

Iowa Arts Council,
Capitol Complex,
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This is the first edition of
**ARTALK for Community Arts
and Cultural Heritage
Programs, David A. Brose,
Editor**

ARTTALK

This marks the first edition of ARTALK, A newsletter and open forum for interaction between the Iowa Arts Council's Community Arts and Cultural Heritage Programs and the people of Iowa. Future editions of ARTALK will feature special columns as written by guest authors, as well as current news of our programming efforts at the IAC, and issues of national import. ARTALK for Community Arts and Cultural Heritage Programs will appear twice per year, in the months of July and January.

Persons interested in having news of their Local Arts Agency or Folk Art activity listed in ARTALK should send items to me at the IAC by June and/or December for the July/January issues, respectively.

COMMUNITY ARTS

The purpose of the Community Arts Program is to provide a specialized support and structure for Local Arts Agencies in Iowa that recognize the unique role that these organizations hold in providing a diverse range of arts programming and services to the people of this state in urban and rural contexts. The goals of this program are to enhance, solidify, nurture and make visible arts and artists through state/local partnerships that stimulate additional public support. Cooperative policy development, planning, advocacy, and more efficient and effective delivery of services and programs for artists, organizations, audiences and communities-at-large are integral factors emphasized in this program. The Community Arts Program operates under the belief that a Local Arts Agency can be central to the

flourishing of the arts in communities statewide, and strives to appreciate and be flexible in the diversity in methodology and techniques necessary to serve each community as a unique, individualized entity with specialized needs, constituents, general populations and a multiplicity of approaches in the creation and perpetuation of culturally expressive behavior.

ISSUES

Since assuming the position at the IAC last Fall, several issues have arisen statewide in relation to Local Arts Agencies. The first deals with the current and future trends for IALAA, and methods for smoothing the operations and services of IALAA during this period of transition.

A meeting was held at the IAC offices to discuss the future of IALAA. Attendees of this meeting, held during June, 1988, included Natalie Hala, IAC Executive Director, David A. Brose, IAC staff, and Carole Horowitz, current President of IALAA. The purpose of this meeting was to discuss a contract for services between IALAA and the IAC for FY88-89, with funding provided by the IAC. Specific services include the annual Fall conference Saturday, November 5th. This year's IALAA meeting will emphasize dialogue, with a series of planned workshops and discussion groups to address specific subjects within the Public Sector such as board development and grantsmanship.

The beginning groundwork for a planned contract between the IALAA and the IAC came as the result of dialogue between Natalie A. Hala, David A. Brose and the IALAA board. This occurred during the Spring board meeting for IALAA held on Friday, May 27, 1988 in Ames. Robert Lynch of NALAA was a special guest and helped

to facilitate discussions regarding the future of IALAA and the contract for services.

REGIONALISM

REGIONALISM has become a popular topic of discussion in Iowa for Local Arts Agencies. Many locals, as well as members of IALAA, have voiced a strong interest in seeing regional networks of Local Arts Agencies form throughout Iowa. These networks of regional consortias would work to carry the goals of the local communities, the IAC Community Arts Program and IALAA into the home environs and communities throughout Iowa. Several meetings have taken place in Dows, Iowa, regarding a regional network for northern Iowa which would embrace ten locals in a four-county area. The concept of networking within regions of Iowa and the formation of regional consortias, will be discussed at length during the Fall IALAA conference in Ames. Thus far there has been strong support among Local Arts Agency staffs regarding the development of regional consortias. Persons interested in discussing the model being developed in Northern Iowa should telephone Joyce Blum at 515/456-2761.

CULTURAL HERITAGE

The purpose of the Cultural Heritage Program is to identify, document, present, nurture and aid in the perpetuation of the diverse ethnic, religious, familial, occupational and regional/local folk traditions of Iowa. The Cultural Heritage Program promotes public awareness of the importance of preserving Iowa's cultural heritage for future generations through exhibitions, festivals/celebrations, radio programs, feature newspaper articles, publications and other educational means including folk artists in the schools residencies and folk artists in communities residencies.

Through this program and its activities the IAC strives to instill a sense of pride and place in Iowa's people for their intrinsic traditional artists and art forms.

FOLK ARTS APPRENTICESHIP PROGRAM

The Folk Arts Apprenticeship Program is one component within the Iowa Arts Council's Cultural Heritage Program. The purpose of the Folk Arts Apprenticeship Program is to support, encourage and promote the maintenance and development of the traditional art forms as found within Iowa and its communities. By placing a skilled (master) artist with one less skilled (apprentice), we hope to foster increased visibility for the traditional arts by providing a context under which skills may be passed from person to person. Apprenticeship awards are non-matching grants given for the serious study of the visual and performing arts between a master artist and his/her apprentice. Apprenticeships may be in any traditional art form such as singing, music, dance or storytelling, or in the traditional visual arts and crafts. These awards are designed to pay an honorarium for the master artist while also providing funds for materials needed by the apprentice. Essential expenses include materials and the travel to reach the master artists.

1988-89 APPRENTICESHIP AWARDS

The Folk Arts Apprenticeship Program review panel met on Thursday June 9, 1988. There were a total of 11 master/apprentice collaborations recommended at a funding level of \$11,583.84. The following is a listing of recommended masters and apprentices for 1988-89:

Master **Marian Hartman** from Estherville and Apprentice **Candice Frederickson** also from Estherville for a quilting apprenticeship in the amount of \$950; Master **Grace Rikansrud**

from Decorah and Apprentice **Sallie DeReus** from Leighton for a Norwegian embroidery apprenticeship in the amount of \$500; Master **Kathleen Martinson** from Decorah and Apprentice **Donna Story** from West Union for a Scandinavian Nalbinding apprenticeship in the amount of \$846; Master **Mary Hudecek** from Protivin and Apprentice **Kim Soukup** from Ridgeway for a Czech stichery apprenticeship in the amount of \$845; Master **Jerry Miller** from Des Moines and Apprentice **Ida Neary** from Council Bluffs for a stenciling apprenticeship in the amount of \$3400; Master **Eddie Benge** from Winterset and Apprentice **Evelyn Gross** from Des Moines for a Fiddling apprenticeship in the amount of \$1416; Master **John Fisher** from Douds and Apprentice **Joanne Ancell** from Fairfield for a Fiddling apprenticeship in the amount of \$454; Master **Doris Turner** from Fairfield and Apprentice **Joanne Ancell** from Fairfield for a quilting apprenticeship in the amount of \$934; Master **Mary Hudecek** from Protivin and Apprentice **Kathryn Kuennen** from Waucoma for a Czech stichery apprenticeship in the amount of \$913; Master **Stella Youngbear** from Tama and Apprentice **Karin Connelly** from Grinnell for a Mesquakie beadwork apprenticeship in the amount of \$962; Master **Bill Sherburne** from Spring Grove, Minnesota and Apprentice **Beth Rotto** from Decorah for a Fiddling (especially Scandinavian) apprenticeship in the amount of \$364.

CULTURAL HERITAGE CELEBRATION

The Iowa Arts Council sponsored the first annual CULTURAL HERITAGE CELEBRATION on July 9, 1988 at the New State Historical Building in Des Moines. This celebration featured those master and apprentice artists that took part in the Folk Arts Apprenticeship Program since

its inception in 1984. This year's celebration included an exhibit of visual art/crafts, stage performances of music and dance, workshops and ongoing demonstrations. Over one-hundred artists were represented, with persons participating from throughout the state of Iowa. Specific examples of folk art featured at the celebration included: fiddling; banjo performance; folk dancing; and visual arts/crafts including woodcarving, weaving, rag rug construction cornhusk dolls and quilting. A second statewide celebration is planned for July, 1989, and will also take place at the new Historical Building in Des Moines.

ROADSIDE RADIO

The Iowa Arts Council has received funding from the National Endowment for the Arts/Folk Arts Program to design and implement thirteen fifteen-minute radio programs focusing on Iowa folk traditions. This project officially begins on July 1, 1988. The radio programs will be based upon on-location audio recordings made throughout Iowa on digital audio equipment on loan to the IAC from the American Folklife Center/Library of Congress.

These radio programs will be broadcast on WOI, Ames, Iowa, beginning in January, 1989. WOI has kindly consented to donate studio facilities to the IAC for the production of these programs. As such, this radio series is a model for collaborative programming between state government, the private sector, and the Federal government, based upon the contributions and shared duties of WOI radio, the IAC, the National Endowment for the Arts and the Library of Congress. The following list includes the themes for the first thirteen programs:

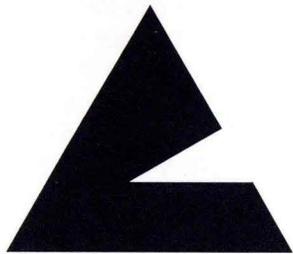
1. Anglo-American fiddling
2. Anglo-American ballads
3. Norwegian fiddle construction and performance
4. Anglo-American shaped-note hymn singing
5. Afro-American Gospel (congregational) singing
6. Hispanic conjunto music
7. Anglo-American tall-tales and humor
8. Afro-American folk preaching
9. Amana sacred singing
10. "House Amish" song traditions
11. German-American polka music
12. Czechoslovakian polka music
13. Mesquakie (Native-American) ceremonial music

All thirteen radio programs will be available for sale to the public by June 30, 1989, and will be made available on cassette format.

SUMMARY

Since my arrival in Iowa during the late Fall, 1987, I have been traveling the state to visit many communities, folk artists, and Local Arts Agencies. My professional career began in Ohio in 1975, when I was contracted by the Ohio Historical Society to collect Ohio and Erie Canal songs along that system of waterways. Between 1975 and the present I have worked under contract, or as a "tenured" employee, in the states of Ohio, Indiana, Colorado and Iowa. Clearly, any town, city, state, country or continent contains some degree of cultural plurality and diverse artistic/culturally expressive

behavioral patterns based upon the ethnicity, religion, education, occupation and family structure of those humans who are in residence. Since my arrival in Iowa, I have continually been challenged and delighted by the vast array of folk and fine art being expressed and produced by Iowa's people. I have found Iowa's residents to be open, friendly and willing to share their artistic creations. I look forward to continued journeys throughout the state of Iowa and the Upper Midwest, and am proud to be a resident of the "Hawkeye State". I applaud the residents of Iowa for your strength of individual character in maintaining your cultural pluralism and strong regionally expressive artistic behavior at a time in which cable television and mass communications threatens to make regional art, language, dress, speech, and other aspects of culture one "national" and homogeneous phenomenon. I look forward to our working together to maintain our sense of place and pride of diversity "between the two rivers".



A R T a I k

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