

Resource List of Public Folklife & Documentation Materials

Compiled initially by Laura Marcus Green in 2013, in consultation with Maida Owens, Director, Louisiana Folklife Program, through the American Folklore Society Consultancy and Professional Development Program, with support from the National Endowment for the Arts.

Below is an annotated list of selected resources for folklorists working in diverse contexts. Here you will find publications and websites that encompass issues of general interest in folklife work, including models of projects and programs to provide inspiration and reflections on various aspects of the field. You will also find resources providing how-to assistance for conducting folklife fieldwork documentation and oral historical research. Additionally, there are resources relating to some areas in which folklorists collaborate with allied professionals, including education, health care, and immigration. There are also materials specifically relating to marketing and presenting folk arts. The list includes tried and true classics, some of which have been updated, as well as more recent resources. Most of the resources below contain abundant bibliographies. This list is organized by topic to facilitate usage, but there is overlap among the categories.

This list is by no means exhaustive! Rather, it is meant as a springboard for further exploration and an invitation to add other materials.

Note: The American Folklore Society Wiki page, Folklore Publications and Communications, contains references to books (including folklore text books, dictionaries, and encyclopedias, Chicago Folklore Prize winners, and Publications of the American Folklore Society, New Series), as well as journals, subject bibliographies, and online folklore communities and discussion groups.

www.afsnet.org/?page=Publications

General Public Folklife Resources

Folklife Fieldwork-Documentation: How-To Assistance

Folklife and Education / Folk Arts in Education

Folklife and Health Fields

Folklife and Immigration

Folk Arts Marketing and Presenting

General Public Folklife Resources

Public Folklore Programs: A number of state and other public folklore programs are listed below, as they offer special resources or replicable program models. There are many more

folklore programs from which to learn! The American Folklore Society maintains a list of public folklore programs in the U.S. Find it here: www.afsnet.org/?page=USPubFolklore.

American Folklife Center. 2009. *Library of Congress American Folklife Center; An Illustrated Guide*. Library of Congress.

An introduction to the visual resources of the American Folklife Center, the Library of Congress repository of ethnographic folklife materials. This volume encompasses the Center's history, and includes chapters focused on folk music and song, story and other narrative forms, dance, material culture, and community life and celebration. It also includes a CD of selected audio recordings from the Center.

<http://www.loc.gov/folklife/guide/index.html>

American Folklife Center, Library of Congress. *Folklife Sourcebook*.

A searchable online Folklife Sourcebook database providing information about and links to folklife organizations, education, serials, funding, and internet resources, and archives, museums and libraries around the world.

www.loc.gov/folklife/source/index.php

American Folklore Society Public Programs Section. 2001-2008. *Public Programs Bulletin*
The *Public Programs Bulletin*, an annual publication of the Public Programs Section of the American Folklore Society, is a communications tool for public folklorists, or for anyone with an interest in public folklore. Consisting primarily of annual reports from public folklorists and public folklore programs, it also publishes short articles and commentaries on issues related to public folklore, and an annual directory of public folklorists. The *Bulletin* began publication in 1983 as the *Public Programs Newsletter*. Starting in 2001, it was published in both hard copy and electronic form. Publication was temporarily suspended after 2008. Back issues of the *Bulletin* from 2001 to 2008 can be found [online](https://scholarworks.iu.edu/dspace/handle/2022/14219). This compendium of information from public folklore projects is a tremendous source of information and inspiration.

<https://scholarworks.iu.edu/dspace/handle/2022/14219>

Baron, Robert, and Nicholas R. Spitzer, eds. 2007. *Public Folklore*, Second Edition. Jackson, MS: University Press of Mississippi.

An edited volume exploring the public presentation and application of folk culture in collaboration with communities, this edition contains a new introduction discussing recent trends and scholarship. These essays present vivid accounts of public folklore practice in a wide range of settings—nineteenth-century world's fairs and minstrel shows, festivals, museums, international cultural exchange programs, concert stages, universities, and hospitals. In discussions of the relationship between public practice and the academy, this volume also offers new models for integrating public folklore training within graduate studies. The bibliography guides interested readers to a wealth of additional resources.

City Lore. City Lore fosters New York City—and America's—living cultural heritage through education and public programs. They document, present, and advocate for New York City's grassroots cultures to ensure their living legacy in stories and histories, places and traditions. City Lore works in four cultural domains: urban folklore and history; preservation; arts education; and grassroots poetry traditions. The website contains a wealth of program models and resources, including an extensive education section replete with tools for incorporating folk arts and cultural heritage into the K-12 classroom.

<http://citylore.org>

Folkstreams. A national preserve of documentary films about American roots cultures streamed with essays about the traditions and filmmaking. The site includes transcriptions, study and teaching guides, suggested readings, and links to related websites.

www.folkstreams.net

Feintuch, Burt. 1988. *The Conservation of Culture; Folklorists and the Public Sector*. Lexington, Kentucky: University Press of Kentucky.

Edited volume of essays by public and academic folklorists, addressing the history of public folklore, offering a critical analysis of the field, situating public folklore in its broader national context, and offering several case studies of early public folklore programs. The volume includes a historical archive of writings from public folklore's antecedents.

Hall, Patricia and Charlie Seemann. 1987. *Folklife and Museums: Selected Readings*. Available from American Association for State and Local History, 1717 Church Street, Nashville, TN 37203-2991; 615/320-3203.

Essays discuss folk arts in fine arts museum, presenting the live folk artist in a museum, preservation of historic homes, and the rise of the American folk museum.

Gregory Hansen. 2009. "Webography of Public Folklore Resources," in *Folklore and the Internet*, ed. Trevor Blank.

A webography designed to introduce readers to the variety of public folklore programs offered in the United States and its territories, as well as one Canadian site. The primary focus is on public-sector agencies that are housed within federal, state, and local governments, but the webography also includes selected publicly and privately funded programs that are supported outside of public-sector budget allocations. This annotated webography is designed to show the regional and ethnic diversity of public folklore programming.

Hufford, Mary J. 1994 *Conserving Culture; A New Discourse on Heritage*. Urbana and Chicago: University of Illinois Press.

This edited volume examines heritage protection in the United States and how it has been implemented in specific cases. Contributors challenge the division of heritage into nature, the built environment, and culture. They describe cultural conservation as an integrated process for resource planning and recommend supplanting the current prescriptive approach with one that is more responsive to grass-roots cultural concerns.

Hufford, Mary J. 1991. *American Folklife: A Commonwealth of Cultures*. Library of Congress, American Folklife Center.

This essay gives an overview of the field of folklore, the material it encompasses, the history of the field, and its application in diverse professional and research contexts. Read online or download a PDF document.

www.loc.gov/folklife/cwc/cwc.html.

Institute for Cultural Partnerships. *Making It Better: Folk Art in Pennsylvania Today*

Online version of a traveling exhibit about traditional arts from diverse cultures in Pennsylvania. The website content is of general interest and includes thematic essays, artist biographies, tools for educators (including activity guides) and additional resources.

<http://folkartpa.org>

Jones, Michael Owen. 1994. *Putting Folklore to Use*. Lexington: University Press of Kentucky. An edited volume of essays applying concepts and insights from folklore studies to a broad range of situations and social concerns. Drawing from their experience, the authors present particular knowledge, abilities, and techniques of folklorists and their application in diverse occupational settings.

Journal of American Folklore. □Volume 119, Number 471, Winter 2006 □*Special Issue: Working for and with the Folk: Public Folklore in the Twenty-first Century*.

Articles exploring diverse areas of public folklore and its relationship to heritage tourism, foodways, community placemaking, education, cultural interpretation, cultural conservation, and social transformation.

Kodish, Deborah. 2013. "Cultivating Folk Arts and Social Change." *Journal of American Folklore*. Volume 126, No. 502.

Narayan, Kirin. 2012. *Alive in the Writing; Crafting Ethnography in the Company of Chekhov*. Chicago: University of Chicago Press.

By closely attending to the people who lived under the appalling conditions of the Russian penal colony on Sakhalin, Chekhov showed how empirical details combined with a literary flair can bring readers face to face with distant, different lives, enlarging a sense of human responsibility. Weaving together selections from writing by and about him with examples from other talented ethnographers and memoirists, anthropologist and novelist Kirin Narayan offers practical exercises and advice on topics such as story, theory, place, person, voice, and self.

National Endowment for the Arts. 2011. *National Heritage Fellowships 30th Anniversary Profiles of many of the NEA National Heritage Fellowship recipients from 1982 to 2011*.

Profiles of 80 Fellows, including 12 Bess Lomax Hawes Award recipients. Also included is the NEA National Heritage Fellowships DVD-ROM, with photos, videos, and audio recordings of all the Heritage Fellows.

www.nea.gov/pub/2011-Heritage.pdf

Open Folklore. A collaboration the American Folklore Society and the Indiana University Bloomington Libraries, Open Folklore is a scholarly resource that makes a variety of useful resources, both published and unpublished, available for the field of folklore studies and the communities with which folklore scholars partner. Open Folklore provides an invaluable portal to folklore-related books, gray literature, websites, and journals.

<http://openfolklore.org>

Peterson, Betsy. 2011. *Folk and Traditional Arts and Social Change*. Animating Democracy: A Working Guide to the Landscape of Arts for Change.

This article explores the ways that cultural workers, activists, and others draw upon folk and traditional arts and culture to name and interpret their own experience, test their own boundaries, and affirm cultural continuity in the face of social concerns. Increasingly, individuals and organizations employ ethnographic field methods of listening and observation and the tools of documentation in community development and planning processes, for cultural and creative capacity building, and in arenas of education, social justice, and mental health and healing. Examples highlight how folk arts organizations and their programs foster intergenerational connection and understanding; broker conversation, opportunity, and access to resources; and link history to contemporary issues toward deeper understanding. Download online PDF.

http://animatingdemocracy.org/webfm_send/39

Peterson, Elizabeth, ed. 1996. *The Changing Faces of Tradition: A Report on the Folk and Traditional Arts in the United States*. National Endowment for the Arts.

An edited volume, rich with stories and examples representing the breadth and depth of folk and traditional arts activity in the U.S. in the mid 1990s.

<http://tinyurl.com/452wlgv>

Philadelphia Folklore Project. The Philadelphia Folklore Project's website hosts a wealth of resources for folklorists and those interested in folklore, especially its application to contemporary issues. Explore virtual exhibits, browse publications, delve into folklore in education resources, and find links to many other folklore-related websites.

www.folkloreproject.org

Seitel, Peter, ed. 2001. *Safeguarding Traditional Cultures: A Global Assessment*. Washington, D.C.: Smithsonian Center for Folklife and Cultural Heritage.

This edited volume is the result of a four-year international assessment of the condition of traditional cultures around the world and recommendations for future actions to safeguard their continued existence. It includes: essays by cultural workers and other experts, including members of traditional communities; accounts of eight regional seminars held to evaluate the state of traditional cultures and UNESCO's role in safeguarding them; essays on the legal questions that affect traditional cultures, including intellectual property issues; and the official final report of the 1999 Smithsonian-UNESCO meeting.

Shuldiner, David P. 1997. *Folklore, Culture, and Aging: A Research Guide*. Westport, CT: Greenwood Press.

An edited volume, this resource guide is by and about elders and the process of aging, featuring essays on methods and concepts in field research in folklore, oral history, and community studies, general works from other fields of interest, and film.

Society for Ethnomusicology (SEM).

The SEM promotes the research, study, and performance of music in all historical periods and cultural contexts. SEM is a U.S.-based organization with an international membership dedicated to the study of all forms of music from diverse humanistic and social scientific perspectives. The SEM approaches music as central to human experience throughout space and time, and explores its profound relationship to cognition, emotion, language, dance, visual arts, spiritual belief, social organization, collective identity, politics, conflict and peace, economics, the physical body, and mental health. The SEM website offers a range of resources, including information about publications, audio-visual materials, conferences, and related organizations.

www.ethnomusicology.org

Staub, Shalom D. 1988. *Craft and Community: Traditional Arts in Contemporary Society*.

This edited volume explores the relationships between craft-workers, communities and traditions. Case studies are drawn from rural and urban settings throughout Pennsylvania, representing a range of occupational, ethnic and religious traditions. The contributors to this volume apply an ethnographic approach to the study of contemporary material culture, seeking

to understand material objects in the social context of the lives of the craftworkers and their customers. Emphasizing native definitions for "art" or "craft" based on the shared values and forms of particular cultural traditions, the ethnographic approach considers questions of cultural meaning, significance and aesthetics.

Zeitlin, Steven J., Amy J. Kotkin, and Holly Cutting Baker. 1992. *A Celebration of American Family Folklore; Tales and Traditions from the Smithsonian Collection*. Smithsonian Institution.

For four consecutive summers, a steady stream of visitors poured into the Family Folklore Tent at the annual Smithsonian Folklife Festival in Washington, D.C., carrying photo albums, quilts, scrapbooks, memorabilia, and a dazzling array of family stories in their memories. This book presents some of the treasures from that collection project, including topical sections on family stories, expressions, customs, photography, and profiles of five families. The book concludes with a section on how to collect family folklore.

Folklife Fieldwork-Documentation: How-To Assistance

Note: Many of the resources below include technical information about field equipment and archiving fieldwork materials. For more focused and detailed guidance on fieldwork equipment selection and usage and archiving of folklife materials, visit **Recommended Fieldwork Supplies and Archiving Resources**. [\[Link\]](#)

American Association for State and Local History. Technical Assistance Leaflets on a wide range of subject concerning implementing cultural projects.

www.aaslh.org

American Folklife Center Cultural Documentation Guidelines, Library of Congress.

The American Folklife Center of the Library of Congress has created a set of teaching and training guidelines, providing practical advice and insights into the process of conducting a field documentation project. The guides cover project planning; research ethics from the perspectives of the fields of folklore, anthropology, ethnomusicology and museum studies; and intellectual property policies, law and use with special reference to the work of the World Intellectual Property Organization (WIPO) in Geneva, Switzerland. Other subjects include: interviewing tips and techniques; writing field notes and producing summaries and logs of recordings; participant permissions and release forms; and links to sites that will help you understand digital recording technologies. Read online, or download documents.

www.loc.gov/folklife/edresources/ed-trainingdocuments.html

American Folklife Center, Library of Congress. 2010. *Folklife and Fieldwork: An Introduction to Field Techniques*. Washington, DC: American Folklife Center, Library of Congress.

A basic, accessible guide to developing collection projects, with sample forms. Also available in Spanish. Order from the Center, Library of Congress, Washington, DC 20540, 202/707-5510. Email: folklife@loc.gov to obtain single copies free; there is a postage fee on bulk orders; or download free on the Internet.

<http://www.loc.gov/folklife/fieldwork>

Atkinson, Robert. 1998. *The Life Story Interview*. Qualitative Research Methods Series 44. Thousand Oaks, CA: Sage Publications.

The Life Story Interview provides specific suggestions and guidelines for preparing and executing a life story interview. The author places the life story interview into a wider research context before moving on to planning and conducting the interview. Atkinson carefully covers the classic functions of stories, the research uses of life stories, generating data from a life story, and the art and science of life story interviewing. He also thoroughly examines the potential benefits of sharing a life story, getting the information desired and questions to ask, and transcribing and interpreting the interview.

Baylor University Institute for Oral History. 2012. *Introduction to Oral History*. Waco Texas.

A thorough how-to guide that takes readers from the planning stages of conducting an oral history interview through transcribing, interpreting, and archiving your work. This volume includes information about choosing digital media and a resource section with further readings on oral history. Download as PDF.

www.baylor.edu/content/services/document.php/43912.pdf

Baylor University Institute for Oral History. 2007. *Style Guide: A Quick Reference for Editing Oral Memoirs*. Waco, Texas. Download as PDF.

www.baylor.edu/content/services/document.php?id=14142

The Boiled Down Juice. The Boiled Down Juice website is a gathering space for budding conversations at the intersection of community-based traditions and holistic, democratic, place-based community action. Based in Arkansas, the website covers topics in the greater South and beyond. Here you will find posts about music, food, growing things and ideas, participatory research, what it means to call a place home, and the diverse ways humans express the art of daily life and engage in creative living. The site's abundant resources include links to kindred organizations, current articles, radio programs, films, publications, and other gems.

<http://boiledownjuice.com>

Camp, Charles, ed. 1988. *Time & Temperature; A Centennial Publication of the American Folklore Society*. American Folklore Society. Compiled for the centennial milestone of the

American Folklore Society this edited volume presents diverse professional fields in which folklorists apply their training and skills, and reflections by folklorists on their roles and relationships with the communities and artists with whom they work.

Download PDF online.

<https://scholarworks.iu.edu/dspace/handle/2022/9010>

Cauthen, Joyce. *Presenting Mississippi's Traditional Artists: A Handbook for Local Arts Agencies*. Jackson, MS: Mississippi Arts Commission. Publication number 865-03-94-02-002. The Mississippi Arts Commission's handbook includes chapters titled "Recognizing What is Traditional in Mississippi Culture, Investigating a Community's Traditional Culture Through Fieldwork, Working with the Tradition Bearer, Completing the Project, and Assessing Long-Range Results." Available from the Mississippi Arts Commission, 501 North West Street, Suite 1101A, Woolfolk Building, Jackson, Mississippi 39201; 601/359-6030, free, or download an online PDF.

www.arts.ms.gov/resources/presenting-ms-artists.php

Center for History and New Media (CHNM).

The CHNM at George Mason University has used digital media and computer technology to democratize history—to incorporate multiple voices, reach diverse audiences, and encourage popular participation in presenting and preserving the past. The center itself is a democratic, collaborative space where over fifty scholars, technologists, and researchers work together to advance the state of the art. CHNM uses digital media and technology to preserve and present history online, transform scholarship across the humanities, and advance historical education and understanding.

<http://chnm.gmu.edu>

Chiseri-Strater, Elizabeth, and Bonnie Stone Sunstein. 2001. *Fieldworking: Reading and writing research*. Boston: Bedford/St. Martins.

This volume offers an overview of fieldwork as a research and documentation strategy, including a range of ways in which fieldwork might be used. This book provides practical, hands-on guidance for new and seasoned fieldworkers in all phases of fieldwork. Embracing a literary perspective towards representing culture and experience, the authors provide a compendium of ethnographic writing samples.

Dunaway, David King and Willa K. Baum, eds. 1996. *Oral History: An Interdisciplinary Anthology*. A collection of classic articles by some of the best-known proponents of oral history, demonstrating the basics of oral history, while also acting as a guidebook for how to use it in research. This volume is a reprint of the 1984 edition, with the added new introduction by David Dunaway and a new section on how oral history is practiced on an international scale. Selections from the original volume trace the origins of oral history in the United States,

provide insights on methodology and interpretation, and review the various approaches to oral history used by folklorists, historians, anthropologists, and librarians, among others.

Eff, Elaine, ed. 1995. *"You Should Have Been Here Yesterday": A Guide to Cultural Documentation in Maryland*. Crownsville, MD: The Maryland Historical Trust.

This hands-on workbook lays out the steps for collecting and promoting living culture. For groups and individuals who "know they want to do something" to preserve and present the fabric of their community or industry, this book spells out the process in three well-illustrated sections: the plan, the process, and preservation. Guidelines for personnel, equipment, scheduling, and budget are here, as well as forms used in actual oral history and field documentation projects. Marylanders especially will benefit from the useful directories of nearby sources for funding, research, and supplies.

Fieldwork Mentoring Program. Sponsored by the Section for the Status of Women (SSW) and the Gender and Sexualities Taskforce (GST) of the Society for Ethnomusicology (SEM).

This program arose in response to a widely expressed need for a network through which students and scholars can address a range of issues that are often context-specific and of an intensely personal nature. Even with training in ethnographic methodologies, conducting fieldwork can feel like jumping into unknown waters, with little choice other than to improvise as unforeseen circumstances arise. While some of these issues can be worked through with a faculty advisor whose research and life experience differs significantly from the fieldworker's own, others benefit from the input of people who have found themselves in similar situations. This project aims to connect students and scholars undertaking new fieldwork projects with scholars whose research experiences speak to a variety of challenges related to gender and/or sexuality in fieldwork contexts. Concerns can include logistical topics, social etiquette, self (re)presentation, personal safety, and confronting harassment or abuse. The program maintains the privacy of participants.

www.ethnomusicology.org/?Resources_Mentoring

Hunt, Marjorie. 2003. *The Smithsonian Folklife and Oral History Interviewing Guide*.

Smithsonian Center for Folklife and Cultural Heritage. This practical volume features a general guide to conducting an interview, as well as a sample list of questions that may be adapted to your own needs and circumstances. The booklet concludes with a few examples of ways to preserve and present your findings, a selection of further readings, a glossary of key terms, and sample information and release forms. Read booklet online, or download as a PDF.

www.folklife.si.edu/education_exhibits/resources/guide/introduction.aspx

Ives, Edward D. 1995. *The Tape-Recorded Interview: A Manual For Field Workers in Folklore and Oral History* Second Edition. Knoxville: University of Tennessee Press.

Updated to herald the transition from reel-to-reel to cassette recording, this classic publication does not reflect the more recent digital revolution. Nonetheless, the authors insights into interviewing techniques and the processing of interview materials remain relevant.

Louisiana Folklife Program, Louisiana Division of the Arts.

In addition to the resources offered on afsnet.org, the Louisiana Folklife Program website contains a wealth of materials, including over eighty articles and essays, virtual books, exhibits, maps, as well as lists of books, music, and videos. You will also find *Louisiana Voices: An Educator's Guide to Exploring our Communities and Traditions*, a pioneering set of study guides for 4th through 8th grades, integrating state educational standards for social studies and English Language Arts. While locally focused, many of these resources are nationally relevant. www.louisianafolklife.org/LFP/main_planning_funding.html

Mundell, Kathleen. 2007. *Place: A Workbook*. Cultural Resources, Inc.

A workbook presenting the basic principles of Discovery Research, community organizing, asset-based planning, cultural tourism and ethnographic marketing. It also presents other models for sustaining local culture that will help communities balance cultural, economic and environmental interests. Download as a PDF.

[http://www.cultural-resources.org/CR_Place_Workbook\[1\].pdf](http://www.cultural-resources.org/CR_Place_Workbook[1].pdf)

Oral History Association (OHA). The OHA seeks to bring together all persons interested in oral history as a way of collecting and interpreting human memories to foster knowledge and human dignity. The OHA fosters communication among its members and encourages standards of excellence in the collection, preservation, dissemination and uses of oral testimony. To guide and advise those concerned with oral documentation, the OHA has established a set of goals, guidelines, and evaluation standards for oral history interviews. Its Guidelines and Best Practices can be found on the website, along with access to diverse publications and other resources. The OHA pamphlet series includes: *A Guide to Oral History and the Law*, *Oral History Projects in Your Classroom*, *Using Oral History in Community History Projects*, and *Oral History for the Family Historian: A Basic Guide*.

www.oralhistory.org

Schoemaker, George H. 1990. *The Emergence of Folklore in Everyday Life: A Fieldguide and Source-book*. Trickster Press.

This book looks at folklore and its emergence in the social lives of human beings. The contributors review the scope of their topics and suggest possibilities for projects. Other features of this book include: definitions of key terms and concepts, explanations of collecting techniques, technological considerations, theoretical frameworks for interpreting data, and examples of fieldwork from the contributors to help people envision their own finished product.

Shopes, Linda. 2002. "Making Sense of Oral History," *History Matters: The U.S. Survey Course on the Web*.

Making Sense of Oral History offers a place for students and teachers to begin working with oral history interviews as historical evidence. This incisive guide presents an overview of oral history and ways historians use it, tips on what questions to ask when reading or listening to oral history interviews, a sample interpretation of an interview, an annotated bibliography, and a guide to finding and using oral history online. Read online or download as a PDF.

<http://historymatters.gmu.edu/mse/oral>

Slim, Hugo and Paul Thompson. 1994. *Listening for a Change: Oral Testimony and Community Development*. NY: New Society Publishers.

This influential volume emphasizes oral history's power to make possible participatory documentary projects that are enriched by active community involvement.

Southern Oral History Program, University of North Carolina at Chapel Hill.

The Southern Oral History Program seeks to foster a critical yet democratic understanding of the South—its history, culture, problems, and prospects. Their website includes information about diverse research initiatives, which provide models of community-based oral history projects. Find an oral history bibliography at

www.ibiblio.org/sohp/howto/SOHP_bibliography.html.

www.ibiblio.org/sohp/mission/index.html

StoryCorps.

StoryCorps is a national oral history project that airs interview excerpts on National Public Radio and archives full interview recordings with the American Folklife Center at the Library of Congress. Its website contains some helpful resources, including its Great Questions guide to crafting effective interview questions, educational curricula, and special initiatives that present a diversity of voices and experiences. You will also find links to interview excerpts, as well as information about books, CDs, and other StoryCorps services and resources.

<http://storycorps.org>

Suter, John W. 2003. *Documentation Basics; A Guide to Planning and Managing Documentation Projects*. Publication Number 79, New York State Archives and the New York State Historical Records Advisory Board.

Documentation is the process of identifying, collecting, and making publicly available unique records that can help fill these gaps. *Documentation Basics* is a guide to being an active, effective participant in this process. The basic principles of documentation are easy to grasp,

yet there is lots to learn about how to put the principles into practice. This guide takes readers through the process in detail.

www.archives.nysed.gov/a/records/mr_pub79.shtml

Taylor, David A. 1992. *Documenting Maritime Folklife: An Introductory Guide*. Washington, DC: Library of Congress, 20540-8100.

An excellent discussion which promotes understanding of maritime cultural heritage—the body of distinctive traditional knowledge found wherever groups of people live near oceans, rivers, lakes, and streams; and provides laymen with a basic guide for the identification and documentation of common maritime traditions. Available free of charge from the Library of Congress, and also available online.

www.loc.gov/folklife/maritime

Truesdell, Barbara. n.d. *Oral History Techniques: How to Organize and Conduct Oral History Interviews*. Center for the Study of History and Memory, Indiana University.

This brief essay provides a good overview of fieldwork interview techniques, and includes a bibliography leading to other good sources on the topic.

www.indiana.edu/~cshm/oral_history_techniques.pdf

University of Southern Mississippi. Center for Oral History and Cultural Heritage Resource Page.

This website includes some helpful resources for conducting oral historical research; downloadable documents including a biography sheet, recording log, interview guide, and the curriculum, *Listening to Our Past, Building Our Future*, from the Oral History Schoolhouse Teacher's Corner—a toolkit for working with students on oral history projects.

www.usm.edu/oral-history/resource-page

Veterans History Project, Library of Congress, American Folklife Center. The Veterans History Project of the American Folklife Center collects, preserves, and makes accessible the personal accounts of American war veterans so that future generations may hear directly from veterans and better understand the realities of war. Select “Participate” from the website’s drop-down menu to find a *Veterans History Project Field Kit* (which can be read online or downloaded as a PDF), along with Interview Tips & Resources—a compendium of information, from sample fieldwork forms, interview preparation and questions, technical information about equipment, and more. The site is tailored specifically to conducting oral histories with veterans and others who have served during American wars, but much of the information provided is broadly applicable to other oral history contexts.

www.loc.gov/vets

Folklife and Education/Folk Arts in Education

The American Folklore Society Folk Arts and Education Section and the National Network for Folk Arts in Education have compiled some superb resources for K-12 teachers interested in integrating folk arts and folklife education. Visit these sites to find a wealth of tools and strategies.

Webography

<http://www.afsnet.org/?page=FolkloreEdResources>.

Folklore and Education Websites

www.afsnet.org/?FolkloreEdWebsites

Prize-Winning Projects

www.afsnet.org/?FolkloreEdProjects

Folklife and Health Fields

Alliance for California Traditional Arts (ACTA). 2011. *Weaving Traditional Arts Into the Fabric of Community Health*. A briefing on the potential to promote health through engagement in community-centered traditional arts. The briefing presents an overview of the burgeoning field of arts-for-health, as evidenced by evaluations of two of ACTA's programs: the Living Cultures Grants Program and the Apprenticeship Program. This briefing will be of particular interest to funders and organizations with a mission to support programming in the fields of the arts, health, and community development, as well as to artists and researchers in the fields of community medicine and public health and policy, the folk & traditional arts, and community-based arts and culture. Download a PDF.

<http://www.actaonline.org/sites/default/files/images/docs/briefing.pdf>

American Folklife Center, American Society of Human Genetics, Genetic Alliance, Health Resources and Services Administration, Institute for Cultural Partnerships. *Does It Run in the Family? A Guide to Family Health History*. Washington, DC: Department of Health and Human Services.

The Healthy Choices through Family Health History project uses oral traditions and family stories as a bridge to meaningful engagement with family health history and genetics education. The project engaged folklorists, anthropologists, genetic education specialists and consumers in an effort to create a culturally competent and linguistically accessible tool for underserved populations that addresses environmental as well as genetic risk. The guide offers four activities for gathering and organizing family health history, including general guidelines for discussing illnesses that may "run in the family" as well as specific instructions for conducting

broad-based oral history interviews with family members to gather family history as well as health history data. Download as PDF.

<http://tinyurl.com/ckzdge6>

Brady, Erika, ed. 2001, *Healing Logics; Culture and Medicine in Modern Health Belief Systems*. Logan: Utah State University Press.

Scholars in folklore and anthropology are more directly involved in various aspects of medicine—such as medical education, clinical pastoral care, and negotiation of transcultural issues—than ever before. Old models of investigation that artificially isolated "folk medicine," "complementary and alternative medicine," and "biomedicine" as mutually exclusive have proven too limited in exploring the real-life complexities of health belief systems as they observably exist and are applied by contemporary Americans. This edited volume explores the diversity of diverse belief systems and how they interact—in competing, conflicting, and sometimes remarkably congruent ways. This book contains essays by leading scholars in the field and a comprehensive bibliography on folklore and medicine.

Mulcahy, Joanne B. 2010. *Remedios; The Healing Life of Eva Castellanoz*. San Antonio: Trinity University Press.

This book combines literary ethnography and creative non-fiction, tracing the life of healer or *curandera*, activist, and NEA Heritage Fellow, Eva Castellanoz of Nyssa, Oregon. Mulcahy relates how Eva conducts healing ceremonies, using rituals and herbs to attend to the sick and troubled who seek her help. The author gives an intimate glimpse into Eva's family life, her community work with women and children, and her complex identity as an indigenous, Catholic curandera.

Folklife and Immigration

Center for Applied Linguistics (CAL). CAL is a private, nonprofit organization working to improve communication through better understanding of language and culture. It is known for its contributions to the fields of bilingual, English as a second language, literacy, and foreign language education; dialect studies; language policy; refugee orientation; and the education of linguistically and culturally diverse adults and children. CAL provides online directories related to language and culture, language education, and English as a second language and publishes books, recordings, CD-ROMs, and videos on topics related to CAL research projects and educational outreach. This is a great resource for those working with refugee communities.

www.cal.org

Center for Traditional Music and Dance (CTMD). CTMD assists New York City's immigrant communities to preserve the vitality of their distinctive performing arts traditions and promotes cross-cultural understanding by sharing these art forms with audiences across the city. Their

programs combine research, documentation, presentation and education, assisting immigrant communities in passing traditions to new generations. CTMD's cornerstone program, Community Cultural Initiatives (CCI), is a collaborative program model that identifies, documents and presents high-quality performers; cultivates partnerships with individual artists and arts and cultural organizations within immigrant and ethnic communities; and fosters self-sustaining community interest in and financial support for traditional performing arts. More information about the CCI and their affiliate cultural organizations and artists can be found on the CDMD website.

<http://www.ctmd.org>

Graves, Bau, Juan Lado, and Patricia Romney. *African in Maine Case Study: Center for Cultural Exchange*. Americans for the Arts, *Animating Democracy* series.

The Center for Cultural Exchange's African in Maine aimed to build culture and community by assisting three newcomer African communities in Portland with developing cultural programming that would represent their respective cultures and people. This case study deepens understanding of the significant internal differences that exist within participating African national groups—tribal, generational, religious, immigrant/refugee, and gender—and how these differences must be taken into account in the context of community engagement. Furthermore, it explores language and cultural differences between the center's predominantly white U.S. staff members and the immigrant groups and also examines the role of an "outsider" cultural organization in fostering cultural democracy. Download online PDF.

<http://tinyurl.com/bmuusou>

Immigration History Resource Center, University of Minnesota

The Immigration History Research Center promotes interdisciplinary research on international migration, develops archives documenting immigrant and refugee life, especially in the U.S., and makes specialized scholarship accessible to students, teachers, and the public. The website provides access to a wealth of online materials, including exhibits, videos, oral histories, course outlines, and educational resources.

www.ihrc.umn.edu

Institute for Cultural Partnerships. *Our Voices: Refugee and Immigrant Women Tell Their Stories*.

A virtual exhibit filled with the stories and portraits that put a face and a voice to our new neighbors; neighbors with the same dreams of safety, freedom, and prosperity we all share. Listen to their voices through excerpts drawn from interviews conducted from 2002 through 2005 and look into the faces of courage and hope. See also: Student workbook and teacher guide based on the exhibit. These resources present strategies and tools for K-12 students and teachers to explore the cultural heritage in their classroom and community. Download workbook as a PDF.

Our Voices exhibit: <http://tinyurl.com/d735t3j>

Student Study Guide: <http://tinyurl.com/d26tnjj>

Teacher's Guide: <http://tinyurl.com/d575p5j>

Louisiana Folklife Program. New Populations Initiative.

The New Populations Initiative of the Louisiana Division of the Arts Folklife Program reaches out to the state's immigrant and refugee communities. The goal is to address an underserved sector within the cultural economy and provide an opportunity to engage these communities in the identification and documentation of their traditional culture and art forms. Phase one of the project included research and documentation, resulting in a series of online essays about diverse cultural groups and their traditional arts, throughout the state. The Open Doors Mentoring Program was a two-year funding initiative provided professional development and capacity building for cultural organizations to better incorporate them into the state's arts and cultural landscape.

www.louisianafolklife.org/NewPopulations

McMahon, Felicia R. 2007. *Not Just Child's Play: Emerging Tradition and the Lost Boys of Sudan*. Jackson: University Press of Mississippi.

Not Just Child's Play details the journey of one group of Sudan's "Lost Boys," a group of parentless young men who fled Sudan under tragic circumstances in the 1990s, and were resettled as refugees in Syracuse, New York. In this study, the author presents and analyzes their emerging traditions, arguing that the playful traditions she describes constitute a strategy by which these young men proudly position themselves as preservers of DiDinga culture and as harbingers of social change, rather than as victims of war. Drawing ideas from folklore, linguistics, drama, and play theory, the author documents the danced songs of this unique group. Her inclusion of original song lyrics translated by the singers and descriptions of conversations convey the voices of the young men.

Marcus, Laura R., with Daranee Petsod and Amy E. Skillman, eds. 2006. *The Art of Community; Creativity at the Crossroads of Immigrant Cultures and Social Services*. Harrisburg, PA: The Institute for Cultural Partnerships; Sebastopol, CA: Grantmakers Concerned with Immigrants and Refugees (GCIR).

A compilation of five project profiles modeling the merging of folklife and social services, in support of refugee and immigrant cultures. Available as PDF or order from GCIR.

<http://tinyurl.com/bfpkjb2>

Marcus, Laura R., with Amy E. Skillman. 2007. *Newcomer Arts and Culture Directory; A Collection of Profiles Featuring Refugee and Immigrant Arts and Heritage Projects*. Harrisburg, PA: Institute for Cultural Partnerships.

Online directory including twenty project profiles of successful refugee and immigrant arts projects nationwide.

<http://tinyurl.com/7vvoluh>

Modic, Kate and Ron Kirby. 2006 *Newcomer Arts: A Strategy for Successful Integration (A Manual for Social Service Workers and Newcomer Artists)*. Updated & revised by Laura R. Marcus. First edition: 1997. *Refugee Arts: A Strategy for Successful Resettlement (A Manual for Refugee Service Workers and Refugee Artists)*. Harrisburg, PA: The Institute for Cultural Partnerships. To order, contact Amy Skillman, amyskillman@gmail.com.

Westerman, William. 2008. "Museums, Immigrants, and the Inversion of Xenophobia; or, the Inclusive Museum in the Exclusive Society." *International Journal of the Inclusive Museum*, Volume 1, Issue 4, pp.157-162.

Current international migration has put the museum at a crossroads, particularly in Europe and North America. While the multicultural paradigm has become dominant in cultural circles, nativist reactions against immigrants has diminished civil rights and provoked an intolerance not seen for decades. The challenge for museums is to thus become inclusive and relevant to the framework of civic democracy at a time when larger societies are grappling with strong exclusionist tendencies and fear. Museums have a leading role to play in becoming cultural centers where multiple narratives can be told, where people can find safe spaces for cultures to mix, and where xenophobia can be overcome. But this will depend on unprecedented collaboration between natives and immigrants, artists and historians, academics and organics, and those with varying amounts and conceptions of leisure.

Folk Arts Marketing and Presenting

Atkinson, Pat. 2012. *The Handbook for Nevada Folk and Traditional Artists*.

This publication provides information on business, marketing, performance, and teaching topics to assist artists who are interested in professional development and entrepreneurial skills. While focusing on folk and traditional arts, the *Handbook* contains information useful to any working artist. This publication is a helpful, easy to understand, how-to guide for business practices, marketing, performing and more. Sample agreements and contracts are provided. Order or download as a PDF.

<http://nac.nevadaculture.org>,

Lux, Karen. 1990. *Folk Arts Programming in New York State: A Handbook and Resource Guide*.

A practical guide that also embraces the theoretical, it describes folklife activities in New York State. With its attention to the full range of programming from exhibition and performance to apprenticeship, publication, and media production, it is a good source for anyone planning to undertake a folklife project.

Mundell, Kathleen. 2008. *Guide to Ethnographic Marketing*. Rockport, Maine: Cultural Resources, Inc. A workbook on the methodology of ethnographic marketing—fieldwork documentation, building coalitions among artists and educating the consumer—focusing on the marketing efforts of Wabanaki and Akwesasne Mohawk basketmakers and Tuscarora beadworkers. Unlike conventional marketing methods, ethnographic marketing emphasizes building a cultural base of information through fieldwork and documentation, and developing promotional materials in collaboration with traditional artists. Drawing inspiration from the efforts of traditional artists who are actively engaged in promoting their cultural traditions, the workbook is one approach to creating a vision that can help preserve and strengthen local artistic expression.

www.cultural-resources.org

Peterson, Betsy. 1997. *Welcome to the World of Touring: A Handbook for Performing Artists*. Atlanta: South Arts.

www.southarts.org

Wilson, Joe and Lee Udall. 1982. *Folk Festivals: A Handbook for Organization and Management*. Knoxville: University of Tennessee Press.

A comprehensive source for those involved in the production of a folk festival; topics covered are the history of folk festivals, the function and form of folklore, the administration, programming, publicity, and hospitality involved in a festival. Included are examples of festivals.