

Chapter One

1. All information from the National Assembly of State Arts Agencies is information requested by the author and is based on data from states' Final Descriptive Reports as submitted annually to the NEA and NASAA. In particular, some of the data are based on the *1994 State Arts Agency Profile* and some are preliminary 1994 data which exclude Connecticut, the District of Columbia and American Samoa.
2. Unless otherwise noted, all data from NuStats, Inc. are based upon the two surveys which NuStats conducted for this study. Survey instruments were designed by the author in consultation with NEA staff and advisory committee members for the study, and implemented and analyzed by NuStats in 1995-96. The typology is based upon the listing of organizations responding to the questionnaire.
3. Elinor Bowles, *Cultural Centers of Color* (Washington, D.C.: National Endowment for the Arts, 1992) p. 25.
4. *An American Dialogue: The National Task Force on Presenting and Touring the Performing Arts* (Washington, D.C.: Association Of Performing Arts Presenters, 1989) p. 29.
5. Peter Guralnick, *Lost Highway* (Boston: David R. Godine, 1979) p. 6.
6. Unless otherwise noted, all general statistical information comes from the U.S. Bureau of the Census, *Statistical Abstract of the United States, 1990*.
7. Kate Carter Frederick, "Seeds, Glorious Seeds," *Garden Ideas and Outdoor Living* Spring 1995: 36. Data are based on information from the United Nations Food and Agriculture Organization.
8. "The New Face of America: How Immigrants Are Shaping the World's First Multicultural Society?" *Time* (special issue) Fall 1993: 15. Information source is *Newcomers in American Schools* (New York: Rand, 1992).
9. Robert Bellah, Richard Madsen, William M. Sullivan, Ann Swidler and Steven M. Tipton, *Habits of the Heart* (Berkeley and Los Angeles: University of California, 1985) pp.153-54.

Chapter Two

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

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

Chapter Three

1. Carlos Fuentes, "Crucible of Fiction," lecture, George Mason University, 14 April 1988.
2. David Maybury-Lewis, foreword, *Cultural Expression and Grassroots Development: Cases from Latin America and the Caribbean*, edited by Charles David Kleymeyer (Boulder, CO and London: Lynne Rienner Publishers, 1994) p. xiv.
3. Research for the sections on Cambodian dance were based on interviews with Sam-Ang Sam, John and Sophie Shapiro, Judith Luther Wilder and Cecily Cook as well as numerous articles and concert program notes.

4. Research for the sections on kulintang are based on interviews with Daronggan Sibay Kalanduyan, Usopay Handag Cadar, Daniel Gitay and members of the kulintang workshop organized by University of the Philippines Alumni Association in San Francisco.
5. Barry Jean Ancelet and Elenore Morgan, Jr., *The Makers of Cajun Music* (Austin: University of Texas Press) p. 33.

Chapter Four

1. Barre Toelken, "In the Stream of Life: An Essay on Oregon Folk Art," *Webfooters and Banchoyassers: Folk Art of the Oregon Country* edited by Suzi Jones (Salem: Oregon Arts Commission, 1980) p. 8.
2. Research for this article is based on numerous newspaper and magazine articles as well as interviews with Patricia Crosby, Hystercine Rankin, Geraldine Nash, Essie Mae Buck, Gusina Atlas, Mary Ann Norton, Edna Montgomery, Irene Holmes, Marie Farmer and James Miller.
3. Bruce Coppock, speech, Grantmakers in the Arts, Arcata, CA, 10 Oct. 1995, p.3.
4. All charts and tables in this article were developed by NuStats, Inc., Austin, Texas and are based on survey work conducted with folk arts private non-profit organizations at the request of the author.

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

Chapter Five

1. Patrick Breslin, "Identity and Self-Respect," *Cultural Expression and Grassroots Development: Cases from Latin America and the Caribbean* edited by Charles David Klemmeyer (Boulder, CO and London: Lynne Rienner Publishers, 1994) pp. 39-40.

2. Robert Cogswell, "Doing Right by the Local Folks: Grassroots Issues in Cultural Tourism," *Tennessee's Business* 6:1 (1995): 14.

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

4. Russell Bowman, "Speakeasy," *New Art Examiner* September, 1994: 61.

Chapter Six

1. "Community Scholar Survey," (Washington, D. C.: Smithsonian Institution Center for Folklife Programs and Cultural Studies, n.d.) n.p.

2. Indian Arts and Crafts Board, United States Department of the Interior, *Potential Marketing Outlets for Native American Artists and Craftspeople* (Washington, D.C.: Indian Arts and Crafts Board, 1992). Total entries are based on the author's tabulations.

3. American Association of Museums, *The Official Museum Directory 1995* (New Providence, NJ: RR Bowker, 1994) p. 1521.

4. Jonathan Holstein, "Discovering 'The Dedicated Quilter,'" *The Quilt Journal* (1995), vol. 4, no. 1, pp. 14-16.

5. Association of Performing Arts Presenters, *1995 Profile of Member Organizations* (Washington, D.C.: Association of Performing Arts Presenters, 1995) pp. 11-22.

6. Association of Performing Arts Presenters, *1992 Profile of Member Organizations: Results of the 1991-92 Membership Survey* (Washington, D.C.: Association of Performing Arts Presenters, 1993) pp. 17-22.

7. *Living Blues 1995 Blues Directory* (Oxford, MS: University of Mississippi, 1995). Totals are based on the author's tabulations.

8. Ibid.

9. Source of information is the International Bluegrass Music Association, Owensburg, Kentucky.

Chapter Seven

1. Alan Lomax, *An Appeal for Cultural Equity*, 1985 Smithsonian Festival of American Folklife Program Book edited by Thomas Vennum, Jr. (Washington, D.C.: Smithsonian Institution, 1985) pp.40-46.

2. Robert Barton, *Anchored in Community—Folk Arts and the Local Arts Agency*; National Assembly of Local Arts Agencies Monographs 5:1 February, 1996 pp. 1-3.

3. National Assembly of State Arts Agencies, *1994 State Arts Agency Profile*. As requested by the author.

4. National Assembly of State Arts Agencies, information based on state arts agency profiles from 1986-1994. As requested by the author.

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