Inheriting and Sharing

"It gives me much satisfaction when I have created something beautiful, durable and useful, and even more satisfaction and pleasure when I have helped someone else to learn how."

Mary Ann Norton
Quilter, Mississippi

At the 1991 Association of Performing Arts Presenters annual conference, I sat in the audience listening to one of the keynote speakers, a noted theater director, lamenting state and federal cuts for arts in education. It was a worthy and forceful speech but one that focused exclusively on the omission of Western European fine arts traditions from the curriculum. At the time for questions and response, an equally forceful speaker—Phyllis Brzozowska, Executive Director of Cityfolk in Dayton, Ohio—stood at the microphone and observed that, as a child, she had learned to dance, not in school or ballet classes, but at Polish weddings and social gatherings. And, from those initial pleasurable experiences, she had learned to understand and appreciate other dance traditions.

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

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

The two profiles which follow exemplify different successful strategies for encouraging experiential learning and the maintenance of traditions. The mariachi conference and festival movement profiled here by Mark Fogelquist is an example of a grassroots effort which has steadily grown and successfully combined the needs and interests of parents, teachers, students, artists, church and schools. Most of these events have been initiated by dedicated teachers, enthusiastic students or parents. They succeed because they involve many sectors of a community and they enable the community which surrounds a school to fully participate in its activities.

In contrast, Auerbach's profile about the Apprenticeship program focuses on an NEA-created program which has been adapted successfully in diverse rural and urban contexts in 38 programs (based mainly in state arts agencies)

> "What people must understand is that this art is not just decoration, it forms and shapes the human being. If you come from a country where children are starving to death, and then you come to this country which is so rich, you simply cannot explain why children are shooting each other. The reason must be that they don't have their culture. Your culture makes you think like a human being."
>
> Tesfaye Tessema
> Ethiopian traditional artist

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

throughout the United States. According to information from the National Assembly of States Arts Agencies, in fact, it is the primary mode of folk arts funding among state arts agencies and a dominant model for assisting and funding individual artists.[1] Labeled "intimate conservatories" by one person, the program's simplicity—one-on-one teaching over a period of several months—and its flexibility are, in large measure, the reasons for its success. Local and state organizations who administer apprenticeships are able to fine-tune and adjust their programs to meet the needs of diverse constituencies and cultural traditions. Sometimes, apprenticeship programs are used specifically as vehicles for preserving and perpetuating endangered traditions—several, for instance, have targeted diverse Native American craft traditions. Both profiled approaches consider local community life and cultural tradition as valuable resources and assets to be utilized and maintained. And both consider the shaping of cultural identity as a critical part of that process.

Mariachi Conferences and Festivals in the United States

By Mark Fogelquist

> "The bumble bee was not supposed to fly... neither was the mariachi festival. Somehow all of the right factors came together in the right balance and the thing soared."
>
> Nati Cano, mariachi musician
> National Heritage Fellow

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

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

The success of the South Texas Mariachi Festival was made of several ingredients: unequivocal community support generated through a pre-existing school program, no frills budgeting and the total commitment of the organizer. These same components are typically found in many of the mariachi festivals and conferences that have been held throughout the Southwest in the past twenty years. The efforts of organizers like Vela have, in fact, given rise to a veritable movement, which not only reaches large audiences at festival concerts, but also involves thousands of students in primary, secondary and university mariachi programs throughout the region. This movement can be credited with the renewal of interest in mariachi music in Mexican and Mexican American communities on both sides of the border.[2]

The Rise of a Movement

Since the 1940s, Mexican enclaves in the United States have witnessed a steady rise in mariachi activity. While major groups in urban Mexico have generated their income from tours, recordings and the accompaniment of "star" singers *(artistas)* for some time, ensembles in the United States were initially employed almost entirely in the

"When you have a passion for your own traditions, you are sensitive to the traditions of others."

Juan Gutiérrez
1996 National Heritage Fellow
Puerto Rican musician/educator
Los Pleneros de la 21

Mariachi procession for the feast day of the Virgin of Guadalupe, Cristo Rey Mission, Malaga, California, 1994. (Photo by Eric Paul Zamora/courtesy of Fresno Arts Council Folk Arts Program)

Mariachi: A National Symbol

Mariachi music is a regional variant of Mexican *mestizo* music, which began as an amalgam of Spanish, indigenous and African elements, emerging in the late eighteenth century as a new musical tradition with its own distinct character. Though primarily identified with the rural *campesino*, during the 1920s and 30s mariachi music moved from the villages of Jalisco and neighboring states to Mexico City and achieved a symbolic status as the national music. By the mid-1950s, complete instrumentation solidified along the lines that have remained the standard to the present; two trumpets, six violins, guitarrón (bass), vihuela (treble rhythm guitar), guitar and harp. For many Mexican Americans, mariachi music is becoming an important symbol of cultural identity.

cantina. Two key developments, however, took the mariachi beyond the barroom and enabled the festival movement to be born. In the mid-60s, Mariachi Los Camperos de Nati Cano, an influential Los Angeles-based mariachi group, established the first night club where mariachi music was presented on a stage as a dinner show, reaching a new audience of highly assimilated middle class, urban immigrants and their off-spring. Simultaneously, mariachi instruction and performance began in some California, Arizona and Texas schools at the primary, secondary and university levels, a regional phenomenon akin to the inclusion of jazz in the school music curriculum.

These developments set the stage for the first mariachi conference, held in San Antonio, Texas in 1979. The event was organized by veteran San Antonio music educator Belle Ortiz. Inspired by visits to her grandparents' hometown of La Barca, Jalisco, Ms. Ortiz began an elementary school mariachi program in 1966. By the time of the first conference, this program had expanded to the secondary and community college level and had an enrollment of nearly 500 students. Like the South Texas Mariachi Festival, the First International Mariachi Conference was born from the desire to give students a superior educational and culturally resonant experience.

Having proved the viability of mariachi music in the classroom, Ms. Ortiz, then Music Supervisor for the San

Mariachi Uclatlán performing at the Hollywood Bowl as part of the Mariachi USA festival. (Courtesy of Mark Fogelquist)

Radio Bilingüe

In 1976, farmworkers and artists formed Radio Bilingüe, a nonprofit community radio network based in Fresno, California because they believed that radio was the most effective way to reach and inform Latino populations in the San Joaquin Valley. The target audience were mostly low-income and Spanish-speaking Latinos who are underserved by traditional media. Today, Radio Bilingüe has grown to a network of five noncommercial radio stations which reach a monthly audience of 200,000.* Their award winning "Noticiero Latino" is the only Spanish-language news service in public broadcasting and is carried by more than 100 stations in the U.S. and Mexico. "In an average quarter hour some 8,000 people are tuned into Radio Bilingüe while in their homes, cars or in the farm fields," said Hugo Morales, founder of Radio Bilingüe. Radio Bilingüe also produces the annual Viva El Mariachi Festival and the Norteño Tejano Music and Dance festival. Both include workshops and serve as showcases for local talent as well as nationally known artists. "This is a big achievement for us—and a triumph for our Mexican American folk musicians," says Morales. In 1994, Hugo Morales received a MacArthur Fellowship in recognition of his innovative service and commitment. For information, contact: Radio Bilingüe, 5005 E. Belmont Ave., Fresno, CA 93727, 800-200-5758.

*Source: 1995 Arbitron ratings

Antonio Public Schools, solicited and received support from the City of San Antonio, the San Antonio Convention Bureau, the National Endowment for the Arts and corporate sponsors. Ms. Ortiz not only had enough credibility to harness local support for her conference, she also had enough vision to invite the finest group in the world, the Mariachi Vargas de Tecalitlán. According to Belle Ortiz, "it is difficult to imagine that the festival-conference movement would have gotten off the ground without the presence of the Mariachi Vargas at the first conference. Students and audiences were overwhelmed by the virtuosity of the Mariachi Vargas." Indeed, this ensemble became a committed force in the movement. In its distinguished eighty-year career, "EI Mejor Mariachi del Mundo" ("The Best Mariachi in the World") had never been called upon to teach students in an organized conference setting. The musicians relished the new experience and have continued to give of their talents at numerous conferences ever since.

The first mariachi conference in San Antonio not only broke ground by its very existence, but established the model for subsequent conferences. Typically, the mariachi conference is centered around workshops in which students study their individual instruments with professionals, then come together at the end of the day to play the chosen pieces as a large ensemble, side-by-side, with the instructors. Many conferences offer additional presentations on mariachi vocal technique, the history of mariachi music, showmanship and dance. The typical conference also includes performances by student ensembles and invariably culminates in a concert featuring several professional groups with a grand finale in which the student musicians join professionals to form an enormous orchestra for the rendering en masse of one or two numbers. Since the main concert is a huge event in itself, with ticket prices beyond the reach of many aficionados, most of the larger conferences also offer a "Plaza Garibaldi experience," named after the plaza in Mexico City where mariachi groups have gathered to entertain customers ever since they first appeared in the capital in the 1920s. This event is usually held in a park, where a number of small stages are interspersed with food and beverage booths. Admission is moderately priced or free and attendance often surpasses that of the main concert. Many festivals also include the performance of a "Mariachi Mass" on Sunday morning.

Success Breeds Success

Scores of mariachi festivals too numerous to mention have been held since 1979 in places such as San Diego, Fresno, San Jose, El Paso and Las Vegas. While several last a year or two only to cease because of lack of funds, community support or organizational know-how, many have grown and produced interesting variations of the San Antonio model.

The Tucson International Mariachi Conference, for instance, began in 1983, four years after the San Antonio Conference, and is, by all measures, the largest mariachi conference in the United States. Originally organized by members of the Mariachi Cobre, a young professional group that emerged from the *Changuitos Feos* ("Ugly Monkeys"—the first youth mariachi in the United States), the Tucson Festival was turned over to La Frontera Center, a mental health organization that works primarily within the Tucson Hispanic community, in its second year. Today, the Festival functions as a fundraiser for the Center, has a total budget of $300,000, a year round staff and 450 community volunteers to help out and includes such adjunct activities as a parade and a golf tournament. The main concert draws 6,000 spectators, the Fiesta de Garibaldi up to 55,000 and the workshops attract more than 900 participants from 26 states. The Tucson conference was the launching point for Linda Ronstadt's landmark career as a *ranchera*, which brought mariachi music to a vast, new audience, including many non-Mexicans.

As a profit making commercial enterprise, Mariachi USA holds a unique position in the mariachi festival and conference movement. It began in 1990 as an extended concert at the Hollywood Bowl and during the past two years, it has expanded to two days and now draws 30,000 spectators and operates with a budget of $500,000. There are no workshops tied to Mariachi USA, but the Rodri Foundation, established with proceeds from the event, has given grants to schools and community organizations involved in mariachi education. The grand scale of Mariachi USA is, in part, a reflection of the massive Mexican American population base in southern California. Southern California has been the home of outstanding mariachi groups since the late 1950s as well as a center for school and community mariachi programs.

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

Similarly, the Mariachi Espectacular in Albuquerque is the only festival associated with a university. It combines aspects of large scale festivals like Tucson with the dominant educational values of Alta California. Classes extend over three full days, followed by two days of concerts, a

Keepers of the Treasures

The National Park Service gathered with representatives of more than 60 tribes at a cultural conference on the Oklahoma Osage Reservation in December 1991 to determine funding needs for cultural preservation on tribal lands. Since that time, Keepers of the Treasures, a coalition of tribal representatives and federal agencies has continued to gather annually to discuss issues and strategies for the preservation of the living traditions of American Indians, Alaska Natives and Native Hawaiians. As a result, federal funding is now available for tribal cultural heritage programs, and projects such as oral history documentation, language retention, archival training, and cultural resources surveys.

Funding, for instance, will enable Maine Penobscots to produce a 30-minute videotape and user's guide about their physical and spiritual connection with the Penobscot River. The film will educate both tribal members and the general public about the effects of pollution and development on that relationship. Alaska natives published seven sets of reading textbooks for elementary school students based on traditional stories of Elders from the Bering Strait region. Since 1990, approximately

$5.3 million has been awarded in individual grants ranging from $5,000 to $50,000 to federally recognized American Indian tribes, Alaska Natives, and Native Hawaiians for cultural heritage projects and programs.

For information on the Keepers of the Treasures—Cultural Council of American Indians, Alaska Natives, and Native Hawaiians, write to:

Mary Stuart McCamy
Keepers of the Treasures,
1785 Massachusetts Avenue, NW
Washington, DC 20036

For information concerning grants, workshops, and publications:

David Banks or Ronnie Emery
Tribal Heritage Program
National Park Service,
Interagency Resources Division, P.O. Box 37127
Washington, D.C. 20013-7127

Garibaldi event and a performance of the Mariachi Mass. Workshop instructors are handpicked from throughout the United States and Mexico and are chosen for their skill as performers and teachers. Mariachi history is given extra emphasis and a mariachi Hall of Fame has been established to honor great figures of the tradition.

Conclusion

Mariachi conferences and festivals have provided unprecedented opportunities for young performers to study with outstanding mariachi musicians, establishing continuity with the roots of the tradition and a forum for the exploration and expression of cultural identity. They have also created new venues for the music, reaching tens of thousands of new listeners from a variety of backgrounds. They have brought groups established and operating in the United States back into contact with the finest ensembles from Mexico, the most salient example being the Primer Encuentro del Mariachi, Mexico's first mariachi conference held in Guadalajara in 1994. The mariachi conference movement has also helped generate a healthy discussion about the musical direction of the tradition. The rivalry between ensembles on the festival circuit has been a major stimulus for musical achievement and higher standards, both at the professional and student level.

Regardless of what direction the mariachi movement takes in the future, it is now firmly rooted in the southwestern United States. With modest financial support from such organizations as the NEA and state arts councils, the movement has grown with amazing speed. Public support has, in fact, been more important as a source of legitimacy for grassroots activities than as a source of dollars. Official recognition in the form of small grants has given festival organizers the credibility needed to leverage existing resources in a new and productive way. In the mariachi festival, educators work with professional musicians; church, school and community leaders with business people; and students with artists. The end result is that Mexicans, Mexican Americans and Anglos on both sides of the border share and enjoy a rich musical tradition… a tradition which, despite its symbolic importance, had begun to lose its luster in Mexico. Indeed, the mariachi festival movement is a true success story in which the whole is vastly greater than the sum of its parts.

Investing in the Future of Tradition: State Apprenticeship Programs

> "People that are dying [elders], and their culture is dying—they're thankful to see even one person coming out to keep our traditions alive. I could be working as a secretary but I'm choosing to do this. That's where my heart is, in tanning a hide, doing beadwork. There's someone like me that has the curiosity and wants to learn. I'd like to see projects like this expanded, not cut back."
>
> D. Joyce Kitson (Lakota-Hidatsa),
> master beadworker, hide tanner, apprentice bird quillworker
> North Dakota Traditional Arts Apprenticeship Program

BY SUSAN AUERBACH

When North Dakota Traditional Arts Coordinator Troyd Geist called Peggy Langley to suggest that she apply for an apprenticeship in saddlemaking, the self-taught ranch wife thought it was a joke. She had been trying to get advice from "old cowboys" for years without success. After studying with Rex Cook, "I learned that I was doing everything right; I just needed more finesse and some shortcuts to make the work easier," Langley says. She found the skills and confidence to open her own saddlery and now has more orders than she can handle, as well as her own apprentice. Langley and Cook are among artists across the country who have taken part in more than 2,600 apprenticeships sponsored by state folk arts programs over the past twelve years.[3] Apprenticeships bring together a master traditional artist with an eager learner for several months of intensive instruction. The team plans a joint project and receives a grant of $1,000-3,000 (on average) to pay for travel, supplies and teaching time. The experience allows seasoned artists like Louisiana basketmaker Azzie Roland to "keep on keeping on" with their craft and "leave it in somebody's hands." It gives apprentices like Maine Indian basketmaker Rocky Keezer the "little nudge" they need to stay committed to the tradition. As such, apprenticeship programs represent an investment in the future of folk arts.

Although the National Endowment for the Arts Folk & Traditional Arts Program made grants for individual apprenticeships starting in 1978 and three states established their own programs in the early 1980s, it was an NEA pilot program in 1983 in Florida, Mississippi and New York that spurred the growth of apprenticeship programs around the country. Funding spread to fifteen states in 1985 and thirty in 1991 as part of the overall development of state folk arts programs. Coordinators were quick to adapt the apprenticeship concept to the needs of their states or territories with user-friendly application forms, targeted recruiting and special eligibility criteria. Each program generally awards a total of $10-30,000 per year to five-fifteen teams.

Today, 84% of coordinators surveyed in 38 active programs consider apprenticeships the foundation of their folk arts program or among their three most important projects. "Apprenticeships are by far our most successful and direct way of supporting traditional artists," reports Kathleen Mundell of the Maine Arts Commission. Besides being paid for teaching, artists benefit from increased recognition and opportunities to present and sell their work.

From their inception, folk arts apprenticeship programs have involved a remarkable diversity of art forms, people, and geographic regions. Traditions covered range from Hispanic *santos* carving in Colorado to African American

William Ka'awaloa/Hawaiian net making.
(Photo by Lynn Martin)

FOLKPATTERNS

FOLKPATTERNS is a joint project of the Michigan State University Museum and the Michigan 4-H Youth Programs involving more than 4,000 youth statewide who work on projects through their clubs and school enrichment programs. Youth share their projects by making presentations and exhibits and learn to use technical equipment, such as tape recorders, cameras, and video cameras, and sharpen their communications skills. A 4-H group from Gratiot County created a marionette show and performed Czechoslovakian folk tales at nursing homes. A 4-H youth in Montcalm County documents old barns and displays photographs at county fairs, conferences and folk festivals. Oceana County's 4-H Folk Festival includes performances and demonstrations by local artists and tradition bearers, bringing together the diverse ethnic populations of the county. Recently, a workshop was held in Michigan's "Thumb" area on the topic of maritime folk traditions. "With an emphasis on field research techniques", says LuAnne Kozma, director of the FOLKPATTERNS program, "this workshop involved participants in interviews with local maritime tradition-bearers. This gave them hands-on experience with interviewing folk artists so they can go back to their own communities and help 4-Hers discover their own traditions." For more information about FOLKPATTERNS, contact LuAnne Kozma, FOLKPATTERNS, Michigan Traditional Arts Program, Michigan State University Museum, East Lansing, MI 48824, (517) 353-5526.

> "MY GRANDMOTHER TAUGHT ME TO READ, SHE SENT ME ON MY ACADEMIC ROUTE, BUT SHE ALSO TAUGHT ME TO QUILT AND THAT PART OF MY PAST HAS BEEN LEFT HANGING, UNTIL NOW. IT HAS NOW COME FULL CIRCLE. THE TRANSMISSION IS COMPLETE. MY GRANDMOTHER HAS PASSED DOWN OUR CULTURE. AT LEAST WITH ME, THIS CRAFT WON'T DIE."
>
> Norma Cantú
> Apprentice to Mariá Paredes Solis
> Laredo, Texas

quilting in Mississippi and from Franco American fiddling in New Hampshire to Hmong wedding songs in Oregon, with crafts dominating the list (63%). A majority of apprenticeships have gone to people of color, with American Indians (20%), Alaska Natives (7%), and Asian-Americans/Pacific Islanders (15%) especially well-represented.

Apprenticeships have proven as adaptable to rural Alabama and Oklahoma reservations as to inner-city Detroit and suburban California. Teams are widely dispersed across and within U.S. states and territories. Such grants to individuals are often a state arts council's most effective form of outreach to underserved regions.

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

A Model Program

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

The impact of apprenticeship programs reverberates well beyond the artist team and the official grant period. Artists often continue working together, some becoming colleagues. A number of apprentices go on to become professional glassblowers or teachers of beadwork in their own right. Masters receive more honors, such as National Heritage Fellowships and invitations to national festivals or international exhibits. Folk arts programs create spin-off projects involving participants, such as media projects and performances. Communities gain well-trained practitioners, articulate spokespersons, and new organizations like the Maine Indian Basketmakers Alliance. Perhaps most importantly, languishing arts forms that might otherwise die with their last practitioner gain a new lease on life.

Kalena Silva (left) and Lehua Matsuoka/Mele Uli-Hawaiian chant. (Photo by Lynn Martin)

The Hawai'i Program

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

Lauhala weaving, traditional chant, slack key guitar and other native Hawaiian art forms comprise 80% of the 106 apprenticeships awarded by the State Foundation for Culture and the Arts since 1985. "It's become a real status thing to be part of the apprenticeship program" in strong Native Hawaiian communities like the island of Ni'ihau, according to panel member Nathan Napoka. "People took the master artists for granted before; now they look up to them. It's done wonders for their spirit."

Like apprenticeship programs elsewhere, the Hawai'i program has become more ethnically diverse over time, embracing a variety of Asian traditions. It gave artists who had undergone long formal apprenticeships in Asia the courage to teach complex arts such as Japanese *mingei* pottery and Okinawan *kumi udui* dance theater. In Honolulu,

the program helped a Cantonese opera group to train new members and mount their first fully staged production, while in Waianae , it provided more weavers for a Laotian refugee cooperative.

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

The Missouri Program

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

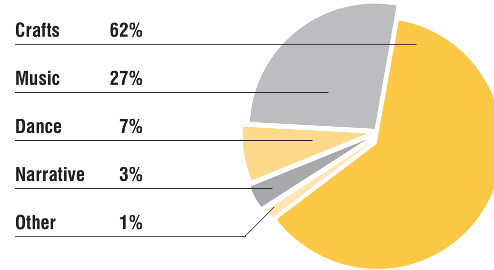
Here as elsewhere, the program has been a powerful motivator for artists to set aside the time to work together and undertake ambitious projects—sometimes revitalizing traditions in the process. In the Ozarks, for instance, high school teacher Steve Cookson had to be persistent to convince busy third-generation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

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

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

Apprenticeship Program

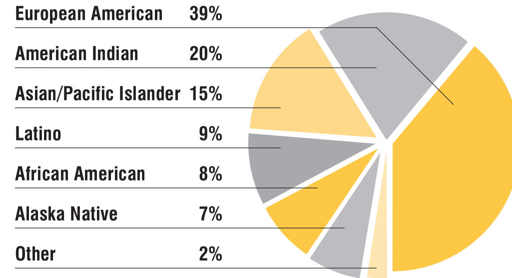
Genres Funded through April 1995



Note: 2,421 out of total 2,554 apprenticeships funded due to incomplete reporting by respondents.

Apprenticeship Programs

Ethnic Breakdown by Master Artist



Apprenticeship Programs at a Glance*

Total number of state programs as of 1995: 38**

Total number of apprenticeships funded nationwide through mid-1995: 2,554

Range of total award amounts per apprenticeship: $200-5000

Total length of apprenticeships: 2 months-1 year

Most effective form of program outreach: personal contact/site visits

Percentage of programs supported by NEA plus state funds: 86%***

Percentage of programs supported by state, local or private funds: 15%***

* Data based on 1995 survey conducted by Susan Auerbach for NEA Folk & Traditional Arts.

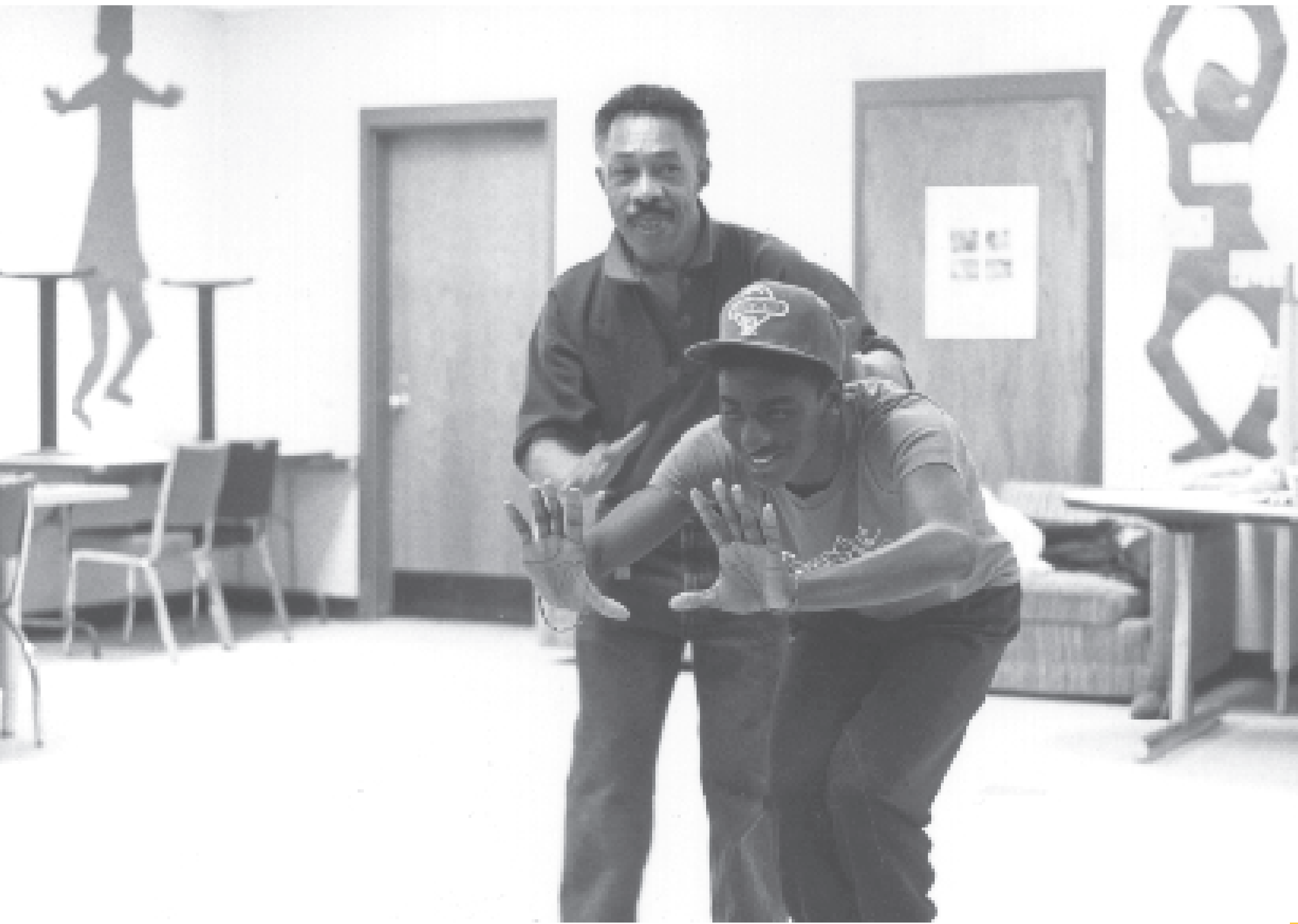
**37 are state programs, 1 is administered by the New England Foundation for the Arts.

*** Due to rounding, percentages may not total 100.

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

What's in a Name?
Apprenticeships, Artists' Residencies, Mentoring Programs

Sometimes a name simply indicates the vantage point from which you speak. Take the three terms above. All of them refer to similar processes—that is, learning "the tricks of the trade" through first-hand observation and practice—with different images. In the arts world, apprenticeship is a term used primarily in the folk arts field and tends to describe one-on-one teaching and learning in informal settings between an experienced hand and less seasoned junior. With a nod to its roots in medieval crafts guilds, apprenticeship implies a lengthy, time-tested learning process in which accuracy and fidelity to cultural tradition are emphasized. An artist residency is a familiar format for teaching, creating and learning in many disciplines, particularly in the performing arts. Although the term "residency" conjures up the intimacy of home, most residencies usually occur in more formal settings—schools, theaters, and the like—and often involve intensive training or learning in group situations for briefer periods of time. The notion of mentoring—giving and receiving sage advice and counsel—is flexible enough to allow for a range of adaptation and uses and is increasingly being used as an umbrella term for a range of artist and organizational technical assistance programs.



Master Jazz Tap Dancer Richard Martin, Jr. guides his apprentice, Alan McLead, St. Louis, Missouri, 1989. (Photo by Patrick Janson, TAAP)

National Task Force on Folk Arts in Education

The National Task Force on Folk Arts in Education grew out of the 1993 “Folk Arts in the Classroom: A National Roundtable on Folk Arts in Education,” co-sponsored by the National Endowment for the Arts Folk & Traditional Arts Program and City Lore. At the table were folklorists, teachers, school administrators, traditional artists, and representatives from national education organizations including Foxfire, Getty Center for Education in the Arts, Music Educators National Conference, and multicultural education programs at Bank Street College of Education, Teachers College at Columbia University, and the University of Washington. Today, the Task Force supports folklorists and folk artists involved in education efforts throughout the country, advocates for the inclusion of folk arts and traditional culture in K-12 education, participates in regional and national meetings on arts and education, and serves as a clearinghouse for information on teacher institutes, resources, and curricula standards.

For more information, contact Paddy Bowman, 609 Johnston Place, Alexandria, VA 22301-2511, (703)-836-7499.

Other National Resources for Folk Arts in Education:

American Folklife Center, Library Of Congress, Washington, D.C. 20540, (202) 707-6590. Contact the Center for a copy of A Teacher's Guide to Folklife Resources for K-12 Classrooms, which lists good materials and state programs.

Center for Folklife Programs & Cultural Studies, Smithsonian Institution, Washington, D.C. 20560, (202) 287-3424.

City Lore, 72 E. First St., New York, NY 10003, (212) 529-1955. This organization is a particularly great source for educators' materials with their new *Culture Catolog*.

The Fund for Folk Culture, P.O. Box 1566, Santa Fe, NM 87504, (505) 984-2534.

be the role models for the others," notes master musician Patrick Gannon. As a result of the Gannon family's work and the program's support, there is a steady supply of fiddlers and accordion players for *ceili* dances.

Issues for the Future

In 1995, 86% of apprenticeship programs were still heavily dependent on the NEA for ongoing support. As competition grows for shrinking funding sources, programs will need to solicit more state and local support and forge public/private partnerships. There are precedents for a variety of innovative administrative collaborations and funding arrangements. In Colorado, three regional apprenticeship coordinators based in colleges and museums run the program as a team. The Texas program operates within a nonprofit organization, and the New Hampshire program has developed a partnership on "outdoor arts" recruitment and promotion with the state Department of Fish and Game. Perhaps more foundations, historical societies, and ethnic organizations could endow apprenticeships, as the Hawaii Academy of Recording Arts has done, and arrange public presentations in return.

Apprenticeship programs are one of the clear success stories in the field of folk arts. Coordinators agree that the benefits are many, the award amounts adequate, and the abuses or failures very rare. A recent NEA report on twelve years of apprenticeship programs shows that the longer a program is in place, the stronger its impact on artists, communities, and cultural conservation. Programs that promise—and deliver—so much for so little deserve everyone's support.