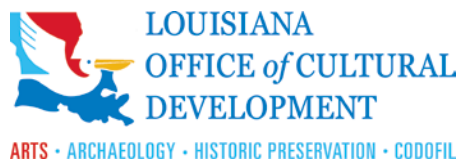




EXHIBITOR KIT



The Louisiana Division of the Arts Folklife Program is mandated to identify, present, and preserve Louisiana's folk artists, practitioners, communities and landscapes.

Exhibitor Kit is provided by
Louisiana Division of the Arts Folklife Program.



Welcome

Welcome to the exhibitor kit for the traveling exhibit, *Baton Rouge Traditions: Louisiana's Capital Region Viewed Through The Folklorist's Lens*. The goal is to help visitors understand the cultural groups and traditions in the greater Baton Rouge area. The activities help visitors think about Baton Rouge, but also their own traditions and their community's sense of place.

The exhibitor kit informs someone wanting to book the exhibit about the size, space requirements, assembly instructions, loan agreement, evaluation, and other forms needed. The exhibitor kit also includes exhibit content, suggestions for activities and programming, and resources.

Produced by Louisiana Division of the Arts Folklife Program, Office of Cultural Development, Department of Culture, Recreation and Tourism, the project was supported in part by a grant from the National Endowment for the Arts, a Federal agency and with support from the Arts Council of Greater Baton Rouge and The Giving Quilt, Inc. Additional funding was from an Archie Green Fellowship from the Library of Congress to support occupational folklore research.

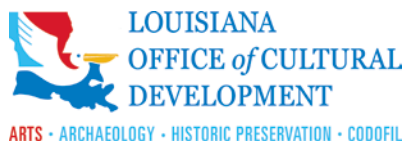


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Baton Rouge Traditions Essays on the Folklife In

Louisiana Website, www.Louisianafolklife.org/Batonrouge

See the exhibit online here:

http://www.louisianafolklife.org/LT/Articles_Essays/brexhibit1.html

EXHIBIT INFORMATION

Synopsis:

This traveling exhibit from the Louisiana Division of the Arts Folklife Program explores the traditional arts and practices of communities in the greater Baton Rouge area and is intended to travel to libraries and other small venues throughout Louisiana. It provides a window into Baton Rouge's capital city through the lens of a folklorist by exploring its people and traditions, which include crafts, customs, dance, foodways, music, oral traditions, occupational traditions, recreational traditions, ritual traditions, yards and gardens among others.

The exhibit draws upon the online book, *Baton Rouge Traditions*, which is a compilation of essays—those produced from the Baton Rouge Folklife Survey as well as others from the New Populations Project, the *Louisiana Folklore Miscellany*, and earlier projects. The online essays are organized into six chapters: Baton Rouge Gives, Baton Rouge Makes, Baton Rouge Plays, Baton Rouge Worships, Baton Rouge Works, and Baton Rouge Diversifies. Each essay features photographs that can be enlarged and viewed as a slide show. Most essays also have audio clips from the recorded interviews. In this exhibit kit are excerpts from the introductory essay, "Baton Rouge: A Cultural Microcosm of Louisiana."

The traveling exhibit consists of four pull-up banners and the Baton Rouge Traditions quilt on a frame. The banners are:

- *Baton Rouge Traditions:*
Louisiana's Capital Region Viewed through the Folklorist's Lens
- *Baton Rouge Gives and Works*
- *Baton Rouge Makes and Plays*
- *Baton Rouge Worships and Diversifies*

Statistics:

The exhibit consists of four one-sided pull-up banners and a quilt on a quilt frame. Each banner and the quilt with frame is free standing. The exhibit logo is on each banner as well as where to find additional information, so they can be used separately. Banner 1 includes information about the quilt, so if you don't use the banners together, Banner 1 should be used near the quilt.

Each banner is 85" tall x 33" wide x 7.5" deep. Note that the quilt and frame are 88" tall x 90" wide x 24" deep. If the four banners and quilt are placed in a line, it requires approximately 20 feet x 2 feet of floor space. Choose a location where people will not trip on the quilt frame since the base is two tripods that each extend to about 24" wide. Use sandbags if it is placed in a high traffic area.

The exhibition travels in 6 containers, each weighing 7 to 32 pounds. Usually one person can transport the exhibit and set it up. The case for each pull-up banner is 41" long by 17" wide by 6" thick and each weighs 21 pounds when full. The case for the quilt is 19" x 15" x 10" and weighs 7 pounds. The case for the quilt frame is 48" tall by 12" by 13" and weighs 32 pounds. The cases require a space of approximately 3' by 4' by 2' to store.

Each institution must assemble and disassemble the exhibition in its location according to assembly instructions included below.

REQUIREMENTS:

There is no fee required to display the exhibition. However, exhibitors are responsible for picking up and returning it to the Louisiana Division of the Arts in Baton Rouge. For other requirements see the loan agreement and transportation instructions in this kit.

Loan Agreement

Prior to the reservation, Borrower will provide photographs of the area where the exhibit will be placed to the Division of Arts Folklife Program (folklife@crt.la.gov) and a Division of the Arts staff member can make an onsite visit to the Borrower's facility in Louisiana.

When you reserve the exhibit, the Borrower agrees to:

1. Pick up and return the exhibit to the Division of the Arts in Baton Rouge (1051 North Third Street, Room 416)
2. Submit the Exhibit Arrival Evaluation upon receipt of the exhibit.
3. Follow instructions in the exhibit kit regarding handling, unpacking, packing, installing, and returning the exhibit. Allow only personnel who have read the loan agreement to unpack, set up, take down, and pack the exhibit.
4. Return the exhibit in the same condition in which it was received and not remove any tags, labels, or tape from any components of the exhibit.
5. Assume all risks and financial obligations incurred in shipping, moving, housing, and displaying the artifacts.
6. Display and store the exhibit only at the location(s) listed in the request form and not lend any part of the exhibit to any other organization or institution. The cases must be stored in a dry, secure location while the exhibition is on display.
7. Monitor the space during hours of operation by the Borrower's staff.
8. Provide adequate security from theft, loss, damage, or deterioration of the exhibit. In the event of any of the above, Borrower must notify Division of Arts Folklife Program immediately. After consultation with the Division of Arts Folklife Program, the Borrower will take appropriate measures as agreed upon to rectify the condition. The Borrower will pay all repair costs to items damaged while under its care.
9. Be responsible for adequately curating the artifact (quilt) under its control. If at any time the Division of Arts Folklife Program feels that the exhibit is not being adequately cared for, it will so notify the Borrower. If the Borrower is unwilling or unable to take appropriate measures to rectify the situation, the Division of Arts Folklife Program will revoke the loan agreement and the exhibit will be returned at the Borrower's expense within 15 days of notification.
10. Use the following credit line in any publicity: This project was produced by Louisiana Division of the Arts Folklife Program, Office of Cultural Development, Department of Culture, Recreation and Tourism and was supported in part by a grant from the National Endowment for the Arts, a Federal agency and with support from the Louisiana Division of the Arts and the Arts Council of Greater Baton Rouge and The Giving Quilt. Inc. Additional funding was from an Archie Green Fellowship from the Library of Congress to support occupational folklore research.
11. Submit a Final Exhibit Evaluation.



Exhibit Arrival Evaluation

PLEASE COMPLETE THIS FORM AND RETURN IT TO THE LOUISIANA FOLKLIFE PROGRAM WITHIN 24 HOURS OF RECEIPT OF THE EXHIBIT IN YOUR LOCATION. This form is necessary so that the gradual wear and tear on the exhibit system caused by travel can be tracked. Complete this form even if the exhibit arrives in perfect condition.

EXHIBIT LOCATION:

DATE OF RECEIPT:

CONDITION OF THE CRATES:

(note only noticeable minor damage)

CONDITION OF THE EXHIBIT PANELS, IMAGES, LABELS, ETC.:

(note only noticeable minor damage)

FORM COMPLETED BY:

In case of severe damage, loss, theft or vandalism, immediately notify the Folklife Program director at the Louisiana Division of the Arts by email at Folklife@crt.La.gov, 225.342-8178 or by fax at 225.342-8173.

Thank you for your help.



Final Exhibit Evaluation

Please assist us in evaluating this exhibit and in preparing future traveling exhibits by completing this form and mailing it to: Folklife Program Director, Louisiana Division of the Arts, PO Box 44247, Baton Rouge, LA 70804, emailing it to folklife@crt.la.gov, or faxing it to 225.342-8173.

1. How many people would you estimate viewed the exhibit?
2. What age group was the primary viewer of the exhibit?
3. Was the subject matter of the exhibit interesting and relevant? Yes No
If not, what changes would you suggest?
4. Was the exhibiter kit helpful? Yes No
If not, what changes would you suggest?
5. If you used any of the suggested activities, tell about your experience with them. What worked? What didn't?
6. Were the comments by the public favorable? Yes No
Please note any particularly helpful or memorable comments.
7. Please comment on the ease of set-up of the exhibit.
8. Was the size of the exhibit appropriate or was it too large or small?
9. What other suggestions would you offer to make the exhibit better?

PLEASE SEND COPIES OF PRESS COVERAGE (newspaper clippings, etc.) with this evaluation. Please detail any television or radio coverage on the back of this sheet.

FORM COMPLETED BY: _____

EXHIBIT LOCATION: _____ **EXHIBIT DATES:** _____

Exhibiting Guidelines

If possible, the exhibit should be displayed in a secure common area where it is in view of staff members. If it is not possible to display the exhibit in such an area, staff members should frequently inspect the exhibit to make sure no damage is occurring to it. The exhibit must be displayed on a stable, level floor—hardwood, concrete, stone or commercial grade carpet.

The exhibit must not be assembled on plush carpet; this will cause it to be unstable and may cause the exhibit to fall over. Remember to handle the exhibit with great care. The schedule for the exhibit is very long, and if properly taken care of, it will be in good condition for all exhibitors.

You may display the entire exhibit together in close proximity. The quilt should be displayed near Banner #1, which has the Baton Rouge Traditions logo at the top of the banner. If you do not have sufficient space to display the four banners and quilt together, you may separate them, but try to keep Banner #1 near the quilt.

Transportation Instructions

You may use a vehicle belonging to your institution or to a staff member to transport the 6 cases to the Folklife Program office. The cases are not weatherproof, so you are strongly discouraged from using an open-bed truck for transportation.

The cases require a space of approximately 3' by 4' by 2' to store.



THE ASSEMBLED EXHIBIT - 20 feet by 2 feet



QUILT ON FRAME - 88" tall x 90" wide x 24" deep



Assembly Instructions Checklist

Note: One person can assemble the banners and quilt frame, but two would be slightly easier with the frame.

BANNERS

1. Unlock the case by pulling up on each lock and then pulling out the silver bar.
2. Slide open the hard case and remove the banner in the soft case. (You do not need to use the strap in the card case.)
3. Remove the pole and banner from the soft case.
4. Store the soft case in the hard case.
5. Place the base near where it will be displayed.
6. Assemble the two sections of the pole.
7. Secure the pole in the base of the stand. Turn stabilizer at the top of the pole so that it is at a right angle to the base. Turn pole so that the clip open towards you.



8. While standing behind the base and before extending the pole, pull the banner up while tilting it back and attach the banner to top of pole where it says "Insert." The dots should face you.
9. Open the clip and extend the pole up to the circle marked so that all banners are the same height. If you cannot extend your arms high enough, gently lean the unit back while extending the pole.
10. Secure the clip.
11. If the banner is not level, use the leveling feet under the unit.

QUILT

1. Take the quilt out of the carry-on suitcase and the flowered pillowcase. Remove the "Do Not Touch sign." Note there are extra copies of the instructions.
2. Use the white sheet to protect the quilt if surfaces are not clean.

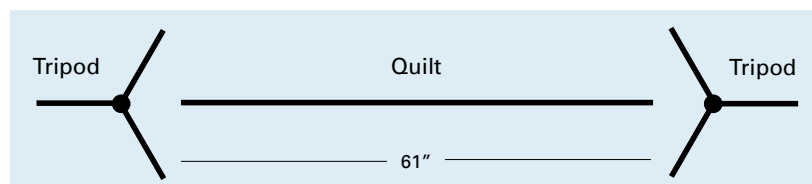


Quilt frame

See this video for instructions on how to set up the quilt frame:

<https://www.quiltplaysolutions.com/video-demo/>

1. Take soft case out of the hard case. Then remove the two tripods and 1 crossbar from the soft case.
2. Open the base of each tripod. To loosen the legs simply unscrew the lower screw enough to get movement but be careful not to remove the screw all together. Once you have achieved the desired extension and the support is stable, tighten the screw to lock the position in place. Be careful not to pinch fingers.
3. Loosen the top screw of the tripod. Then gently pull the legs out and down while pulling up on the upright. Look for the silver mark on each tripod.
4. You can adjust the extension of the legs depending on how much space you have. If the area for display is narrow, you can adjust the base to fit the space. For more stability, lower the legs as far as it goes. Make sure both are adjusted to the same height even if they aren't exactly the same.
5. Assemble the stand in its final display location since once the quilt has been hung and the supports extended, it is not advisable to move it fully assembled. Should the stand be knocked over, it could cause damage.
6. Place the tripods in position with about 61" between the two uprights. The tripod base should "point" away from the quilt. **Do not extend the supports at this time. They are spring loaded and will pop up when the clamp is opened.**



7. Connect the two sections of the telescoping crossbar by screwing them together. If it was not left at 66" long, telescope the crossbar out from the center by twisting it counter-clockwise like a shower curtain rod. The length is marked in silver. Twist clockwise to lock in place.
8. Spread the white sheet on the floor to protect the quilt. Place the quilt on the floor in front of the frame.
9. Slide the crossbar through the sleeve on the back of the quilt across the top.
10. Remove the wing nuts from the uprights and place the crossbar on the two uprights.
11. Alternate extending the uprights by loosening the locking collar at the highest joint first. **NOTE that they are spring-loaded and will pop up.**
12. Extend each section to the small silver marks so that it is 88" from the floor. Clamps should be directly below the small silver marks. Close each clamp to tighten it.
13. Do not extend one side more than two feet at a time as this will put undue pressure on the pin at the top of the support on the opposite side.
14. If the locking collars become loose, use the maintenance tool to tighten them. (See video). Otherwise, no tools are required for set up.
15. The quilt should be about 12 inches from the floor.
16. Place the DO NOT TOUCH sign below the quilt.
17. Store the soft case in the hard case.

Dismantling and Packing Instructions Checklist

BANNERS

1. Open the clip while holding the pole.
2. Retract banner and the top portion of the pole slowly so it retracts evenly and does not touch the sides of the case. Close the clip.
3. Detach banner from pole and continue retracting the banner.
4. Remove the pole and fold.
5. Put pole and banner in the soft case. Put the soft case in the hard case.

QUILT AND FRAME

1. Place the white sheet on the floor in front of the quilt to protect it.
2. Lower the quilt by gradually lowering the uprights, alternating sides.
3. When the quilt is low enough to remove from the frame, remove wingnuts and then the crossbar. Lay the quilt on the white sheet on the floor.
4. Slide the crossbar out of the quilt sleeve.
5. Fold the quilt in thirds or fourths with the back facing out. Fold the quilt again until it will fit in the suitcase. Don't worry about folding it precisely since quilts shouldn't be folded exactly the same over and over.
6. Place quilt in the green flowered pillowcase.
7. Put the quilt, the Do Not Touch sign, and a copy of the instructions in the quilt case and close the case.
8. Unscrew the crossbar and do not change the length. Put it in the soft case.
9. Lower the uprights by opening each locking collar and pushing down as far as it will go. Close each locking collar.
10. Screw the wingnuts onto the upright.
11. Close the tripod by raising the legs. Tighten the top screw. Close the legs and tighten the bottom screw.
12. Place the tripods in the soft case. Zip and close the soft case. Put soft case in the hard case and put spacers in place.
13. Close the hard case.



Return the exhibit with the evaluation form to Folklife Program Director, Louisiana Division of the Arts, PO Box 44247, Baton Rouge, LA 70804, emailing it to folklife@crt.la.gov, or faxing it to 225.342-8173.

Exhibit Contents

PANEL 1



Louisiana's Capital Region Viewed Through The Folklorist's Lens

An important part of any community's sense of place, cultural traditions—while often rooted in history—tell who we are today. Traditions such as music and food strengthen a community's pride and sense of place and help connect diverse cultural groups. Baton Rouge has a wealth of traditions and traditional artists that make it the community it is today.

To honor these traditions, The Giving Quilt, Wasted Women's Bee, and other quilting bees in the greater Baton Rouge area collaborated with participants from the public to create a commemorative quilt to reflect what Baton Rouge means to the community.



At events throughout Baton Rouge, community members created squares for a commemorative quilt that include iconic locations, familiar landscapes, cultural activities and foodways.



To see the exhibit panels online, go to http://www.louisianafolklife.org/LT/Articles_Essays/brexhibit.html

To see an expanded version of the exhibit online, go to http://www.louisianafolklife.org/LT/Articles_Essays/brexhibit1.html

Note: Banner 1 should be placed near the quilt.

PANEL 2

Baton Rouge

Gives and Works

Through fiber arts and community service projects, groups and individuals in Baton Rouge create traditional handmade items for others as a labor of love and an act of service. In the workplace, traditional craftsmanship and specialized occupational skills help local businesses serve a diverse clientele.

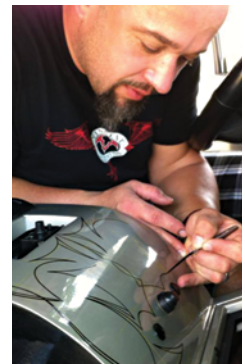
COMFORT AND CONNECTION

Individual fiber artists and groups make and donate quilts, prayer shawls, and caps to at-need children, premature babies, cancer patients, and veterans. Home bakers offer gifts to the community through St. Joseph altars. Animal rescue groups find “forever homes” for pets.



TRADITIONAL OCCUPATIONS

Capital area business owners and staff employ specialized skills such as welding, auto airbrushing, cooking, baking, and sewing. Others provide repair services for musical instruments, shoes, furniture, rod and reels, and jewelry. Some shop owners specialize in hats and clothing, ethnic foods, boudin, and tea cakes.



“Most guilds have a multifunctional mission. They’re about education, about fellowship, and about charity.”

MARY WOLTMAN,
QUILTER



Saroj Welch crochets prayer shawls to be given to those in need.



Local groups dedicated to animal welfare find permanent homes for pets.



Custom clothier Manuel Martinez cuts fabric for a customer's suit.

PANEL 3

Baton Rouge

Makes and Plays

Using past and present day work-methods, Baton Rouge craftsmen and women create unique items for utility and enjoyment and keep their traditions alive. Traditions are also strong where Baton Rougeans gather to celebrate, dance, play music and enjoy festivals.



MADE BY HAND

Locals draw upon their diverse heritages to create traditional crafts such as cowboy saddles and whips, leatherwork, Mardi Gras gowns and costumes, quilts, cloth dolls, christening gowns, split oak baskets, wooden boats, and filé. Among other Baton Rouge area tradition bearers are horseshoers, fly tyers, chainsaw sculptors, barbeque pit fabricators, and painters.



RECREATIONAL TRADITIONS

The Spanish Town Mardi Gras celebration has long been a tradition in the capital city area. Chinese and Latino



communities celebrate their diverse cultures with music and dance. Traditional blues music as well as Cajun fiddle, zydeco, country, and jazz contribute to the sounds of the Baton Rouge region. Tailgaters cook. And the folk art genre of sac-a-lait fishing is active with local anglers.



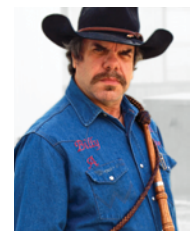
"Anything you listen to today came from right down here in the South and we should honor that and want to cherish and carry it on."

KENNY NEAL, BLUES MUSICIAN

Chinese dancers perform for traditional Chinese holiday celebrations.



Judith Braggs puts her own spin on handmade Black folk art quilts that depict vivid memories of her childhood.



Billy Anderson is among the few master craftsmen in the U.S. who both make and repair bullwhips.

PANEL 4

Baton Rouge

Worships and Diversifies

Baton Rouge locals connect with their sacred and spiritual lives in ways they were born into or have adopted. Sacred music and ritual traditions in local churches, synagogues, mosques, and temples nourish the soul, open the mind, and heal the heart. Diverse immigrant communities maintain the language, craft, festival, and food traditions of their forebears.

LIFTING THE SPIRIT

Rituals and celebrations in churches, synagogues, mosques, and temples enrich the spiritual lives of the Baton Rouge community.



Jewish and Christian song, sacred sounds from Greek Orthodox and Vietnamese Buddhist chants, Muslim recitation, Hindu festivals and puja prayer services, Vietnamese altar traditions and Pentecostal church womens' hair traditions give praise.



PRESERVING CULTURE

Centuries-old traditions from Baton Rouge's immigrant communities are practiced today. The Chinese community maintains its traditions of paper folding, feng shui, festivals, and foodways. Muslim traditions include Bosnian pita bread making, henna, Palestinian cross stitch, and calligraphy. Others celebrate Latino traditions, the Vietnamese Moon Festival, and the African tradition of hair braiding.



Marcy Fisher sings Praise and Worship with the Full Gospel Baptist Church Fellowship.



Emira Stranjac makes Bosnian pita bread.



At Hindu Samaj, women dance around a picture of Durga, The Divine Mother.

"We do it from the heart to edify God's holy name, . . . not for fashion or show."

JOSEPH ANTHONY, GREATER ST. JAMES MEN SINGERS



The Baton Rouge Traditions Quilt



Sample Press Release

YOUR CONTACT INFORMATION

YOUR ORGANIZATION will host the traveling exhibit, *Baton Rouge Traditions: Louisiana's Capital Region Viewed Through the Folklorist's Lens* from DATE to DATE. The exhibit can be viewed from TIME to TIME at ADDRESS.

Produced by the Louisiana Division of the Arts Folklife Program, the exhibit explores the traditional arts and practices of the greater Baton Rouge area, providing a window into the capital city through the lens of a folklorist. The traditions include crafts, customs, dance, foodways, music, oral traditions, occupational traditions, recreational traditions, ritual traditions, yards and gardens and more. The tradition bearers documented reveal the richness of the Capital City's traditional culture.

The exhibit draws upon the online book, *Baton Rouge Traditions*. An online book that includes an introduction by Maida Owens, who coordinated the project, as well as 38 essays by 21 folklorists and other writers. Learn more online: www.louisianafolklife.org/batonrouge.

Owens looked at Baton Rouge through her folklorist lens to help address the relative lack of folklore research about the area and help address Baton Rouge's identity issue. "By documenting its living cultural traditions and sharing them with the community, I hoped to dispel the idea that Baton Rouge has less folk culture compared to other areas of Louisiana and to give civic leaders more information about the city's traditions and history."

Traveling with the exhibit is a quilted wall hanging created in the fall of 2017. Judy Holley was the lead quilter with the help of quilters with The Giving Quilt, Wasted Women's Bee and others. The quilt includes iconic locations in Baton Rouge in addition to common landscape features and cultural activities.

Produced by Louisiana Division of the Arts Folklife Program, Office of Cultural Development, Department of Culture, Recreation and Tourism, the project was supported in part by a grant from the National Endowment for the Arts, a Federal agency and with support from the Arts Council of Greater Baton Rouge and The Giving Quilt, Inc. Additional funding was from an Archie Green Fellowship from the Library of Congress to support occupational folklore research.

###

Background Information

Baton Rouge: A Cultural Microcosm of Louisiana (excerpts)

By Maida Owens

The entire essay with citations is online here:

http://www.louisianafolklife.org/LT/Articles_Essays/brintro.html

Folklife, Communities, and Sense of Place

Baton Rouge is a cultural microcosm of the state with people coming from across the state—as well as southern Mississippi—to work. Others have moved here from throughout the United States for employment at the universities and in industry.

Baton Rougeans, like people anywhere, create community through groups. Whether based on cultural heritage or ethnicity, religion, work, neighborhoods, or affinities (such as gardening or sports), these groups create traditions that are passed down informally over time and space; this is the definition of folklife—traditions that are shared by a group and passed down. Everyone and every group has folklife. And everyone belongs to several folk groups. Taken together, folklife, in turn, reflects a community's sense of place, the community's identity, and distinctive characteristics.

Baton Rouge has many groups based on traditional cultures or folk practices. Many are active and connected but only seen by the public at special events. The region does not have non-profit organizations that regularly present the traditions of either one cultural group or many, making these cultural groups less visible. This is exacerbated by Baton Rouge's economically stratified—rather than culturally or ethnically—suburbs. The exceptions are African American neighborhoods in north and south Baton Rouge and the Vietnamese community along Florida Boulevard in the eastern reaches of East Baton Rouge Parish. More recently, some Latino enclaves are developing, such as one near Red Oaks subdivision along Florida Boulevard.

The largest cultural groups in the greater Baton Rouge area are those descended from European Americans and African Americans, with some closely identifying with specific ethnicities such as Italian and Irish. In spite of its French name, Baton Rouge is not a French town; nonetheless, many Cajuns and Creoles live here. The immigrant experience in Louisiana is largely an urban one with Baton Rouge having the second largest concentration of most immigrant groups in the state. The largest foreign-born groups hail from Vietnam, India, and China, but significant numbers also come from Mexico, Cuba, Germany, the United Kingdom, Palestine, and Nigeria.

Louisiana has historically had the largest native-born population in the country with 78.8% of its residents born in the state. Baton Rouge is perceived as having more transplants, but the native-born rate of its residents is actually 76.9%. Clearly, Baton Rouge folklife has deeper roots than is generally acknowledged.

The East Baton Rouge Parish population has grown significantly since World War II. In 1940, the parish population was 88,415 and by 1980 it was 366,191, with the most dramatic growth occurring during the 1970s. In 2015, the population was 446,753. Two of the surrounding eight parishes experienced similar growth. In 1960, Ascension and Livingston Parish both had populations of around 37,000. By 2014, these areas had grown to 117,029 and 136,751 respectively. The populations of other adjacent parishes have not experienced such growth; West Baton Rouge, West Feliciana, East Feliciana, Pointe Coupee, Iberville, and St Helena have maintained populations of 10,000 to 30,000. Together, these nine parishes create the Baton Rouge Metropolitan Statistical Area with approximately 825,499 people in 2014.

This rapid increase in population coincides with the growth of suburbia, which has affected the area's cultural dynamics. East Baton Rouge Parish includes urban, suburban, and rural areas in addition to three small towns: Baker Central, and Zachary. The eight adjacent rural/suburban parishes are closely connected to the city creating a web of relationships and networks throughout the region. Baton Rouge serves as an economic hub for the region, and its population density allows often specialized businesses to exist that would otherwise be difficult to sustain.

The Baton Rouge Folklife Survey

While scholars around the world research Louisiana's folk cultures, especially those of south Louisiana, Baton Rouge has, prior to this project, received relatively little attention. Scholars often focus on what is unique to an area, but with the Baton Rouge Folklife Survey, we cast a broader net and with that approach we found plenty. So, instead of "Baton Rouge Folklife," it is "Folklife in Baton Rouge." From 2013 until 2017, twelve researchers documented tradition bearers and wrote twenty-one essays based on their fieldwork. Most of the folklorists documented traditional artists with recorded interviews, but a few drew upon prior research and provided essays.

The project sought to include an array of cultural groups and represent diverse folklife genres: crafts, customs, dance, folk theater/street performance, foodways, music, oral traditions,

occupational traditions, recreational traditions, ritual traditions, and traditional landscapes. The documented individuals reflect the myriad groups that make up Baton Rouge—from those who have been here for generations to the most recent of transplants due to Hurricane Katrina and immigration. Most of the major ethnic groups are represented. Traditions based at Louisiana State University and Southern University are also included. While most tradition bearers are located in East Baton Rouge Parish, some are in the surrounding towns of Denham Springs, Gonzales, and Port Allen.

The Baton Rouge Traditions Quilt

<http://www.louisianafolklife.org/LFP/BRproject.html#tab2>

In the fall of 2017, Judy Holley and quilters with The Giving Quilt, Wasted Women's Bee and other quilting bees in the greater Baton Rouge area collaborated to create a commemorative quilt to reflect what Baton Rouge means to the community. The public participated by creating quilt blocks at four events. Each chose a quilt block kit and background material or designed their own. The quilt has 81 blocks by 76 different contributors. The kits required varying levels of skill so that both adults and youth could participate. Kits included iconic locations in Baton Rouge (the old and new state capitols, churches, the Baton Rouge dock, riverboats, houses) in addition to common landscape features (magnolias, cypress trees), animals (alligators, egrets), cultural activities (choirs, LSU tigers and Southern jaguars, cooking ingredients and foods), and vehicles (school bus, police car, EMS). After assembling the kit, the pieces were ironed onto the backing and the maker's name ironed onto the back so that those who made the selected blocks could be notified. Then, Judy Holley selected blocks for the final quilt, which travels with the exhibit.

Suggestions for Exhibit Activities and Programming

ONSITE ACTIVITIES

Included here are on-site ideas for engaging exhibit visitors and for augmenting the exhibit at each site. The goal is to help them understand the cultural groups and traditions in Baton Rouge and then think about their own traditions and their community's sense of place.

Community Art Piece

Create a space for a community-generated art piece. Ask people to draw or write their favorite thing to do or place to go in Baton Rouge and post them on a bulletin board. It could be a memory of a school field trip or something they do now. Provide post-it notes or paper and crayons.

Access to Baton Rouge Traditions website at the exhibit

Where possible, provide access to the Baton Rouge Traditions website for people to learn and explore more, right at the exhibit without needing a smart phone.

Artifacts Display / Community Presentations

If there is a secure display area, like a closed case, etc., invite community members to loan items or display artifacts or photos of artwork by local traditional artists that relate to the traditions in the exhibit. Display books about or including the cultures and art forms, presented in the exhibit. Have community members/community scholars contributing to the display come to talk about their artifact. Invite community members to give presentations about their cultural traditions.

Traditional Arts Performances or Demonstrations

Where funds are available, hire traditional artists to perform or demonstrate their art form. Leave time for a Q&A or talkback session in which visitors can ask questions and take part in a conversation with the artist(s). A folklorist could facilitate this type of dialogue. One of the Baton Rouge Project's folklorist-researchers could present their work about a particular cultural tradition(s). Contact the Louisiana Division of the Arts Folklife Program, folklife@crt.la.gov to locate traditional artists and folklorists.

Community Writing Workshop

Hold a creative writing program in which participants focus particularly on themes relating to the artistic expression of cultures and experiences, family history, etc. The exhibit could be used as

a writing prompt—i.e., the photos or themes could be a springboard for creative writing. Where possible, create a public forum for people to share their writing, either through a binder displayed with the exhibit, a blog or even a reading to which the public is invited.

QUILT ACTIVITIES

Plan community activities about quilts in conjunction with the exhibit. These can be about making quilts, caring for quilts, or about quilts in your community. Contact your local quilting guild to identify quilters who may want to help with these activities. Note that some quilters do not participate in guilds, but may be interested in working with you.

Make a Community Quilted Wall Hanging

The Baton Rouge Traditions quilt includes iconic images of Baton Rouge. Many are shared with other communities in the state, but your community has its own. To make a quilted wall hanging of iconic images of your community, click here,

http://www.louisianafolklife.org/LT/Articles_Essays/brexhibit2.html

Document your Quilt

Using the resources of the Louisiana Quilt Documentation Project, document your quilt. The project provides detailed instructions on taking care of quilts, exhibiting quilts, and how to do your own quilt documentation clinic. See the Louisiana Quilt Documentation Project,

<http://www.louisianafolklife.org/quilts/homemaster.shtm>

ACTIVITIES FOR STUDENTS

Students can interact with the physical or virtual exhibit in multiple ways. Below are activities that can be done with students in or out of the classroom in conjunction with a visit to the exhibit to help students understand their family's and community's traditions. Through these activities, they become aware of their sense of place. The Louisiana Voices Educator's Guide, (www.LouisianaVoices.org) an online folk arts in education resource, has many links for the K-12 classroom. Some connections are offered below.

Cultural Show and Tell

Hold a "cultural show and tell." Following a visit to the exhibit, ask students to bring something from home that represents their family's culture(s)—a photograph, a piece of artwork (handwork or woodcarving, etc.), a recipe, a dance costume, a musical recording, a video, etc. and have them tell their classmates about it. If students don't have anything like this from their own family, they could ask a friend or neighbor or "share" a classmate's family/item to help with this project. Take photos of the students and their items and post them in the classroom.

EDUCATORS: Consult Louisiana Voices, Unit VII, Lesson 1, on reading artifacts:

http://www.louisianavoices.org/Unit7/edu_unit7_lesson1.html

Louisiana Voices, Unit III, Lesson 3, Activity 2 on working with family photos:

http://www.louisianavoices.org/Unit3/edu_unit3_lesson3_act2.html

Parents as Teachers

Invite parents or other community members to come to class or meet the class at the exhibit site to talk about a particular culture or cultural tradition. Parents could bring special foods to try, photos, or other artifacts as the basis for a presentation on their culture and traditions. Leave time for a Q&A session in which students can learn more. Have students write or draw about their impressions of this experience. Where parents don't speak English, consider working with an interpreter.

EDUCATORS: Consult Louisiana Voices, Unit II Lesson 3, Inviting a Community Guest.

http://www.louisianavoices.org/Unit2/edu_unit2_lesson3.html

In-Class Discussions and Activities Based on Exhibit and Above Ideas

Use any of the above activities or simply a visit to the exhibit as a springboard for in-class exercises to help students give deeper thought to what makes their own community unique, what their "sense of place" is. Not only are our communities and neighborhoods unique, so

are our perspectives of where we live. Sense of place is a major theme in literature, writing, and social studies. Helping students gain a sense of place in their own community and region deepens their connection to community and opens them to the notion that everyone has a unique sense of place. We all experience a place differently. If any students are new to your community, their sense of place may be strongly associated with another place. While they will get to know your community well during this lesson and the others in this unit, allowing them to reflect on another place for some activities below will enrich the lesson for all.

Ask students to reflect on their experience, either through a drawing or writing assignment. Have each student share his/her assignment and hold a classroom discussion. Here are some sample questions:

Prior to visiting the exhibit, ask students to pick out one photograph or story from the exhibit that is especially interesting, beautiful or meaningful to them. Either at the exhibit site or in the classroom, ask the students: What did you choose and why? What was beautiful or interesting to you about this photo or story? What did you learn about the artist or his or her artwork? Why do you think the artist made or performed this art form? Does this artwork remind you of anything in your home, family, neighborhood or community? What surprised you about the artist or artwork?

EDUCATORS: Consult Louisiana Voices, Unit IV Lesson 3, Sense of Place.

http://www.louisianavoices.org/Unit4/edu_unit4_lesson3.html

Folklife Bingo

To help students or visitors understand Baton Rouge traditions, use the Baton Rouge Folklife Bingo – Just How BR Are You? Worksheet, that is a separate pdf on the website. Or use the Folklife Bingo forms in the Louisiana Voices Educator's Guide to better understand their own traditions and those of others in their community or the state. You can choose one of the North Louisiana, South Louisiana or New Orleans Folklife Bingo sheets or make your own with the Blank Bingo form with suggested traditions. Folklife Bingo can be played by an individual or it can be played with a group by asking everyone to find someone else who has had the experience.

EDUCATORS: Consult Louisiana Voices, Unit I Lesson 3, Defining Terms.

http://www.louisianavoices.org/Unit1/edu_unit1_lesson3.html

Exhibit Scavenger Hunt

Use the scavenger hunt worksheet for students to use during a visit to the exhibit to help them find traditions and cultures featured in the exhibit.

Scavenger Hunt

LOCATE THE FOLLOWING TRADITIONS IN THE EXHIBIT

- | | |
|--|---|
| <input type="checkbox"/> quilting | <input type="checkbox"/> blues music |
| <input type="checkbox"/> saddle making | <input type="checkbox"/> whip making |
| <input type="checkbox"/> St Joseph altar | <input type="checkbox"/> Chinese dance |
| <input type="checkbox"/> piano tuning | <input type="checkbox"/> instrument making |
| <input type="checkbox"/> auto pin striping | <input type="checkbox"/> gospel singing |
| <input type="checkbox"/> sewing | <input type="checkbox"/> choirs |
| <input type="checkbox"/> cooking | <input type="checkbox"/> Hindu dance |
| <input type="checkbox"/> crochet | <input type="checkbox"/> sitar music |
| <input type="checkbox"/> clothier | <input type="checkbox"/> religious pageants |
| <input type="checkbox"/> carving | <input type="checkbox"/> model making |
| <input type="checkbox"/> split oak basket making | <input type="checkbox"/> cooking bread |
| <input type="checkbox"/> Mardi Gras parades | |

Resources

Louisiana Voices Educator's Guide, www.louisianavoices.org offers 44 lessons that can be used in or out of k-12 classrooms. Some activities in this exhibitor kit draw upon the lessons, but there are many more possibilities.

Bibliography

While there are several books about Baton Rouge's history, there are few publications about Baton Rouge's traditions. Here are the few available about its cultures and more recent history.

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Baton Rouge Traditions essays on the Folklife in Louisiana website

Baton Rouge Traditions is a compilation of research conducted in the greater Baton Rouge area primarily over the past decade for the Baton Rouge Folklife Survey, the New Populations Project, and other sources. The project was coordinated by Maida Owens, and 22 folklorists and other writers contributed. Together these 39 essays offer a glimpse of this metropolitan area that is the state's capital.

* indicates that a field report is available upon request.

Introduction

- Baton Rouge: A Cultural Microcosm of Louisiana - Maida Owens
http://www.louisianafolklife.org/LT/Articles_Essays/brintro.html
- Traditions in Baton Rouge: A Photo Essay - Maida Owens
http://www.louisianafolklife.org/LT/Articles_Essays/brtraditions.html

Baton Rouge Gives

- * Stitching Community: Fiber Arts and Service - Laura Marcus Green
http://www.louisianafolklife.org/LT/Articles_Essays/brfiber1.html
- In Noah's Footsteps: Traditions of Animal Rescue Groups in Baton Rouge - Carolyn Ware
http://www.louisianafolklife.org/LT/Articles_Essays/brpets1.html
- St. Joseph's Altars: Faith in Tradition - Laura Marcus Green
http://www.louisianafolklife.org/LT/Articles_Essays/brstjos.html

Baton Rouge Makes

- Stitching Memories: Judith Braggs' Black Folk Art Quilts - Laura Marcus Green
http://www.louisianafolklife.org/LT/Articles_Essays/brbraggsquilts.html
- * Folk and Traditional Arts in the Capital Region: Sustaining Community Values Through Handcraft - Douglas Manger
http://www.louisianafolklife.org/LT/Articles_Essays/brfolkart.html
- * Fabricating Fun: Mardi Gras Costumes In The Capital City - Jocelyn and Jon Donlon
http://www.louisianafolklife.org/LT/Articles_Essays/brMGCostumes.html
- * African American Traditions in Baton Rouge - Maida Owens. Photos by James Terry
http://www.louisianafolklife.org/LT/Articles_Essays/brfam.html
- * The Power of Narrative: Tradition Bearers Share Inconvenient Truths - Daniel Atkinson
http://www.louisianafolklife.org/LT/Articles_Essays/brnarrative1.html

- Memoirs of an African American Multicultural Self-Taught Folk Doll Artist - Barbara W. Franklin, http://www.louisianafolklife.org/LT/Articles_Essays/brdolls.html

Baton Rouge Plays

- It's a Very Pink Day in My Neighborhood - the Spanish Town Mardi Gras - Joceyln Hazelwood Donlon, http://www.louisianafolklife.org/LT/Articles_Essays/its_very_pk_dy.html
- The Folk Artistry of Sac-a-lait Fisherman Glenn Davis - Douglas Manger
http://www.louisianafolklife.org/LT/Articles_Essays/brfishing.html
- * Balance of Grace and Strength: Chinese Folk Dancing in South Louisiana - Guiyuan Wang
http://www.louisianafolklife.org/LT/Articles_Essays/chinesedance.html
- The Blue Blues: Larry Garner Doing His Own Thing - Joyce Jackson
http://www.louisianafolklife.org/LT/Articles_Essays/brLarryGarner.html
- * Blues & Blacks in the Red Stick: Origins, Evolution, and Current Status - Joyce Jackson
http://www.louisianafolklife.org/LT/Articles_Essays/brblues1.html
- * Jazz, Zydeco, Cajun and Country: Roots-Music Diversity in the Greater Baton Rouge Area - Ben Sandmel, http://www.louisianafolklife.org/LT/Articles_Essays/brmusic1.html
- * My Way To Show Baton Rouge I'm Here: Latino Music and Dance in Baton Rouge - Dominic Bordelon, http://www.louisianafolklife.org/LT/Articles_Essays/latinosbr1.html

Baton Rouge Worships

- * Singing To the Glory: Church-based Choirs and Ensembles in Baton Rouge - Liz Williams
http://www.louisianafolklife.org/LT/Articles_Essays/BRChoirs1.html
- * Sacred Sounds in Baton Rouge Churches, Synagogues, Temples, and Mosques - Maureen Loughran, http://www.louisianafolklife.org/LT/Articles_Essays/brsacred1.html
- Black Preaching Styles: Teaching, Exhorting, and Whooping - Joyce Jackson
http://www.louisianafolklife.org/LT/Articles_Essays/brpreaching.html
- The Gospel Train: The Zion Travelers Spiritual Singers - Joyce Marie Jackson
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- * Dancing in the Light: The Nine-Day Festival of Navaratri in South Louisiana - Daria Woodside, http://www.louisianafolklife.org/LT/Articles_Essays/Navaratri.html
- * Satyanarayana Puja: A Hindu Prayer Service in South Louisiana - Daria Woodside
http://www.louisianafolklife.org/LT/Articles_Essays/Puja.html
- * Preserving Vietnamese Culture and Language in Southern Louisiana: Altars as Symbols of Identity - Emma Tomingas-Hatch
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- Hair Culture among Generational Apostolic Pentecostal Women - Von de Leigh Hatcher
http://www.louisianafolklife.org/LT/Articles_Essays/lfmpentecostal.html

Baton Rouge Works

- * Satisfying Work in Skilled Repair: Traditional Occupations in Baton Rouge, Louisiana - Jon and Jocelyn Donlon, http://www.louisianafolklife.org/LT/Articles_Essays/brrepair.html
- * A Slice of Life: "Another Reason to Eat Cake" - Laura Marcus Green
http://www.louisianafolklife.org/LT/Articles_Essays/brcakes.html
- * Living in Style: The Language of Hats - Laura Marcus Green
http://www.louisianafolklife.org/LT/Articles_Essays/brLivingInStyle.html
- * Boudin, Teacakes, and Specialty Grocery Stores: Small Food Businesses in Baton Rouge - Maria Zeringue, http://www.louisianafolklife.org/LT/Articles_Essays/brfood.html
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http://www.louisianafolklife.org/LT/Articles_Essays/brvets.html
- A Master's Touch: Wirt Bellue's Inventions and Reinventions in the Workplace - Douglas Manger, http://www.louisianafolklife.org/LT/Articles_Essays/brbellue.html
- * Creative Pragmatism at Work: Generational Small Businesses in Baton Rouge - Douglas Manger, http://www.louisianafolklife.org/LT/Articles_Essays/brocc-Manger.html
- * Legends and Lore of the State Capitol - David Kunian
http://www.louisianafolklife.org/LT/Articles_Essays/brcapitol.html

Baton Rouge Diversifies

- * Moon Cakes, Knotting, and Feng Shui: A Peek of Chinese Culture in Baton Rouge, Louisiana - Jun Zou, http://www.louisianafolklife.org/LT/Articles_Essays/chinese.html
- * Places Called Home: Folk Traditions among Muslim Immigrants in Baton Rouge, Louisiana - Jocelyn Hazelwood Donlon
http://www.louisianafolklife.org/LT/Articles_Essays/Muslims.html
- The Difference Between a House and a Home: Latino Experiences in Baton Rouge - Dominic Bordelon, http://www.louisianafolklife.org/LT/Articles_Essays/lfmlatino.html
- The Moon Festival and Other Vietnamese Traditions in Baton Rouge, Louisiana - Cecilia Vo
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