network of UW-Madison faculty and students, and relationships generated through these initiatives and funding programs, WAB continues to engage and sustain traditional artists, cultural communities, and arts organizations that support and work with folk and traditional artists around the state and beyond.

Since 2008, the **Folk Arts Apprenticeship Program** (FAAP) has been a core element of WAB's folk arts program. The FAAP averages 10 awards each year to WI Master Artists who teach one or more apprentice from their community to ensure the vitality of key traditional arts in WI. In 2015 and 2016, the review panel felt so strongly about the applicants that it recommended, and our board approved, additional grant funds; 13 master artists were awarded in 2016. It also approved increasing the award maximum from \$3,000 to \$3,500. In these past 9 years, WAB has made 92 awards to 57 different master artists to teach 129 apprentices. The artists represent the state's diversity: Native Americans from 8 of the 11 different tribes and bands; heritage groups common to Wisconsin, as mentioned above; African Americans who are part of the Great Migration from southern rural states to northern industrial centers; resettled Hmong refugees from Laos; and recent immigrants from India, Mexico and West Africa. Occupational traditions have been represented as well, such as book binding and wood type for letterpress printing. Recent awardees include artists in ethnic and geographic communities not previously served via the FAAP, including an Armenian-American oud player from the far southeast corner of Wisconsin who was originally identified through NEA-supported fieldwork. The program's most frequent participant is Sidonka Wadina, a Slovakian straw plaiter and 2015 National Heritage Fellow. Other artists are gold medal rosemalers and woodcarvers, Grammy and Grammy awardees, hall of fame inductees, as well as more private artists without awards yet highly respected in their home communities. In addition to directly serving these artists and their communities, the FAAP has strengthened our relationship with several local arts agencies, as

those agencies recruit and support local traditional artists to apply, and in one case is working to replicate an apprenticeship program locally. FAAP serves as a resource for members of the [Cultural Coalition of Wisconsin](#); the WI Historical Society featured Native artists from FAAP in a 2015 exhibit about cultural continuity, and WI Public Radio and WI Public TV turn to the [FAAP Roster](#) to find fascinating artists to feature on their “Wisconsin Life” program.

For 2017-2018, WAB seeks funds to continue the FAAP at the increased award amount, in support of 11 master traditional artists, having received strong positive feedback from the master artists regarding the increased award amount. Interest in the FAAP from WI traditional artists is strong and their praise is high. In a 2016 survey, two respondents offered these appreciations:

This Folk Arts Apprenticeship program has helped our young apprentice to stay involved with the community by performing the traditional Qeej ceremony at Hmong New Year, July 4th parade, school events and more.

This is a great program, and your support has made a tremendous difference to students practicing the art form I represent and teach.

WAB’s FAAP operates on an annual cycle with applications due in March for an April panel review. Priority is given to apprenticeships that will help ensure the continuation of the folk art in the community where it has value and a traditional place. Applications, guidelines and criteria can be viewed on [WAB’s website](#). Upon request, staff provides assistance in completing the application. Review criteria focus on 1) traditionality of the art form, 2) artistic quality of the master artist’s work, 3) demonstrated commitment and skill of the apprentice, 4) shared membership of the master artist and apprentice in a cultural community, and 5) feasibility of the proposed work plan. The master artist receives the stipend; no funds are awarded to the apprentice. The funds may be used to cover the costs of the master artist’s fee, supplies, materials, or travel expenses. During their year of working together, master-apprentice pairs follow the work plan submitted in the application, keep a diary of their work, create a public presentation in their local community at the conclusion of the project, and submit a final report. Over the next 3 years, WAB intends to sustain and expand the FAAP, with continued support from the NEA. A cornerstone program of the WAB’s sustained support of the folk arts in WI, the FAAP is our only remaining form of direct support to the individual artists of our state.

In May 2015, WAB organized the first **FAAP showcase concert**, a new form of presenting FAAP artists to the public. Partnering with the Stoughton Opera House (SOH), we produced “Wisconsin Folks: Masters of Tradition,” a concert featuring the 4 performing artists and apprentice pairs from the most recently completed award year. We started small to assure success, focusing only on the performing artists and acknowledging the other master artists from the stage and in the program. In May 2016, we expanded the concert to include demonstrations from the master craft artists. These first two concerts were successful based on high quality artistic performances, satisfaction expressed by participating artists, enthused responses by audience members, and smooth production by the partners. Both WAB and SOH plan to continue it as an annual event. Just 15 miles from the capital of Madison, the historic 475-seat SOH is city-owned and operated, and has become a respected regional venue. SOH is an interested partner because this concert diversifies its offerings and highlights outstanding WI

performers; they continue to waive management fees and provide staff services and regional publicity. Wisconsin Public Radio also promotes the concerts. Our third concert, scheduled for June 2017 and funded through our current NEA grant, will feature 6 of our 16 performing artists: Maia Lani Chow (Hula Kahiko and 'Oli), Roberto Franco (Mexica dance), Vahan Kamalian (Armenian Oud), Steve Meisner (Polka music on accordion), Vong Vang (Hmong Qeej), and Dylan Jennings (Ojibwe drums). 10 apprentices will join the master artists on stage. The spring 2017 programming will also include two panel discussions, the first featuring 3 master artists from South India: 2 Bharatanatyam dancers and 1 vocalist. The second panel features 3 rosemalers who were funded in the same year, and a third showcase will feature the 4 remaining craft artists not yet involved in one of the other sessions.

In this request, WAB seeks funds to continue the concert for a fourth year in spring 2018, partnering again with the SOH and students from a UW-Madison course on public presentation methods who will arrange and facilitate demonstrations from the 8 craft artists and 5 performing artists. These offerings will reach an audience of diverse ages and interests, providing direct interaction between the public and the artists. Folklorist and Associate Director of UW-Madison's Center for the Study of Upper Midwestern Cultures (CSUMC), Dr. Ruth Olson, will establish a practicum course on public presentation for the Spring 2018 semester. Our request includes funds to support artist and guest folklorist time and travel for these concert-related events, and supplies needed for hands-on demonstrations.

In addition to continuing the FAAP at the increased number and award amount, and showcasing its master and apprentice artists in spring 2018, WAB seeks to conduct **fieldwork** in the Greater Milwaukee area in 2017-2018. This documentation work is a critical component of the 3 year fieldwork plan in development by WAB's new Folk and Traditional Arts Coordinator, Kaitlyn Berle, and others from around Wisconsin with a vested interest in this work. The Milwaukee fieldwork will provide a deeper understanding of the state's cultural landscape and necessary documentation in the state's largest city, and it will lay the groundwork for establishing lasting connections. In this request WAB seeks funds to pay consulting fees for 3 cultural consultants for 1-2 days of collaboration with Kaitlyn. These consultants will act as community connectors, providing the groundwork for better informed and more efficient ethnographic documentation, and will contribute fieldwork analysis. Partnering with consultants who hold diverse knowledge of Milwaukee's cultural communities, Kaitlyn will conduct audio interviews and documentary photography. Milwaukee is rich with diverse cultures and ethnic communities, the most racially and ethnically segregated city in the nation, and a city in the midst of transition. WAB has not conducted extensive fieldwork there in 10 years. The time is right.

A second and third year (the NEA's FY18 and FY19) of documentation work will be conducted with all 11 of the state's Native tribes and bands, including urban Indian communities, and in Wisconsin's Northwoods. This work will deepen relationships with members of the Potawatomi and Menominee Nations, and will promote our [Woodland Indian Arts Initiative](#) (WIAI) as a resource. Founded and funded by WAB with State-Tribal Gaming Compact money earmarked by the legislature, WIAI provides financial support for arts projects and efforts that originate from and directly benefit WI's Indian communities. The proposed FY19 fieldwork in WI's Northwoods (the geographic boundaries of which vary depending on who's talking) will focus



on engaging rural, underserved populations “Up North.” This fieldwork plan assists our efforts to increase the number and demographic distribution of participants in our programs.

The WAB’s October 2016 convening of partners, advocates, and constituents invested in the future of the folk arts program will inform the specifics of our next **3 year plan**. This agency convening, part of our efforts to engage in multi-year planning for future folk arts strengthening activities, is the first of its kind in over 20 years. Not coincidentally, this inaugural meeting will orient Kaitlyn to long-time partners, while incorporating new perspectives and providing space for envisioning future collaboration. WAB plans to continue this type of convening on a triennial basis. The plan includes the following highlights:

- Fieldwork and FAAP master-apprentice pairs will be showcased on both our new Wisconsin Folks website (in-progress) and the soon-to-be launched new WAB site, via more artist media content and re-purposed archival material.
- We will explore re-staging the FAAP showcase elsewhere, in an effort to better serve our expansive state.

**STATE PLAN** The FAAP is integral to WAB’s mission and is considered an asset in achieving agency goals. Due in part to the recent transition within our 4 person staff, WAB is extending our FY15-FY17 strategic plan through FY18. It is important to note that the 15 member, Governor-appointed board of the WAB is so committed to including the Folk Arts Program Coordinator in the agency’s overall strategic planning process that it voted to extend the current plan (with minor adjustments) for an additional year, so that Kaitlyn could participate more fully and knowledgeably in the 2017-2018 planning process. Conducting fieldwork and expanding the reach of our programming is critical to serving all Wisconsinites. This proposal of support for the FAAP, the FAAP concert, and fieldwork, addresses 3 of the 4 goals in WAB’s [FY2015 – 2017 strategic plan](#): **Goal 1:** The folk and traditional arts of a community are often the gateway to strengthening communities through the arts. **Goal 2:** The products of WAB’s field research and programming efforts will serve as educational resources for Wisconsinites. WAB also remains committed to advancing local culture pedagogy through WTLC. **Goal 3:** WAB seeks to support, sustain, and share WI’s rich cultural heritage within our state and beyond by connecting folk and traditional artists and organizations with granting opportunities, and presenting folk and traditional arts to the public through concerts, artist demonstrations, and web content.

**MULTI-YEAR PLANNING** a) In addition to ongoing input from the field, we rely on ideas gathered through 3 major surveys of WI’s folk arts constituents and FAAP participants, conducted from 2011-2016. This proposal addresses four priorities identified from those surveys: provide apprenticeship awards, present folk artists to the public at live events, provide more in-person contact with constituents, and serve as an informational clearinghouse. b) We rely on evaluations from Folk Arts grant review panelists, soliciting reflections on policy and practice from them. c) The folk arts were part of the overall outreach across the state conducted by WAB staff to solicit input on the agency’s most current strategic plan. d) The triennial convening of our folk and traditional arts program’s stakeholders will enhance the quality of our planning.

**KEY PERSONNEL** This work will be conducted under the leadership of *Kaitlyn Berle*, WAB’s Folk Arts Program Coordinator since August 2016. Berle holds an MA in public sector folklore from Western Kentucky University, and a BA in English, with an emphasis on folklore

studies, from Ohio State University. She has extensive fieldwork, archival, and programmatic experience, working with state, regional, and non-profit folk arts and folklore organizations in various capacities. These organizations include Community Partnerships RC&D, the Mississippi Arts Commission, OSU's Center for Folklore Studies, and the American Folklore Society.

Stoughton Opera House Director *Bill Brehm* and Box Office Manager *Julia Blaikie* are an extremely capable and experienced presenting team. Bill has been instrumental in the production of "Wisconsin Folks: Masters of Tradition" since our first SOH concert in 2015.

*Dr. Ruth Olson* is the Associate Director of the Center for the Study of Upper Midwestern Cultures at UW-Madison, and provides key leadership for WTLC. Dr. Olson's 2018 public presentation practicum course will provide students training in public folklore, serving the future of our field, and providing WAB with needed production assistance.

WAB's potential fieldwork consultants currently include *Teju Ologboni*, a past FAAP master artist, educator, and storyteller, with folklore training; *Judy Dordel*, Oneida Nation member, and Executive Director of the annual Indian Summer Festival held in Milwaukee; and *Sally Stanton*, former Executive Director of RedLine Milwaukee Community Arts Studio, and Senior Lecturer at UW-Milwaukee.

*WAB staff* and *WIAI committee members* provide ongoing expertise.

**DOCUMENTING AND EVALUATING** The **FAAP** will be documented by site visits conducted by the WAB folklorist, which include an in-depth interview of the master artist and photography and/or video of the work of all of the artists in the apprenticeship. Other documentation is generated through awardees' final reports and work logs. The program is evaluated through an on-going survey of past master artists and apprentices, a questionnaire for current participants, and input from review panelists. Evaluation of the **concert** occurs through interviews with the participating artists, meetings with Opera House partners, and concert and workshop participant surveys. **Fieldwork** and **fieldwork consultancies** will have well-defined documentation and analysis standards and goals by which they will be evaluated. These will include long-term usability of the materials, and eventual participation of the identified artists in WAB programs. The NEA outcome of Engagement will be realized through providing public programs in the folk and traditional arts that foster public engagement with artistic excellence across a diverse spectrum of artistic disciplines and geographic locations, providing profound and meaningful arts experiences.

**WORK SAMPLES**

1. **Media work sample** — PowerPoint featuring recent FAAP artists
2. **Publication works samples** — 1. Stoughton Opera House season brochure listing for 2017 "Wisconsin Folks: Masters of Tradition" concert 2. Letters of support from partners at Stoughton Opera House and the University of Wisconsin-Madison's Center for the Study of Upper Midwestern Cultures