American Folklore Society

Mershon Center, The Ohio State University, 1501 Neil Avenue, Columbus OH 43201-2602 USA

Report of the American Folklore Society Executive Board's
Meeting with Academic and Public Programs
Riverview Room, Hotel Monteleone, New Orleans, Louisiana
Wednesday, October 24, 2012, 1:30-5 pm

AGENDA

1:30   Welcome and Introductions (Diane E. Goldstein, AFS President)

1:45   Current AFS Academic-Public Collaborations: The National Folklore Archives Initiative
        and Open Folklore (Tim Lloyd)

2:00   Panel Discussion—Academic-Public Collaborations: Needs, Models, Opportunities,
        Obstacles

        Moderator: Diane E. Goldstein, Indiana University; AFS President

        Panelists:
        Christina Barr, Nevada Humanities
        Robert Baron, New York State Council on the Arts
        Maida Owens, Louisiana Division on the Arts
        Jon Kay, Traditional Arts Indiana
        Brent Björkman, Western Kentucky University

        Concluding Comments: Diane E. Goldstein

3:15   Break

3:30   Respondents:
        Lisa Gilman, University of Oregon
        Betsy Peterson, American Folklife Center

3:45   Group Discussion

Executive Summary

The Executive Board of the American Folklore Society meets biennially with heads of academic and public sector folklore programs. This meeting, held at the onset of the 2012 American Folklore Society annual meeting, renewed discussion on the importance and role of collaborations between institutions and programs in both academic folklore and public folklore. A list of participants follows.

AFS President Diane Goldstein began the meeting with welcoming remarks reflecting the notable growth in public and academic partnerships in recent years, especially the number of state programs now established within university settings. AFS Director Tim Lloyd also spoke about the Society's current academic/public collaborations, the National Folklore Archives Initiative and Open Folklore.

Panelists spoke in turn, with questions and comments held for later discussion. These presentations focused on specific program overviews, suggestions for enhancing public/academic collaborations, and recommendations to benefit the field of folklore. In order of presentation:

- Christina Barr of Nevada Humanities suggested ways to strengthen the ecology of the field by collaborative discussion and collaborative work through an examination of vision, entrepreneurship, and advocacy.
- Robert Baron of the New York State Council on the Arts used recent analysis of public folklorists' professional development needs and an overview of models provided by allied professions to suggest alternate paths for degree-granting programs and opportunities for further professional development.
- Maida Owens provided an overview of the trajectory of the Louisiana Folklife Program and its legacy today, both as a website and in a new project entitled *Baton Rouge Traditions*.
- Jon Kay works closely with graduate students through Traditional Arts Indiana, and discussed that model as it combines statewide public folk arts program with graduate folklore coursework. Indiana University students receive a rich variety of experiential training in addition to their academic courses, and several students have leveraged their practical work at TAI into successful careers in the public folklore realm.
- Brent Björkman directs the new iteration of the Kentucky Folklife Program, which is now housed at Western Kentucky University. A public folklorist hired as research faculty, Björkman will be directing the combination of resources from the both the 40+ year old Folk Studies program and the longstanding statewide program, utilizing successful models from both those programs as well as the nonprofit sector.

Invited respondents Lisa Gilman and Betsy Peterson shared their own experiences respective to academic and public collaborations, and commented on the preceding panelists' points that each found particularly instructive. Gilman shared her insight into the strategies that proved successful in restructuring Oregon's statewide folklife program at the University of Oregon-Portland. Betsy Peterson, Director of the American Folklife Center at the Library of Congress,

mentioned the need for becoming more sophisticated about the contexts in which we work, and spoke at more length on three common threads she noted throughout the day: training, collaboration, and valuing the profession.

Group discussion followed these individual presentations, and included: further clarifications of the previously discussed programs; descriptions of other existing academic-public collaborations; discussion of valuable resources and reports; alternates to the PhD as a professional standard; sharing authority, especially with community members; and collaborations with those outside folklore. The meeting ended with a call to further and deepen our collaborations within and without our field.

Participants:

Robert Baron, New York State Council on the Arts
Christina Barr, Nevada Humanities
Brent Björkman, Western Kentucky University
Ray Cashman, The Ohio State University, Columbus; AFS Executive Board
Kurt Dewhurst, Michigan State University, East Lansing; AFS Past President
Sue Eleuterio, Independent Folklorist, Illinois/Indiana
Lisa Gabbert, Utah State University, Logan; AFS Board Member
Lisa Gilman, University of Oregon
Diane Goldstein, Indiana University, Bloomington; AFS President
Rob Howard, University of Wisconsin, Madison
Shelley Ingram, University of Louisiana, Lafayette
Jason Jackson, Indiana University, Bloomington; AFS Executive Board
Jon Kay, Traditional Arts Indiana
Sojin Kim, Smithsonian Center for Folklife & Cultural Heritage
Debora Kodish, Philadelphia Folklore Project
John Laudun, University of Louisiana, Lafayette
Todd Lawrence, University of St. Thomas, St. Paul, Minnesota; AFS Executive Board
Tim Lloyd, AFS Executive Director
Marsha MacDowell, Michigan Traditional Arts Program, Michigan State University, East Lansing
Sabina Magliocco, California State University, Northridge; AFS Executive Board
Cliff Murphy, Maryland Traditions/Maryland State Arts Council
Riki Saltzman, Oregon Folklife Network; AFS Board
Leonard Norman Primiano, Cabrini College, Radnor, Pennsylvania; AFS Executive Board
Solimar Otero, Louisiana State University, Baton Rouge; AFS Executive Board
Maida Owens, Louisiana Folklife Program, Louisiana Division of the Arts
Betsy Peterson, American Folklife Center
Amber Ridington, Independent Folklorist, Vancouver, British Columbia
Patricia Sawin, University of North Carolina, Chapel Hill
Dan Sheehy, Smithsonian Center for Folklife & Cultural Heritage, Smithsonian Folkways Recordings
Debra Lattanzi Shutika, George Mason University, Fairfax, Virginia
Diane Tye, Memorial University of Newfoundland
Sally Van de Water, Independent Folklorist, New Park, Pennsylvania (scribe and reporter)
Marilyn White, Kean University (Retired), Union, New Jersey; AFS Executive Board
Michael Ann Williams, Western Kentucky University
Peggy Yocom, George Mason University, Fairfax, Virginia
Juwen Zhang, Willamette University, Salem, Oregon; AFS Executive Board

Welcome and Introductions

Diane Goldstein:[1] I am delighted to welcome all of you here today and I thank you for coming. I recall going to these meetings when I was Chair at Memorial, when the pre-meeting was directed only at the concerns of academic programs in folklore. Sometime over the years the meeting moved to bringing together academic and public folklore leaders. The first of those joint meetings that I attended crystallized, not just for me, but I think for many of us the realization that many of our issues are the same—succession, the erosion of funds in the deteriorating economy, how to make our programs vibrant and relevant in the cultural and political realities of the 21st century. Our times have changed and so have the collaborative relationships of public and academic programs. When I was a graduate student, public folklore was not taught or promoted in our program at Penn and exhibition catalogues were not reviewed in our premier journals. There were hard fights fought to change all of that—fights fought by some of you in this room. Today, I believe there is hardly a folklore program that does not teach public folklore, hardly a public folklorist without a teaching component to their portfolio. And recently we have found ourselves in a situation where several public folklore agencies are now housed in academic programs – by last count these include:

Center for the Study of Upper Midwestern Cultures (Wisconsin)
Kentucky Folklife Program
Maine Folklife Center
Michigan Traditional Arts Program
Missouri Folk Arts Program
Oregon Folklife Program
Traditional Arts Indiana
Wyoming Folklore Program

Now at Indiana University where Traditional Arts Indiana has long been ensconced in our program, I see on a daily basis the depth of training we are able to give our students thanks to the work of Jon Kay.

In these political and economic times, the importance of building partnerships for strength and efficiency is critical. Our departments and agencies as well as our people have found that collaboration is critical for effectiveness and sustainability but we also know that as a group— state arts museum, and non-profit, organizations; university students, faculty, and administration; community members, tradition bearers, public folklorists – have much to unite us in a way that can bring synergistic energy to the field.

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[11] Welcome by Goldstein and Panel Remarks by Baron and Barr appear as edited text provided by each speaker following her/his remarks. Other panelists' remarks and the subsequent discussion appears as edited notes taken at the time of the meeting by Van de Water.

Uniting public practice and academic folklore in collaborative ways brings the theoretical into practice for the benefit of the community. Together we are putting theory to the test and exploring new ways of doing the work of folklorists and new ways of conceptualizing our field. Our meeting here explores this dynamic—the benefits of collaboration, where they can happen, the barriers to doing so, but also the opportunities they present for our field.

Thank you all for being here.

Goldstein ceded the floor to Lloyd.

Lloyd thanked Goldstein for her introduction, and introduced Sally Van de Water, the "official note-taker and scribe" for the meeting. The report from this meeting will be available on the AFS website.

Current AFS Academic-Public Collaborations: The National Folklore Archives Initiative and Open Folklore

Lloyd: There are currently two kinds of academic/public programs that AFS is engaged in, both excellent examples of collective action by folklorists:

- National Folklore Archives Initiative: Our field has a large and remarkably diverse cache of archives across the country. Despite the tremendous variety and value in these archives, the information is not generally well known, nor easy to access. Several organizations in our field, particularly Preserving America's Cultural Treasures (PACT), approached AFS about undertaking a form of collective access, which has become the NFAI. NFAI involves a team of librarians and others who have designed a database around collections in our field, which is now complete. The database was designed around the central idea of collective access, and the NFAI committee worked closely on the design with staff of the American Folklife Center and the AFS. Currently, twelve (12) ethnographic archives from across the country are adding to the database to test it, improve it, etc. Mid-2013 the NFAI will go live and be accessible to the public for unified searching of various collections. AFS is also undertaking a national survey of smaller, less-known archives and entering the data so that that material will also be represented. With continued funding (ideally from the National Endowment for the Humanities, which has funded NFAI thus far), AFS will bring in more archives to process, and distribute ways to train large numbers of archivists in how to use the database, enter data, etc. The great strength of this enterprise is that it is collective action by the field as a whole.

- Open Folklore is also a collective project. It is primarily a partnership between AFS and the University of Indiana at Bloomington, but also is a partnership of organizations across the field. Work that folklorists produce can be difficult to access. Grey literature, for example, can be hard for libraries to track and access. For Open Folklore, AFS worked

closely with Indiana University Library and the IU Department of Folklife & Ethnomusicology to provide a single place where scholars and the public can get wide access to folklore material. This includes past/present websites, AFS meeting programs, journals no longer in print, etc. It's a single point of access and entry. Our hope is that in a year or so the NFAI database will be searchable there as well.

Lloyd then asked those assembled to introduce themselves and share their affiliation (see list above).

Panel Discussion: Academic-Public Collaborations: Needs, Models, Opportunities, Obstacles
Goldstein passed the floor to each panelist, thanking each in turn as they made their presentations.

Christina Barr, Executive Director
Nevada Humanities

Thank you for asking me to come today. Tim asked me to speak about a few things that have been on my mind – and to address the question, *"How can we strengthen the ecology of our field by collaborative academic-public discussions and work?"* I direct Nevada Humanities, which is a 501c3 nonprofit humanities council in Nevada – it is our state affiliate of the National Endowment for the Humanities. In answering the question above, I've been thinking about the themes, ideas, concepts that define and shape our work. I've talked to a lot of folklorists who shared and refined these ideas. There are three things that have recently been forefront in my mind as I do my work that might help answer this question: vision, entrepreneurship, and advocacy.

1) Vision: We can join together to inspire and cultivate vision in emerging professionals in our field.

I've been coordinating a strategic planning process for Nevada Humanities. As part of this process we've been articulating our vision for our work, and I've been really proud of my board members. The kinds of concepts that are emerging from our process are things like: engagement, social justice, belonging, empathy - and even love.   The vision we are articulating for Nevada Humanities will ultimately guide what we do as an organization. We've had to harness this consciously, to talk about it, and inspire each other. It's this kind of work that we need to be doing more of in our graduate programs, consciously cultivating vision in our students.

Building vision is an evolving process – both personally and professionally. For many of us, we drew upon the work of folklorists who have come before us; I am inspired by Archie Green and Bess Lomax Hawes. We also draw upon our own personal histories and motivations. It's our job as senior leaders to inspire this in emerging leaders. It's imperative that we not only anchor ourselves in the movements of the past, but also craft a vision for the future. This can be tricky for students just emerging into the field, but there is so much inspiration available to them.

We must to inspire our students through coursework, internships, and exposure to work being done on the ground around the country and the world. We need to collaborate to do this. We need to anchor our actions in vision for our work; this leads us to advocacy and public policy. If we do not do these things well and do them with passion and action driven by vision, we will not be able to influence public policy as we have in the past, and sustain our field by creating opportunities and infrastructure for students to emerge into.

2) Advocacy: We can provide opportunities for emerging professionals to engage in advocacy for the field and to facilitate advocacy for the communities in which we work when needed, and educate students on the importance of shaping the public policies that affect our work and affect the vitality of traditional arts programs and traditional communities in this country.

I have spent the past four years fighting for public funding for the arts and humanities on the state and federal level, and working to influence those who are crafting policy relating to arts and humanities funding and infrastructure. I serve on both the board and the national advocacy committee of the Federation of State Humanities Councils. I employ a lobbyist at the state level to further this work and protect and grow our state funding. This work is about enhancing public resources for arts and humanities programs, strengthening and building infrastructure, and ultimately – positioning our work as a priority for elected officials and their staff as they define their priorities and craft their budgets. This is critical work – and we need to be spending more of our efforts contributing to public policy making, and training folklorists to do this.

I'm heartened to see programs like AFS's Folklore and Public Policy Working Group emerge and broaden this scope as well. We can work with those in] health, education, historic preservation, arts and humanities administration, etc. We need to be working with emerging folklorists to make this a priority in their work. We can foster partnerships with our academic partners to address these issues in think-tank settings (classrooms) with the goal of encouraging graduate students to think broadly about their place within the field and their goals and ambitions - also building their skills appropriately for career success.

In summary – please cultivate vision in your students and give them the tools to realize their vision.

3) Entrepreneurship: We can collaborate to encourage entrepreneurship among students and young professionals.

About a year ago, Hal Cannon was preparing to retire from his position at the Western Folklife Center media office, and he and I were talking about leadership and succession in our field. We shared an Aha! moment when we both identified something that we had seen largely missing from emerging folklore professionals: entrepreneurship. And by entrepreneurship, I don't only mean only our ability to begin new enterprises and leverage resources for our field – although that's an important part of this, I also mean:

- Active initiative, a productive drive based on a deeper guiding vision;

- Resourcefulness;
- Finding creative and innovative ways to further the multivalent agendas of our work; and
- Finding innovative ways to do things differently when needed. To find solutions to problems. To make things work.

Sometimes people shrink away from this concept – thinking it too business-oriented, too focused on money. But this is an elemental part of what we need to be thinking about to serve our field. I think that this is sometimes what separates the sheep from the goats, those who are able to leverage the spirit of what we do and motivate our vision with resources and action.

This relates to capacity building for our nonprofits, messaging, raising our visibility, advocacy, and tactical considerations of our work. We need to be placing folklorists in positions of power and leverage, creating new partnerships inside and outside our and field across disciplines.

This also relates to the issue of leadership in our field. Some of our strongest leaders are our most entrepreneurial thinkers. Examples are Hal Cannon, Nick Spitzer, Steve Zeitlin. They've found ways to begin projects and organizations, and fund them by bringing people together around their visions, and then to mentor their staff.

I think there's also a slightly narcissistic element to this as well – that we all want to live exciting, adventurous lives and do good work that contributes wisely to the betterment of people we care for and encounter in our work – and beyond. I so admire people who have been able to do this while living meaningful, productive lives.

Conclusion

In essence, I think this is really a call to action in our academic and public partnerships. To enhance the nuts and bolts of what is evolving into a more specialized field of public folklore education into these more visionary and influential realms. We can collaborate to cultivate vision, inspire advocacy, and encourage entrepreneurship. I hope this kicks off some lively discussion.

Robert Baron, Program Director, Folk Arts & Music
New York State Council on the Arts

State and regional folk arts program directors discussed, delineated and made recommendations about our professional development needs as public folklorists through a 2011 AFS- and NEA-supported survey and convening last year, and at a folk arts peer group meeting earlier this month at the National Assembly of State Arts Agencies' biennial Assembly. Recurrently over the years, we have underscored our need for expanded professional training in graduate school and the development of ongoing relationships with academic folklore programs. Expanded relationships with academic programs would include, among other kinds of engagement, mentoring of graduate students by experienced public folklorists, internships and courses for working public

folklorists returning for brief periods to folklore graduate programs.   We see these professional development initiatives complementing activities occurring at other, non-academic venues and through other modalities.

Before I get into specifics about the results of our surveys and discussions, I'd like to say that I've long thought that, as an academic discipline and profession, we should learn from the examples of other disciplines which have successfully integrated theory, research and practice in graduate training. I feel that it's more instructive to look at examples from other disciplines in the humanities and social sciences than at such "applied professions" as, say, nursing or social work. And I feel it's persuasive -- since our discipline is understandably concerned about our status as an academic discipline and defensive about its academic value -- to look at how disciplines of higher academic status relate to public practice.   A wide range of academic disciplines have an expanding applied or public dimension. In Philosophy, where bioethics is a growing field, graduates obtain employment outside of the academy as medical ethicists. Economists, who are generally vitally interested in the viability and application of their ideas in society, have for many decades conducted research and analysis in a wide range of settings, including government, non-profit organizations and corporations. The careers of many economists have included employment in both academic and non-academic situations. And, of course, many of us are familiar with how public history and public or applied anthropology are integrating theory, research and practice within their respective disciplines.

It's especially instructive to look at Clinical Psychology, a discipline that is often highly integrated within academic departments of psychology. About half of clinical psychologists get PhDs, with the rest receiving PsyD degrees, which emphasize practice while also, as in the PhD programs, general education in psychological theories and methodologies (although without the research emphasis of PhD training).   PhD programs in clinical psychology within psychology departments stress the training of "science-practitioners." Clinical psychology graduate programs conjoin foundational courses in psychology theory and methodology, experiential learning through field experiences, practica and clinical internships, with leading programs strongly emphasizing the interrelationship of research and clinical training. While not all graduate clinical psychology programs are so oriented towards preparing graduates for careers involving ongoing research, many clinical psychologists maintain active careers as both researchers and practitioners engaged in counseling and therapy. Clinical psychologists must be licensed to practice, which entails 1 – 2 years of supervised training following the doctorate, and must pass the EPPP examination for professional practice of psychology. Many practicing clinical psychologists maintain ongoing relationships with academic departments through teaching, coursework, participation in seminars and publications written in association with academic colleagues.

In clinical psychology, as in other professions, we see that there is control over entry to the profession through training, degrees and licensure along with epistemological authority over the body of knowledge applied in practice. Academic training for the professions is meant to integrate theory and practice and involves training for the application of knowledge produced within the academic discipline. As the sociologist of occupations and professions Everett Hughes

put it, professions seek "universalization," so training for a profession would enable the professional to "carry on his work in a wide variety of situations, so that his skill may meet the needs of any client whatsoever."[2]

Which brings me back to our survey and discussions of professional development needs among state folk arts program directors. Public folklorists have long felt that the training of graduate students in most graduate programs is inadequate to prepare public folklorists for the full range of work that we are expected to produce, which can include producing performances and exhibitions, including design, technical and curatorial dimensions; field research and the creation of educational and interpretive programming about a wide variety of genres and ethnic, regional and occupational traditions; folklore and education programs in primary and secondary schools, historic preservation, archiving (especially, now, processing fieldwork materials in digital forms), social media production, marketing and development, radio and film production, and management, both organizational and fiscal. This is not to gainsay such important preparation for public folklorists as the substantial training in public folklore theory and practice central to Western Kentucky's program, the close relationship of graduate programs with state folklife programs situated at their universities at Indiana, Missouri and Oregon as well as Western Kentucky and the incorporation of public folklore projects in course or degree requirements at such programs as Indiana, Oregon and Wisconsin. I'm suggesting the development of highly comprehensive doctoral and masters programs, with revisioned graduate folklore curricula, fully integrating public folklore in a manner equivalent to training for clinical practice in clinical psychology programs that equip their graduates to practice their profession in a wide range of situations.

In addition to courses which prepare public folklorists for professional practice, integrating theory and practice, we would like to see more practica and internships for credit provided by academic programs, which would also deepen the engagement of public folklore professionals with these programs. I feel that internships could be better linked to graduate program curricula, and might involve, when suitable, advising by one or more faculty members, along with the public folklorist supervising the internship. Public folklorists are also eager to maintain other kinds of relationships with academic programs after graduation–such as through continuing education which can enhance our public folklore practice, mentoring graduate students in public folklore, field schools involving graduate program faculty, students and public folklorist practitioners; and greater presence of practicing public folklorists at graduate programs to introduce public folklore work, participate in seminars and colloquia, and teach relevant courses. Continuing education for public folklorists at graduate programs could include courses about such subjects as ethnography, archiving, documentation theory and practice, current scholarship relating to the folklore of the communities we study, program evaluation, arts administration, fiscal management, cultural tourism, media production, exhibition curation, creative entrepreneurship and marketing and development. Some of these courses could be provided through, or in collaboration with, other

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[2] Everett C. Hughes. 1958. *Men and Their Work*. Glencoe, Illinois: The Free Press. p. 333

academic departments. Along with courses provided on site, there could be online courses or courses that include both residential and online components, such as are provided at Goucher College's [Masters in Cultural Sustainability](#) program.

Our professional development as public folklorists is currently or potentially provided through a number of other modalities in addition to continuing education coursework and other kinds of engagement with graduate folklore programs. These modalities include visits to observe and learn from exemplary projects, shadowing staff as they develop and implement programs; technical workshops, both short and long-term consultancies, webinars and online panels, publications describing best practices, compilations of "tricks of the trade" by experienced public folklorists, online materials for board members, regional and national convenings, and conferencing by video and Skype. Obviously, professional development provided through many of these modalities could also benefit graduate students and faculty.

In our report to the NEA and NASAA, *[State Folk Arts Programs: Achievements, Challenges and Needs](#)*, we stressed that the AFS is the "only national provider of support for technical assistance and professional development for the folk arts field" (p.14), noting its administration of the [Consultancy and Professional Development Program](#). We suggested involvement of the AFS in the organization of traveling professional development workshops held in different parts of the country as well as workshops for graduate students about opportunities and requirements for public folklore work. We encouraged more extensive use of the [Open Folklore](#) and [AFS](#) web sites for sharing materials like catalogs, resumes, curricula, catalogs and booklets generated by public folk arts programs.

The convenings of state folk arts program directors emphasized the value of peer-to-peer learning, stressing the importance of mentoring other colleagues while acknowledging that all of us could benefit from professional development in a number of areas (especially through folklore graduate programs) and utilizing multiple approaches. Learning about public folklore practice should begin in graduate school, in programs designed to integrate theory, research and practice through courses, practica and internships, and continue after graduation.   As I suggest here, we should consider the development of both doctoral and masters programs modeled after clinical psychology's comprehensive approach to training practitioners thoroughly grounded in the scholarship of their discipline who have also benefitted from experiential education which is integrally part of their learning program. Academic programs are an obvious, ideal venue for much of the professional learning required by public folklorists. Reciprocally, an expanded presence of public folklorists at graduate programs would be highly beneficial to graduate students about to begin their careers as folklorists, who would learn directly from experienced practitioners.

The convenings, survey and recommendations demonstrated how our national network can be mobilized to address professional issues, and all folklorists in this network are eager to forge strong, ongoing relationships with academic programs that extend throughout our careers as public folklorists. This would all be for the benefit of folklore as a profession more fully engaged

in credentialing practicing professionals, facilitate greater seamlessness between the academy and the public sector and strengthen the intellectual foundations and rigor of public folklore work while enlarging the arenas of scholarship and teaching for folklore graduate faculty. Students would be better prepared to practice folklore in multiple settings outside of the academy, including in related fields involved with folklore such as public history, arts administration, the safeguarding of intangible cultural heritage and secondary education, making for more extensive and viable options for careers in folklore. And there would also be more extensive, more richly grounded opportunities for scholars to research and teach about public folklore as a domain of scholarship and academic inquiry, engaging important issues of representation, dialogical practice, cultural policy, shared authority, ideology and cultural intervention along with the varieties of practice I've discussed today.

Maida Owens, Louisiana Folklife Program Director
Louisiana Division of the Arts
Regional Folklife Program

One of the Arts Division's most significant academic/public collaborations over the years was the Regional Folklife Program in Louisiana. It lasted about ten years, and started as a statewide plan to have more than just one person in the state arts agency (SAA) serving the state. Owens observed over time that folklorists placed in nonprofits and other arts agencies sometimes struggled with "mission lack of connect" so she looked at universities as potential sites to place folklorists. The program initially was designed with five (5) sites; three (3) were funded the first year, with two (2) slated to be funded two years later. Those last two positions were never filled due to slow movement at the universities. The first three sites each lasted 10-11 years, with equal funding provided to each site. Differences in these sites emerged, which varied upon the existing resources at each site:

- One site chose a tenured faculty member to be the regional folklorist, so the funding from the Louisiana Folklife Program enabled assistant positions, programming money, etc. In this case the funding went further. This program was very successful.
- The second site didn't put as much university funding into the folklorist's salary, but put significant graduate student assistance into the program. This program was also very successful.
- The third site did not leverage the Louisiana Folklife Program funding into further funding or resources; Owens came to feel that they (at the state) were trying to force something onto the university to which the university wasn't totally inclined. Turnover within the university provided additional challenges.

Some parts of this program were very successful from a folklore perspective: these programs employed self-starters who developed great programs, provided research for the *Louisiana Folklife* website, etc. Looking back, Owens feels she probably didn't force some things to happen that may have helped the program to survive later. "The State giveth, and the State taketh away," she

remarked. The program provided $300,000/year for folklife for 10-12 years. But, when massive state budget cuts came—which didn't single out folklife—they applied a 40% reduction in SAA funds. That necessitated a 50% reduction in staff, and all programs that had been outsourced were cut. Without warning, she was told the entire folklife program was to be defunded. That meant that sites didn't have time to wind down and close out the programs thoughtfully. She collected the sites' archives, which are now housed in her office.

Current Activities: Website & Collaboration with Louisiana Folklore Society

Currently, Owens is the SAA's only public folklorist, and focuses much of her energy on the Folklife in Louisiana website. Owens chose for this site to be a library of information about Louisiana folklife; this has enabled another interesting collaboration with the Louisiana Folklore Society. The Society's miscellany has been made accessible through the state website. The website has grown and now includes over 300 articles about folklife in the state. Some are older essays reprinted with permission from print journals, for example *Southern Folklore*.

New Developments: Education and Baton Rouge Traditions

Parallel to the regional program, Owens developed the Louisiana Voices Educator's Guide. Though designed for K-12 resources, she's learned that it is also being used in college level classrooms. Because she was doing the guide, her agency asked her to facilitate a conversation with the State Department of Education about the ways in which SAA resources could be of use to K-12 education in the state. The conversation was illuminating. After her presentation, the Department of Education staffers expressed a desire for her to help with the issue of relevancy, helping students understand why they can/should learn [x] in the first place. Owens has always framed her approach to folk arts around relevancy, and thought about relevancy in terms of K-12 education. She also sees a direct connection between relevancy and retention. A new project, Baton Rouge Traditions, has been developing in the last few months [at present, October 2012] and involves a conversation with community college educators, Southern University and Louisiana State University. The conversation includes a broad range of professionals, and is not limited to folklorists. The program is in its formative stages.

Owens presented this project at the last Folklife Commission meeting. The Commission is a government-appointed body, and they agreed that relevancy is a hot topic in education now. The Baton Rouge Traditions project is in its infancy, and Owens is trying to determine how the existing online information can be used in non-folklore classes as well, since it is already being used in the folklore classes. She also needs to figure out ways to make it easy for faculty members to use the website to address relevancy. There will also be an in-service component to the project. The Baton Rouge Initiative will also be done with no additional funding, but part of that challenge will be addressed by getting graduate students to work on the project. Another challenge is getting teachers to respond.

Jon Kay, Director
Traditional Arts Indiana

TAI Overview

Traditional Arts Indiana (TAI) is a statewide program, and is a partnership of the Indiana University Folklore & Ethnomusicology Program and the Indiana Arts Commission. TAI was set up to be the state's public folklore program, with a secure position within the university department. Kay joined about four years after it had been formed, and it was apparent to him that it was structured like an arts agency model. They offered regrants, apprenticeship programs, etc. There were some existing problems with regrants, etc., and it didn't necessarily make sense to him to take the whole model state arts model into university. TAI was conscious of all this when drafting its mission statement:

> Traditional Arts Indiana is dedicated to expanding public awareness of Indiana's traditional practices and nurturing a sense of pride among Indiana's traditional artists. TAI identifies, documents, and seeks to understand more fully the many ways in which cultural values are embedded in daily life. It calls attention to neglected aesthetic forms that firmly ground and deeply connect individuals to their communities–from the
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> spoken text to the hand-made object to customary behavior. TAI's overarching goal is to integrate and connect cultural heritage to educational activities, cultural conservation, arts, and community development at the local, state, and national level.[3]

TAI exists to identify and document Indiana's folk and traditional arts. TAI creates educational resources and programs about traditional arts in communities and provides technical assistance to folk artists. TAI is not just an organization housed at IU: it is part of a team training the next generation of public folklorists. Kay said that in building the program, they have been very conscious of models, from panel/regranting work to state heritage work, etc. They worked to see which models would fit the TAI program.

One of TAI's most successful programs have included: webinars, artists trainings, a folk arts summit, surveys, etc. They have a rotating exhibit network with a traveling exhibit program which tours to 36 libraries free of charge. He works with students to identify artists and conduct fieldwork to develop these exhibits. The students coordinate with a photographer and write up their fieldwork findings. The students generate exhibit text, and Kay works with them to distill the text for a public exhibit. They also meet with a graphic designer to come up with visually arresting designs.

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[3] From About Us, Traditional Arts Indiana website.

Siloing Versus Collaborative Projects

One of the differences he sees between academic and public programs is the idea of silos. In the academy, people make tenure based on what they do *as individuals*. "Those of us in public venues realize it's more about collaboration--we work with photographers, designers, media specialists, etc.--to get our work out there." In the TAI program, graduate students go through this public learning process with the rotating exhibit network, etc. Their exhibits go to libraries all over the state through the interlibrary loan program. Each year the program generates six (6) more panels to tour around the state. When they receive funding, they do public programming in the libraries. Students do these programs and create a presenters guide. They often take artists to these programs as well. Students get broad hands-on experience through this focused program.

The students Kay works with apprentice with him over the course of time. In 2012, he was fortunate to be part of the [Smithsonian Folklife Festival](#) and took four (4) students to participate. They developed a touch screen kiosk for the festival and were able to bring two groups of demonstrating artists to present at the festival: first a group of African American quilters and in the second week a group of instrument makers. Students had hands-on experiences presenting these artists, everything from making sure the artists' needs were met to making sure the audiences were engaging with the artists. These are all aspects of public practice.

Success Stories: Individual Profiles

Kay shared the success stories of former students in the program, examples of the program providing real-world experiences for IU's students:

- Suzanne Godby Ingalsbe did a program on instrument makers in the state. Under Kay's supervision, she developed a multi-faceted program involving the artists in public programs and was able to leverage that project. She's now at the Smithsonian's [Summer Institute in Museum Anthropology](#).
- Selina Morales put together a project with [John Schoolman](#), a 100 –year old walking stick maker. She found productive ways to bring him into museum spaces and other public events. Eventually, she was able to leverage this into a position as Program Associate at [Philadelphia Folklore Project](#).
- Anna Batchelor Mulé worked with the [Chin community](#) in Indianapolis to document Burmese weaving, dance, and storytelling. She did a photography project with schools and put cameras into hands of community members. The project developed into a library program, a traveling exhibit program, and a festival, all of which she coordinated.

The crucial element to the ecology of folk arts in the state, Kay said, is diversity. When Kay considers succession issues within the field and evidence that several programs are moving to university-based models, he cautions that university-based programs are just one model and part of a whole mosaic of activity in the state. Rather than discuss "the" state program, we should refer

to "a" state program and involve as many players in the state as possible. This enables us to leverage many sources of funding and build as many agency alliances as possible. The threat comes when we think of *one* program in each state; Kay would like to see us move beyond that.

Brent Björkman, Director
Kentucky Folklife Program, Western Kentucky University

Kentucky Folklife Program Overview

The Kentucky Folklife Program had historically been a partnership between the Kentucky Historical Society and the Kentucky Arts Council. Last summer, the Historical Society enacted organizational changes, including a changing mission, and wanted to divest itself of the folklife program. Historical Society staff recognized the vibrant programming at Western Kentucky University, and were happy to transfer the program to the university. The Folklife Program partnership, within the Department of Folk Studies and Anthropology at WKU, has many allies.

The program didn't come whole cloth, however. The Kentucky Arts Council has retained a folklorist, Mark Brown, who will be retained full time to administer the apprenticeship program and the community scholars program, and to whom Björkman will provide assistance. He views it as a great vehicle to engage students in learning about these programs. The program, Björkman said, comes down to collaboration. It's an exciting time for the development of the program, and he's enjoying the dialogue.
As Björkman develops this new iteration of Kentucky program, he's surveying colleagues with similar organizations; he's very mindful that he's not alone in the process. His hope is that we're all learning together as we start talking about partnering organizations and how institutions work. Björkman sees this type of program merge as an increasing national trend nationally, and has a great hope that this continues.

Collaborative, Integrated Coursework and Programming

WKU has a long history of teaching fieldwork and practical/public-based coursework; this has become a particular strength of the program. One class in particular, Public Folklore, teaches grant writing to students. Some of the students write real grants, and some are conceived by each student without a real project in mind. Students also present on narrative stages at festivals, and take their own research to the festival stage. Fieldwork is integrated into coursework wherever possible, including not only the public folklore course but also courses in Vernacular Architecture, Historic Preservation, Foodways, Cultural Conservation, etc. The MA program at WKU has three possible tracks for students, Public, Historic Preservation, and Thesis, and each emphasizes fieldwork and collaborative integration.

The Allen County Fieldwork and Oral History Project is one example of such collaboration. A large family foundation in Allen County initiated a fieldwork project which asked students to

jump into fieldwork with audio documentation, photography, and ultimately developing a website. This dovetailed with another Allen County project developed by Michael Ann Williams' Cultural Conservation class; her students were doing fieldwork in the county, too, but were looking at foodways, production documentation, etc. Another Historic Preservation course was doing a survey of log structures in Allen County. All three of these projects dovetailed, and Björkman was impressed with how well integrated his colleagues were. He also noticed WKU's track record of students doing community work along with instructors.

Through organizing work for students in community, the Department in Folk Studies has built a name not only for the university but for itself as well. Organizations and individuals within the larger community have started approaching the Department with ideas for collaborative projects. One example comes from nearby [Mammoth Cave National Park](), who requested that the Department partner with them for archival assistance; the Department was then able to secure funding for students to do that work.

Evolution

Several advantages appear in moving from a state government to a university setting. Björkman finds his direct move, from a nonprofit setting, very straightforward; he is able to add his nonprofit perspective on advocacy, fundraising, etc. to his university colleagues.

Björkman has presented to the public folklore class, and urges students to view their ethnography skills invaluable when dealing with legislators and staff, and essential in identifying and building relationships with philanthropists. Telling prospective funders what folklorists do, sharing fieldwork, and programming dreams, are all useful skills essential to diversifying funding streams. Consider strong organizational funding as a three-legged stool, with the Endowments –NEA and NEH—one leg, and foundations (including IMLS, and other private foundations) another, and "deep-pocket people" a third.

Future folklorists need to realize the importance of an entrepreneurial spirit. The program's move to the university has both blessings and obstacles; funding remains very important. A definite advantage of the move to the university system is the presence of a development department, which can assist in grants, budgeting, etc. Demonstrating that one can speak development language—words like "capacity," for example—will help this relationship. Of course, the presence of a development department means that one must always go through the development department. The issues are nuanced, but important.

One of the department's challenges is how to develop and sustain multi-year projects despite rotating student involvement. WKU currently has a two-year MA program, with the entire first year of the academic program providing students the essential "nuts and bolts" of folklore. The faculty is currently wrestling with the idea of a three-year model: what would that look like? Would it be possible to direct students to a doctorate?

Discussions with Similar Programs and Moving Forward

At the October 2012 National Assembly of State Arts Agencies conference, Björkman was able to meet with other folklorists at university-based programs. Each program has its strengths and varying structures that work within a given state system. The group discussed ways to learn from one another, the variety of granting opportunities available, etc. What are synergistic ways to learn from another? How do we foster and cultivate those relationships?

In summation, Björkman described is role at WKU as one of assessment and moving the program forward. He'll survey folklorists and community scholars around the state, always mindful of the power in collaborative work. In far western Kentucky, for example, he sees a need to concentrate more time. The program has former students working all over the state. What can be done to move folklore forward in Kentucky? He'll travel around the state to learn about these needs, and would love to hear about others' experience in similar situation.

Floor returns to Goldstein.

Goldstein thanked all the panelists, and said that the group would next take a break, followed by comments from invited respondents and then open discussion. Prior to the break, she offered a few remarks:

It strikes Goldstein that we in the field are at a strong changing moment vis-à-vis public folklore, academic folklore and their relationship to each other. Personally, she feels the field has moved beyond the issue of "what" the academy should be teaching regarding public folklore, but is still struggling with how *best* to do it. Goldstein is interested in Baron's suggestion of using clinical programs as a model for our field, and curious about the mechanisms of that model. The programs Goldstein knows best, Memorial University of Newfoundland, Indiana University, as well as other programs she knows less intimately (University of North Carolina, etc.) are programs where there is an incredible amount of hands-on public folklore education. Through a cooperative program at the Memorial University of Newfoundland, students can work at public agencies; TAI offers another excellent example at Indiana University, and the program also offers internships in a variety of programs (the Archives of Traditional Music among them).

Due to the vibrant collaborations currently taking place, the field is pushing past the world of "what we are/are not teaching" and framing different questions. These questions are about how we can best serve the needs of universities, public agencies, and our students in putting these collaborations together. At IU, for example, there is a new effort to include social engagement as one of the criteria to receive tenure. That's a new day in the university. Not just in folklore are we concerned with these issues, but in many disciplines.

These new collaborations also present real challenges: for example, Goldstein and Kay are currently figuring out potential sources for the money to support these programs in Indiana.

Other challenges come from institutional structures: universities still work on the model that only tenure-track faculty may apply for internal funding. In this scenario, individuals like Kay and Björkman find themselves in an institution where some funding is not available to them. For universities to take on this new collaborative model, they must also change their funding models. Universities value this type of public outreach—they want to demonstrate it in their annual reports, for example. Public collaboration and outreach becomes a great source of pride for universities, but to enable this, they must change their older models.

Break.

Respondent: Lisa Gilman

Thank you to everyone who spoke; this is much for us to think about. Gilman was asked to speak due to her role at the University of Oregon and in establishing the Oregon Folklife Network (OFN). She will talk about the context of that program.

In 2009, the Oregon Folklife Program was at the Oregon Historical Society, but dissolved that year due to poor funding and other challenges. At the point of its dissolution, the head of the Oregon Arts Commission brought together stakeholders to discuss what would happen with the program in the state. It was an impressive moment – rather than let the program crumble, he had the foresight to pull together those invested in folklore to recreate a relevant, sustainable program. This was a year-long process, and the outcome identified the University of Oregon as having more resources than any other single entity. An existing interdisciplinary academic program, with components of arts administration, ample labor in the form of graduate students, archiving capabilities, space, IT support, etc., all were contributing factors. They did discover an academic status differential, however. In conversations within the public sphere around establishing the program at the university, they discovered many misconceptions about academics, universities, etc. There existed in the community a negative feeling about academics as elitists, only concerned with their own research, etc. This lasted through two meetings in which the university personnel were completely on the defensive; the conversations revealed a lot of distrust on both sides. It was an interesting discussion.

Gilman's role in these stakeholder meetings started last year as an assistant professor; she then received tenure, and became the academic director of the academic program. The following year, OFN began on campus. She was concerned with how to create the state program on campus. She had been a graduate student at IU in the early days of TAI, and found that experience very beneficial.

One tactic that worked well was "selling" the idea of OFN across campus, going office to office to promote the program and explain its benefits to the university and community. At the end of these meetings, Gilman remembers, "everyone would be beaming [and saying], 'that's what we need to be doing.'" The university administration was sold on the idea when it was framed in

particular ways. Selling public folklore for the university was really easy. As a result, selling the academic program was also easy. Doing both at same time proved to be extremely successful. The two reinforce each other—both serve the mission of the university and the state.

Examining the university's mission statement and website yielded useful ways to talk about OFN's advantages for the university. Some of the arguments used to sell OFN to UO administrators:

- Augments the recruitment of diverse students
- Demonstrates UO's commitment to community outreach
- Serves and collaborates with underserved and underrepresented Oregon communities
- Bolsters interdisciplinarity at UO
- Reinforces research across campus
- Provides research and professional opportunities for students
- Strengthens network of UO with partners in the Portland metro center and state
- Brings additional grant funds to campus
- Funding for graduate students
- Strengthens Folklore Program

Through this work, they connected the program in three places across campus, with three separate deans committed to the program. OFN draws on the strengths of the UO-Portland network, grant funding to the campus, and additional funding to graduate students.

Riki Saltzman has been hired to direct the program (summer 2012), and Gilman is no longer in charge. The university has also developed a public track in the MA program, which links with OFN on campus. They're also launching an undergraduate major/minor in folklore, through the required state process.

In response to the panel presentation, Gilman made the following remarks:

- Barr's points about vision are really important. Gilman noted the amount of energy and ideas in the room, but noted the need also to include students in the process and vision. Folklorists need a stronger sense of who we are and what we can contribute, so that we aren't wondering why we're relevant. Creating that strong identity in students will create strong advocates for the field, which will in turn market the field.
- Gilman finds the question of definitions, and what folklorists call themselves, very important. We're always battling with this, but need to be consistent. It's hard to market the field when it field has so many, too many, brands.
- She finds value in Baron's points about integration of the academic and applied training, which can use relationships to provide strong professional experiences for students. This serves both parties, and is much more than the old joke about cheap labor. Our programs can accomplish more with students working, and the students get better experience, learning, and training while establishing real skills through this work.

Because the OFN program is interdisciplinary, they are able to link it with and take advantage of resources all across the campus. Students can take courses in a variety of classes, without the folklife program needing to hire a variety of people to teach the same information. Spreading out the resources in this manner means the program doesn't rely on one source of funding, or one single institutional home.

OFN's relationships, collaborations, and partnerships are still evolving. By changing the name from "Oregon Folklife Program" to "Oregon Folklife Network," they wanted to indicate their vision that they are galvanizing the folklife activity across the state but are not *the* sole state folklife program. Yes, OFN is the hub resource for research, fieldwork, etc., but not the only source.

Riki Saltzman added that during her interview for the Executive Director position, she said that she saw the benefit of not having the folklife program part of the state arts commission broadened the scope of what could be done—that OFN wasn't limited to "arts." Saltzman also emphasized the importance of entrepreneurship. Despite the conception that folklorists are not often good business people, we need to be entrepreneurial. It's important, in addition to looking to wealthy donors, to find ways to generate income. At OFN, they are able to use continuing education as a source for earned income. They can teach workshops, classes, online seminars, etc. through the university's continuing education program. The tuition pays the instructor and OFN gets a cut, which they use for programming. There are lots of ways to use the university system, and we must think creatively about that.

Respondent: Betsy Peterson

Over the years when talking about folklore and working in nonprofits, Peterson in general has described the field as decentralized and consisting of concentric circles. These circles include those who recognize each other as peers, and some who don't. She would still describe the field that way, and is blown away by the many different contexts in which people work. Building on Goldstein's observation, we need to get more sophisticated about the contexts in which we work. For Peterson, these contexts are less about the academic and public (though she kept hearing that scholar/professional tension), but more about the national/local, big/small, individual/ organization, and who offers what to which relationship. Academic institutions offer particular things. Public organizations offer particular things. We need to approach things more from that perspective as we move forwards. In the panel discussion today, Peterson also would have liked to hear also from an academic about his/her experiences. To some degree, the experiences the panel has discussed are resonant with academic colleagues as well.

With that said, there are three common threads that kept coming up in the conversation; Peterson hopes people will talk more about these and react:

Training. Consider our commonalities. We need to be better at it and thinking better about our needs: fundraising, management, marketing, business. We need to approach what we do in a broader way.

Collaboration. Each of the panelists has mentioned it. Folklore prides itself on its interdisciplinarity, and it's true; as Peterson looks down the road, she sees folklorists with other skills. They'll have to have other degrees in addition to folklore. We can't put the burden on ourselves to be both folklorists and other professions as well. There are other realms of complementary skills we can tap into—public policy, archiving, etc. We'll need MLS contacts, for example. The nature of libraries and archives has changed. We can't only rely on other folklorists who teach themselves along the way. Other fields are in similar situations. We need to collaborate—determine who's not at the table and how to engage them.

The American Folklife Center has several active collaborations, including one with George Mason University. The Library of Congress sees its AFC as one of the more public faces of the Library – that is a real asset. Because the AFC is an archive, the Center is pushing the envelope in teaching areas that are challenging the Library, and the Library is responding well to that challenge. There are security issues involved (which are fascinating), but the Library still wants to see this experimentation go on. Peterson urges the field to think about other fields, and to consider what we are *not* talking about.

Valuing the Profession. Panelists today have brought that up in various ways. Public folklorists will talk about their work that doesn't reference academic programs. We're referenced the massive overhaul of humanities, and social science degrees – this is happening, too, in the public sector. Peterson loves Baron's notion of clinical psychology, and notes that it's also a practice that can charge more an hour than folklore. This, too, is a real issue going forward; more people in our profession will be independents going forward. Now, from her perspective at AFC, she's wondering whence will come the next collections such as those from Lomax and Jackson? They may not be in nonprofits or universities, but might be independents going their own way. These individuals may affiliate with the field of folklore, and they may not. We need to think about ourselves as professionals and scholars, and how we put our best face forward.

Group Discussion

- In regards to faculty positions within universities, Western Kentucky University uses a similar model to the one used at the University of Wyoming – the new faculty hired isn't teaching faculty, and therefore isn't tenurable, but are eligible for funds available otherwise. WKU was fortunate in hiring Björkman, and he is the university's first research faculty. (Williams)

- Michigan State University is having an explosion of positions for research faculty and project managers. These individuals come with professional skills, but are not in a tenure position. This has to do with funding, but we can use it to our advantage. (MacDowell)

- The Maryland Traditions program has sponsored two different faculty positions over the past seven-to-eight years. The first is an interdisciplinary position within the Sociology Department at Frostburg State University. This was originally not a tenure track position, but it was upgraded two years ago and Kara Rogers Thomas now has tenure. In her tenure review, service to community was weighted equally with publications. The second position, at University of Maryland-Baltimore Campus, emphasizes research and teaching. Michelle Stefano teaches ethnography from the American Studies department; she uses the title of folklorist. The position is non-tenure track. Stefano works to promote the field from within the university, and community engagement is a key piece of her work there. The deans are very excited about the community engagement piece. Murphy has enjoyed watching the program grow from an abstract idea to an existing position, and has participated by negotiating with deans, departmental chairs, etc. The position is paying dividends in public relationships, especially helping the university serve the community beyond its students. The students are also very excited about the program. (Cliff Murphy)

- What about concurrent training in folklore and other fields, what kinds of initiatives along these lines are developing? IU offers joint curriculum programs rewarding Dual MA degrees: MA and Master of Library Science degrees, MA and Master of Information Science degrees, and dual MAs in Journalism and Folklore/Ethnomusicology. This has proven to be a great combination, and students are doing great work in these programs. (Jason Baird Jackson)

- Building programs across schools is difficult, but joint degree programs are very exciting. At some universities, students can do joint programs on a case-by-case and individual basis.

- The conversation might move back to the future. Sue Eleuterio's education was at the Cooperstown program, when it was still a museum studies program with a strong folklore component. The interdisciplinary program allowed students to pick a focus area; hers was American folk culture with a museum studies minor. Her training provided her with skills to apply in a variety of areas, and she strongly encourages interdisciplinary work. This made sense 40 years ago, and still makes sense. (Sue Eleuterio)

- There are differences between having experience in public work and being able to do networking and advocacy work. Students need to have a vision of themselves as folklorists who work collaboratively, or they will struggle. There is value in Baron's medical analogy, but some are weary of certifications. Skill sets might be a useful

framework from which to think about ourselves as a professionalized field. (Sue
Eleuterio)

- Folklorists should read Holly Sidford's report to the Committee for Responsible
Philanthropy, "Fusing Arts, Culture and Social Change: High Impact Strategies for
Philanthropy." Also check out Philanthropy's Promise, also run by NCRP, in which
funders commit to funding at least 25% to underserved audiences. These resources
provide useful research when talking to funders. (Sue Eleuterio)

- Folklorists (within the English Department) at George Mason University have fruitful
partnerships with several graduate programs, including conflict resolution, nonprofit/arts
management, history, museum studies, archives, food/nutrition, tourism, etc. They have
strengthened their partnership with the American Folklife Center in several ways,
especially through the Summer Field School that Debra Lattanzi Shutika directs. Their
colleagues in other departments have been thesis readers, and the program has also
offered "dinner with folklorists" for graduate students, etc. These are all ways to welcome
students into the profession. Yocom also sees public humanities as an asset to graduate
programs facing declining enrollment. As folklorists, we understand the value in public
humanities and find the possibilities exciting. (Peggy Yocom)

- Sabina Magliocco teaches at California State University-Northridge, a regional
comprehensive university which offers an MA program only. The university has a strong
Intangible Cultural Heritage component woven into the MA and Anthropology
undergraduate program. They're able to train public archaeologists.   The connection with
ICH and public heritage management is very beneficial; they're able to work with
stakeholding communities, and can handle the intangible as well as tangible aspects of
culture. She's had students who have specialized in more folkloric subject areas. They're
developing various linkages to the department, including a recent one that lead to student
archiving internships. Though not necessarily professional preparation, it might lead to
more continued study, such as an MLS. These linkages may be happening under the
radar, but it's not like folklife/ICH isn't being taught.

- Members of AFS's Independent Folklorists Section are both academic and public
folklorists. Some are adjunct faculty members; others do museum contracts, etc. In
considering the changing times regarding funding, it's possible that independent
folklorists might fill the gaps that appear. Established academic folklorists at universities
might help independents apply for funding, etc., which would create a collaboration to
obtain funding, but not tie up university resources in administering the project.
Independents could also work with students. (Amber Ridington)

- Externally funded projects often lack the space or time to write about the project after it's
completed. Collaborations could include a brief period for lead folklorists to reflect,

and/or for collaborators to write about their experiences. We should consider this in preparing budgets.

- There are lots of good examples of one-semester projects involving academic, public, and independent folklorists. One: Independent folklorists teaching oral history.

- The [Oral history in the Digital Age](#) project is collaboration between the Michigan State University Museum and MSU Matrix, with funding from IMLS. Doug Boyd is the project manager. The project has brought together oral historians and the folklore community. The website is filled with essays, interactive elements, and training modules. There's also extensive practical info about equipment, etc. The site is useful for archivists, museum people, etc., from the world. It's an example of what our field is able to do when we mobilize our public agencies, scholars, and professionals. We've developed a tremendous educational resource. (Kurt Dewhurst)

- Folklorists need to be involved with public humanities professionals, especially in the digital realm. There is a crisis in the future of the humanities. Folklorists need to develop our digital humanities skills.

- The Oregon Folklife Network has a relationship with the University's Arts Administration department, and now Arts Administration students are doing folklore internships. It's great to have these students coming in—wherever they end up, they'll come away knowing what folklore is. The university's public folklore program also requires an arts administration class. (Riki Saltzman)

- A university is a really long tail, and takes long time to get wagged. At IU, students have the opportunity to study intellectual property, museums, public praxis, etc. The public students aren't doing a project solely with Jon Kay, but with are very integrated across the university. There's a wonderful cohort of colleagues who will mentor the students all the way through the program. It takes a long time for these programs to shift; they're just now reaping the benefits of the most recent shifts. New technology will speed up the process. (Jon Kay)

- Public work isn't just social engagement – it's representation and ideology, translated into practice. These are core matters of scholarship and how it's applied. This is one of the good things about applied folklore and applying scholarship in the public realm. Consider the phrase, used by public historians, of "letting go, sharing authority in a user-generated age." In folklore we view collaboration as empowering but also control over how knowledge is applied. This has to be translated into public work. There's theoretical excitement about these issues. (Robert Baron)

- 30-40 years ago, more PhDs than now went into public folklore. Now, the education and training more fully integrates public folklore. One perception is that those with doctorates went into public folklore because they couldn't find a position teaching, but felt they weren't equipped to do the public work. Preparation in public folklore for all students is a benefit; keep the requirements in the core competencies. There have recently been tremendous advances in where, and how, public folklore is taught. We can go further, integrating theory, practice, and research. (Robert Baron)

- Programs develop and play to the faculty's strengths. Programs develop with a variety of strengths. Folklore is a big discipline, as is public folklore. WKU offers historic preservation, IU offers museums and archiving, etc. Perhaps some of the field's issues can be met by bringing in other models/skill sets and understandings into programs as they are emerging. (Jon Kay)

- Shutika encourages every academic program to conduct a field school. Field schools expect a certain level of professionalism. Is everyone interested in folklore capable of doing the work? The majority of classes are taught as electives. A given professor might not have the capacity to teach the clinical practice in each class. Self-selection is an issue. Field schools require funding, and can be draining on faculty time. Every year, GMU discusses the idea of making the field school a requirement for graduation, with the related upsides and downsides. The decision, they find, has nothing to do with ideology. (Debra Shutika)

- Folklore programs often function through other departments. This affects students, internships, etc., and requires that faculty understand the politics of departmental requirements, etc. (Lisa Gilman)

- Students who concentrate in folklore within larger departments are already entrepreneurial. We might consider offering something similar to post-doctoral training to those students who then come to Folklore departments, provide a very stiff scholarly component, covering the relevant literature, mentoring, etc. Folklore is a big tent. Lots of different programs are available. (John Laudun)

- Students also need mentorship when it comes to choosing professions. Some students aren't meant to be working in public arenas. We don't need to force people outside their strengths. We can help students in the beginning of their graduate careers. (Jason Baird Jackson)

- We might consider reevaluating the PhD as a degree in the humanities and social sciences. Universities are rethinking this model. Several very successful students, with careers in public folklore, are ABD. Though they are expected to finish their degrees eventually, it's something to consider. One of the realities of working on a doctorate is

that it takes a really long time – more time than people have before getting on with their lives. By the time students are working on a dissertation, they're having jobs, kids, etc., and moving on.   Consider: the first two years of a program are very productive, like a boot camp. After 3-4 years training, one becomes ABD. In England, one gets a degree at that moment. Is there a degree that can be adapted to our field, perhaps a specialist degree? This degree would recognize the intermediate stage and level of scholarship required to obtain it, though indicate no dissertation has been completed? Some find themselves in a weird limbo "MA deluxe," but the training didn't result in recognizable credential.

- The dissertation as a rite of passage is outdated for all but a few students. A dissertation doesn't necessarily give one the skills to be successful. Wouldn't it be awesome if we could design an intermediate certification available to students who are ABD and have attained that level of training in folklore? Maybe they don't want to do a dissertation? This could become a worthy end unto itself, not, "I didn't finish my dissertation." In response, others wonder "if that doesn't satisfy our need to maintain students?" Is there a market need for this?

- There exists also the possibility of someone who's doing serious work in public work; a dissertation about that could advance theory in good, important ways. (Debora Kodish)

- A missing dimension to this discussion is shared authority, especially if an issue is little money going to communities of color. Much of this discussion is about practical considerations. How do we think about our field in a different way? The people we work with? If we want to be relevant, have significant impact work, and are thinking about issues communities are facing, how do we have a conversation about that? So what's safe? Are universities going to deal with the gentrification they contribute to? This is really interesting work. (Kurt Dewhurst)

- These new collaborations allow interesting models to emerge. In some cases, university staff might be teaching who had done public folklore work in tandem with academic work, but who had never made a living as a public folklorist. A problem with this is that if you didn't really work it, you don't really know it. There are also cases where former public sector folklorists are now teaching in universities—but that causes a shift to identify these folks as academic folklorists. With this new model that Björkman and Kay represent, they are acting as public folklorists but can educate from the working position they have. They're dealing with both at once. (Diane Goldstein)

- Question: When a student writes a dissertation in folklore, is there an option to do a dissertation that's headed towards an exhibit, for example? Could the writing of a large grant and production of a large exhibit also be a dissertation? GMU has experimented at the MA level with different models – a thesis/project choice. The project is a production

of equal work and intellectual ability, but a different end product. How wide/broad do we in our discipline consider "what counts" for dissertation-level work? (Peggy Yocom)

- Networking is one of the best and underutilized things that can happen to someone who's trying to find themselves, and us. Networking, and internships (especially if one does a lot of them) equates to trying on different clothes with the benefit of mirrors. Others see you, get a sense of your strengths, and you learn your own strengths. And in the end, you will follow your own passions. (Dan Sheehy)

- The Smithsonian Center for Folklife & Cultural Heritage had 155 interns last year. 75% of these were from non-folklore backgrounds. Chicano studies, economics, etc.—a tremendous diversity of people coming through. As they become exposed to folklore, they see paths open up for them. Some change from economics to folklore. Or, they see the applicability of economics to folklore (and vice versa). And some with a strong community base see the tools they can use to take on their own cause and do their work more effectively. Internships are tremendously exciting. (Dan Sheehy)

- Marketing is also very important. Marketing allows us to be consistent in delivering our message about the value of the work we're doing. What are the outcomes we're aiming for? That's also what unites us. (Dan Sheehy)

- This trend of academic program development is very encouraging. At the same time, we're hearing disturbing reports coming from the arts world. We need to move beyond the arts box. We can use our network and matrix of connections to come back to arts detractors in an elegant, productive way. For example, use the Irvine Foundation-funded study by the Alliance for California Traditional Arts, [Weaving Traditional Arts into the Fabric of Community Health](). Use these resources.

- In the past, the Public Programs Section of AFS sponsored one competitive post-MA internship a year. Lisa Gabbert was Debbie Fant's intern at the Idaho Commission on the Arts. These internships informed degreed professionals how they think about folklore, and it might be useful to bring those internships back in some form. It would allow cross-disciplinary work with other organizations. (Lisa Gabbert)

- WKU has also seen an increasing number of students who completed folklore internships before coming to WKU, and were inspired to study the field further. WKU is also rethinking their options for doctoral degrees. This is in the very early stages, but they are doing a needs assessment and are looking into the possibilities for offering a DPS degree— a Doctor of Professional Studies. Whether it would require a dissertation or capstone experience, this might offer a different model for people who want to be practitioners. The dean and provost are excited about moving forward. It would be difficult for WKU to develop another doctoral degree. They're currently putting together the vision for the

degree, and Williams/WKU faculty would love to talk with others who have done that kind of work. If the discipline does see a need for a DPS in folklore, what would it look like? (Michael Ann Williams)

- Michigan State University offers a museum studies certificate program. What if we substituted "cultural" for "museum"? The degree is in another field, and the certificate is available on both the undergraduate and graduate levels. The certificate requires 15 credits and a mandatory internship, the introduction to museum studies class co-taught by MacDowell and Dewhurst. (The course is a teaser to all of the different ways one can be engaged in the museum world, both theoretical and practical, to allow students to sift for themselves the best areas for their work.) An Intro to Folklore Studies course could be similarly designed so that students could imagine themselves in all the permutations possible. (Marsha MacDowell)

- We should also pay attention to the burgeoning of individual and community self-documentation. If we consider documentation skills our niche, what happens when everyone else is doing it already?

- Consider epistemological authority. A worry is that in teaching public folklore we get mired in practical components without giving weight to theoretical components. We need to be articulating the theory of our practice. Give everyone an opportunity to fully explore that deeply. Tremendous value in thinking creatively and understanding the theory behind what we do. We need to consider the idea of messaging – how we articulate the value of what we do to reach the ears of policy makers and decision makers. (Christina Barr)

- How valuable can a dissertation be? Within the MA program, Indiana University offers both project and thesis programs. A key component to any program is assessment. When the work is done, students must engage in an assessment component. Students must reexamine their work in a broad theoretical way. This becomes a stickier wicket at the doctoral level. The faculty is not yet open to wide variability in dissertation models – but MA is moving forward. It's good to hear from their disciplines. (Jason Baird Jackson)

- Our identity as folklorists comes not from our ability to write grants, but from the values that we hold. (Christina Barr)

Due to time constraints, Goldstein ended the conversation by noting that in her Applied Folklore classes, students don't feel a need to identify as either a "public folklorist" or an "academic folklorist." Perhaps our dialogue is old; that lack of distinction is encouraging. "Go forth and collaborate!"