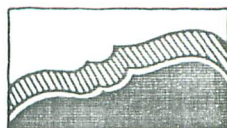


**The
Folklore
Society
of Greater
Washington**

1964-1984



Box 19114
20th Street Station
Washington, DC 20036

Our Twentieth Year

September 13, 1984

David Olive
517 Ingraham St., N.E.
Washington, D.C. 20011

Dear David:

I've been trying to reach you for several days, both at Helen's, at work, and at home. No luck. Is your phone still out of order?

So I'm resorting to a note.

Could you please send me copies of all your correspondence with Tony Gaston of the IRS regarding our '82-'83 tax returns. We need to have them for the Society's records (Dean, Carol, and I all should have copies, but you only need to send one set; I'll make xeroxes.) I'd appreciate having them before the end of the month. Maybe you can give me a copy when we meet on the 26th.

Also, I assume you and Linda will be coming to the next Board meeting to talk about the Mini-festival. We probably should announce it in the October Newsletter, and make at least one public request for committee members and/or volunteers.


Kathy

September 25, 1984

Dear Kathy,

It was good to talk with you over the phone. I've enclosed copy of the grant and will try to keep you up-to-date as to the review of the grant and the scheduling of Celebrations.

I appreciate your suggestions and look forward to meeting you.

Sincerely,
Hacy L. Flaherty
Co-chair

P.S. my home
number is
(202) 328-7538

6 W. Folklife Association
American Studies Program
6 W U
DC 20052

Applications must be submitted in triplicate and mailed to: Grants Office/FOLK,
National Endowment for the Arts, 1100 Pennsylvania Avenue, Washington, D.C. 20506

I. Applicant Organization (name, address, zip) George Washington University Folklife Association	II. Category under which support is requested: Folk Arts	III. Period of support requested Starting 04 01 84 month day year Ending 03 31 85 month day year
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IV. Summary of project description (Complete summary in space provided; back up material or additional explanation may be submitted with the completed application form.)

The proposal is for funds necessary to conduct a series of presentations of traditional rituals and celebrations of various folk and ethnic groups in the Washington, D.C. area. Anticipated are 6-8 celebratory events to be presented over the course of a 12 month period. Each of these events will be developed in conjunction with the particular ethnic group which will be featured. An emphasis will be placed on presenting the personal and calendrical rites of passage of recently arrived immigrants and refugees. These presentations will take place at the George Washington University, but will be publicized and promoted among both the community group and the general public.

Presentations will begin, for instance, with a Laotian New Years Day ceremony, which takes place in April-May. For information on further celebrations, see appendix. Each celebration will take place over the course of 2 days; a Friday evening and a Saturday afternoon. Where appropriate, they will be held at the time of the actual holiday or festival period. Presentations will include religious and secular components as well as the genres of traditional music, foodways, and costume.

One of the primary goals of the project is the validation of traditional culture. The Project Director has coordinated a Living Celebration Series at the Smithsonian's Renwick Gallery for 14 months, and that series is the inspiration for this proposal. The G.W. University, a formal institution of the "Great Society" in Redfield's term, is such a validating institution for those people who are under great pressure, subtle and otherwise, to assimilate. Further, the series will open access to the University to participants; will introduce them to funding structures such as the NEA and D.C. Community Humanities Council. For more detailed description of the planned presentation, please see the accompanying material.

V. Estimated number of persons expected to benefit from this project

VI. Summary of estimated costs (recapitulation of budget items in Section IX)

Summary of estimated costs (recapitulation of budget items in Section IX)		Total costs of project (rounded to nearest ten dollars)	
A. Direct Costs			
Salaries and wages		\$	30,300
Fringe benefits			
Supplies and materials		\$	3,500
Travel			500
Permanent equipment			
Fees and Other			16,300
Total direct costs		\$	50,600
B. Indirect costs			
Total project costs		\$	50,600

VII. Total amount requested from the National Endowment for the Arts

\$ 25,300

VIII. Organization total fiscal activity		Most recently completed fiscal period	Estimated for current fiscal period
A. Expenses		1. \$	2. \$
B. Revenues, grants, & contributions		1. \$	2. \$

Do not write in this space

A. Direct costs

1. Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
				\$
Project Director & Senior Folklorist	1	\$30,000	1/3	10,000
Administ. Asst.	1	18,000	1/3	6,000
Student Stipends: fieldworkers, interns, individual program coordinators, translators, designers, writers				5,000
Photographer, Video documentation	1			300
Participant honoraria		\$50/event \$1500/event x 6 =		9,000
Total salaries and wages				\$ 30,300
Add fringe benefits				\$
Total salaries and wages including fringe benefits				\$

2. Supplies and materials (list each major type separately)

Amount

		\$
food, flowers, canvas, backdrop, stage, tables, etc-		1,000
sound equipment, microphones, amplifiers, console		2,500
Total supplies and materials		\$ 3,500

3. Travel

Transportation of personnel

Amount

No. of travelers	from	to	\$
25	local		250
Total transportation of personnel			\$ 250

Subsistence

No. of travelers	No. of days	Daily rate	\$
25	2		250
Total subsistence			\$ 250
Total travel			\$ 500

4. Permanent equipment

Amount

	\$
Total permanent equipment \$	

5. Fees for services and other expenses (list each item separately)

Amount

	\$
space rental	5,000
consultants	750
word processor	2,500
archival, secretarial, photocopying, desk, space, phone	4,000
printing	
mailing	
typesetting	1,000
video equipment	550
sound technicians	2,500
Total fees and other \$ 16,300	

B. Indirect costs

Rate established by attached rate negotiation agreement with
National Endowment for the Arts or another Federal agency

Amount

Rate _____ % Base \$ _____

\$ _____

X. Contributions, grants, and revenues (for this project)

A. Contributions

Amount

1. Cash

	\$
George Washington University	6,500

2. In-kind contributions (list each major item)

George Washington University: space	5,000
mailing, printing	500
Folklore Society of Greater Washington: sound equipment	2,500
Smithsonian Inst.	6,500
Lawrence Apple videotaping	300
Total contributions \$	

B. Grants (do not list anticipated grant from the Arts Endowment)

	\$
DCCHC, pending	5,000
Total grants \$	

C. Revenues

	\$
Total revenues \$	
Total contributions, grants, and revenues for this project \$ 25,300	

XI. State Arts Agency notification

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The National Endowment for the Arts urges you to inform your State Arts Agency of the fact that you are submitting this application.

Have you done so? yes no

XII. Certification

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature X Christopher T. Martin Date signed 10/1/83
 Name (print or type) CHRISTOPHER T. MARTIN
 Title (print or type) CO-CHAIRPERSON, G.W.U. FOLKLIFE ASSOCIATION
 Telephone (area code) (202) 543-8295

Signature X Date signed _____
 Name (print or type) _____
 Title (print or type) _____
 Telephone (area code) _____

Project director

Signature X John F. Santino Date signed 10/1/83
 Name (print or type) John F. (Jack) Santino
 Title (print or type) Folklorist
 Telephone (area code) (202) 546-7029

* Payee (to whom grant payments will be sent if other than authorizing official)

Signature X Date signed _____
 Name (print or type) _____
 Title (print or type) _____
 Telephone (area code) _____

* If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee.

BE SURE THAT YOUR APPLICATION PACKAGE INCLUDES ALL MATERIALS OUTLINED IN THE "HOW TO APPLY" SECTION ON PAGE 13. APPLICATIONS INCOMPLETE AT THE TIME OF THE PANEL MEETING WILL BE REJECTED.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

The proposal to the Folk Arts Division of the National Endowment for the Arts is to help fund a series of six public presentations of living, traditional rituals and celebrations, each to occur on a Friday evening and a Saturday afternoon. Each event is free to the public. This is a unique concept in that the presentations are holistic in nature, involving such genres as song, dance, foodways, religious narrative, games, etc., in a unified presentation of a society's important calendrical, ethnic, and religious holiday. The idea for this project grew out of the Project Director's experience as the coordinator of the Smithsonian Institution's Living Celebrations series. This series was held in conjunction with an exhibition of ritual objects entitled, Celebration: A World of Art and Ritual; its purpose was to add a living component to an exhibition of inanimate objects. The exhibition was designed under the aegis of Dr. Victor Turner as Guest Curator.

As coordinator of the Living Celebration series, it was my job to choose appropriate celebratory events and develop these as public programs. Working closely with a Senior Administrative Assistant, and various fieldworkers, I directed 14 such presentations. Each of these was accompanied by a complementary brochure; a collection of these accompanies this proposal.

My intention was to develop public presentations of events that were usually private (although not sensitive) in nature. At all times we worked closely with the people who were participating, and together we developed designs and plans for layout and sequence of events that most fruitfully recreated the atmosphere of the actual celebration. Whenever possible, we engaged fieldworkers who were trusted by the community group to develop specific events. Because the participants were not professional performers, occasionally we were met with some scepticism; to perform one's traditional and religious customs associated with social or religious holidays for a large outside group is an unusual concept. Ideally, the events were intended to

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actually be celebrations, and they often moved from a solemn beginning to a participatory, joyous singing and dancing event by the end. All events were traditional in nature, and featured artists of the highest excellence, including craftspeople, musicians and dancers. The overall sequence of the events were developed and discussed in advance, but the events themselves were unrehearsed. Slides of these presentations accompany this proposal.

Over the 18 months of presentations, I learned a great deal. Although I had extensive experience with coordinating festival programs, and I had developed living museum events as well, this experience was different and more challenging. The focus on only one group of people at any one event, and the choice of a single holiday, ritual, or festival to feature, made each presentation very intense. Individuals became components of a larger whole, not featured as "stars." Master musicians or craftspeople contributed to an overall cultural statement. I found that these kinds of celebrations, framed in the new context, became emblematic of the social group as a group. As such each individual had tremendous personal responsibility to the community and so was very interested in the correctness of the presentation. The Grand Salon of the Renwick Gallery, a lavish Victorian room, only added to the sense of importance people felt about the event as a statement made publicly about their culture.

I began to notice that participants evaluated the events differently than I did, and I began to realize that these rites of passage, both calendrical and personal, that we were taking out of the home and community context and featuring to a wider audience, now functioned for the participants as rites or acts of intensification. The presentation of ritual - customary acts that are symbolic of a people's society, in a major institution of the mainstream society - resulted in approval and applause by the general public. This process served to validate these traditional aspects of the folk or

ethnic group. This transformation of rites of passage into rites of intensification is complex and important and in need of further study.

At this time, however, I want to apply the lessons learned from the Smithsonian experience to a new round of "Living Celebrations." Because of this validating effect, I believe the Living Celebrations idea is perhaps one of the best ways of encouraging the maintenance of traditional arts, and excellence in those arts, among groups of people who may be undergoing intense pressure to assimilate, and whose children may have already been made to feel ashamed of their heritage. The George Washington University Folklife Association, a non profit graduate student organization, has been forthcoming in sponsoring such a program. The University itself has seen fit to offer \$6500.00 as cash support for the project; \$1500.00 to be used as payment to the Project Director as returns for developing this series at G.W. as an academic course, the other \$5000 to be used directly in the series as stipends for field coordinators. This \$1500 is applied to my salary as stated in the proposal.

It is my feeling, after having investigated several possible sites for the program throughout the city, and after discussions with community leaders, that in order to effect the validation referred to above, the site of the events should be an official institution such as a university. The G.W.U. Folklife Association can request use of suitable space on campus at no charge. The substantial cost of renting appropriate space, then, is covered by this in-kind support. Although the student association and the University are providing both cash and in-kind support, these presentations are not intended as campus entertainment. Members of the communities themselves have in the past attended these presentations in large numbers, and we would advertise in local newspapers, on radio, and other media; as well as provide transportation, to see that we continue to be well attended by local people. Elementary and

secondary school groups will be involved. Radio and newspaper announcements, and direct mailings (using the Smithsonian's Folklife Program mailing list) to general members of the D.C. area will be used to bring in the general public. Letters of support from community leaders are included with this proposal.

I am asking for funds primarily for participant honoraria, for staff salary, for food and local transportation, and for supplies and materials. Cash support, already mentioned, includes \$6500.00 for the George Washington University. In-kind support includes use of campus space for the presentations, printing of program notes, announcements, and direct mailing costs, all from G.W.U. The Folklore Society of Greater Washington has assumed the costs of another major in-kind contribution with the loan of sound equipment, including microphones, amplifiers, and a console, from the Folklore Society of Greater Washington, as well as publicity of events through their newsletter. The Smithsonian Institution is contributing desk space for two people, use of telephone, word processor, and mailing privileges. I will also apply to the D.C. Community Humanities Council for supplementary funds in January; in the meantime they have been advised of the project.

Thus the G.W. Folklife Association is joined by the G.W.U., the Smithsonian Institution, the Folklore Society of Greater Washington, and pending approval, the D.C. Community Humanities Council as co-sponsors of this series.

I have estimated my time as 1/3 of a year, full-time, at \$30,000/yr. (GS 12-1) = \$10,000. \$1500 of this will be paid by G.W.U., so the figure I am requesting from the NEA is \$8500. I have learned from experience that an Administrative Assistant is crucial, and would prefer to continue to work with my former colleague on the Renwick Series, Mrs. Magdalena Gilinsky. She is an excellent administrator who has served me well in the past. At 1/3 year, \$18,000/yr., I will request \$6000. Total salary figure requested for two

people = \$14,500.

Tentatively, we plan on six presentations. We will focus on recently arrived immigrants such as Salvadorans, Afgans, Ethiopians, and newly arrived Poles. In at least two cases, we will repeat groups we have worked with at the Renwick, specifically Ghanaians and Laotians. In neither case are these people lacking in the need for public exposure; in both cases their traditions are particularly beautiful and of the highest excellence. In the interest of time, it may be unrealistic to work in every case with people who have never done such a presentation before. A tentative schedule, subject to change according to availability of space or sound equipment, is attached.

Finally, it is hoped that this series will not only validate traditional culture. It will open up institutions such as the University to members of the ethnic group's community, it will provide access to those institutions, will offer familiarity of granting agencies to the participants. The approaches of the folklorist and the anthropologist toward traditional culture, the ways we have of seeing things, such as rituals, and art, may also be useful. Ideally, in the future, the various participant groups will be able to coordinate such presentations themselves if they so choose.

Each particular event has its costs. Due to the amorphous nature of the event, its large numbers of participants and many behind-the-scenes workers (preparers of food, etc.) it is difficult to award each participant with an honorarium. Using the Smithsonian figure of \$25/day, we assume \$50/event since the events run an evening and an afternoon. A general figure of \$1500 per group is then offered as a donation to an acknowledged group leader or to a community institution such as a church, etc. This procedure has been found acceptable in the past. So the honoraria is figured at \$1500/event x 6 = \$9000. Each event also requires the construction of special backdrops which

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represent, e.g., a temple, or an altar, a living room, etc. Flowers, canvas, food ingredients, all of these are figured at so much per event, then multiplied by six. Attached is a budget breakdown, which specifies which funds are requested from NEA, and which are cash or in-kind matches from other co-sponsoring institutions.

Appendix IV
Tentative Schedule of Events

- 1) April - May, 1984: Cambodian New Years Celebration
- 2) June 1984: Salvadoran Saints' Day Celebration
- 3) Sept. 1984: Korean Harvest Festival
- 4) Nov. 1984: An Ethiopian Celebration
- Guadeloupe*
5) Feb. 1985: Ga People of Ghana Yam Festival
- 6) March 1985: An Afghan Celebration

We may also present a traditional celebration of the Hmong people, or of a European group, if one of the above does not prove feasible.

APPENDIX II

<u>Budget Breakdown</u>	<u>Requested from NEA</u>	<u>George Wash. University</u>	<u>GWU Folklife Association</u>	<u>Smithsonian Institution</u>	<u>Folklore Society of Greater Washington</u>	<u>Other</u>
<u>SALARIES & WAGES</u>						
Participant honoraria	\$9000.00 (\$1500x6)					
Project Director	\$8500.00	\$1500.00				
Admin. Asst.	\$6000.00					
Student Stipends (fieldwork) (program coordination) (writing) (design/layout of accompanying brochures) (interns)		\$5000.00				
Photographer	\$300.00					
<u>SUPPLIES & EQUIPMENT</u>						
Sound (microphones, amplifier, console)					\$2500.00	
Miscellaneous: (food ingredients, canvas, platforms, stage, tables, flowers, etc.)	\$1000.00					
<u>TRAVEL & SUBSISTENCE</u>						
	\$500.00					
<u>FEES FOR SERVICES</u>						
Mailing, typesetting printing		\$1000.00				
Video Equipment						\$550

Budget Breakdown cont:

	<u>Requested from NEA</u>	<u>George Wash. University</u>	<u>GWU Folklife Association</u>	<u>Smithsonian Institution</u>	<u>Folklore Society of Greater Washington</u>	<u>Other</u>
Fees for Services:						
Sound Technicians					\$2500.00	
Space for Performance			\$5000.00			
Consultants				\$ 150.00		
Word Processor				2500.00		
Archival, Secretarial, Phone, Desk Space, Photocopying				4000.00		