

**Survey of Public Folklore Collections in the Upper Midwest
2005-2006**
Center for the Study of Upper Midwestern Cultures
University of Wisconsin-Madison
csumc.wisc.edu



Location of publicly-funded folklore fieldwork collections in the Upper Midwest

Survey of Public Folklore Collections in the Upper Midwest 2005-2006

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Survey of Public Folklore Collections in the Upper Midwest

A Report from the Center for the Study of Upper Midwestern Cultures

By Nicole Saylor

Overview

Across the nation and over several generations, folklorists, oral historians, ethnomusicologists, and community documenters have been collecting and recording the American cultural legacy on audiotape, videotape, and film and in still photography. Many of these efforts have become the foundation for larger professional, university, and library archives that are repositories for the nation's folk heritage collections. Both the local documentary sound materials and professional archival audio collections are at risk of deterioration and terminal neglect as America enters a new century.

—Folk Heritage Collections in Crisis, a report published by the Council on Library and Information Resources, Washington D.C., May 2001

Six years after the folklore community declared folk heritage collections “in crisis,” a yearlong survey of publicly-funded fieldwork documentation in six states—Illinois, Iowa, Minnesota, Missouri, Wisconsin, and Michigan’s western Upper Peninsula—confirms the judgment in the Upper Midwest. The region’s collections of recorded interviews, slides, video, and other ethnographic documentation mostly are not publicly accessible, contain outdated and sometimes deteriorating formats, and lack permissions regarding subsequent use. Several need a permanent archival home. Many that have found their way to institutional repositories still need significant processing and preservation work.

With support from the National Historical Publications and Records Commission (NHRPC), from July 2005 through June 2006, staff at the Center for the Study of Upper Midwestern Cultures (CSUMC) at the University of Wisconsin-Madison conducted a survey to identify and appraise archival collections that contain publicly-funded documentation of traditional arts, with an emphasis on those generated within the last 30 years from National Endowment for the Arts (NEA) Folk Arts funding. Conversing with more than 80 folklorists, archivists, anthropologists, and other cultural workers, and visiting 12 sites, archivist Nicole Saylor discovered more than 50 discrete collections in

more than 20 locations, including institutional repositories, private and public non-profit organizations, and private hands.

Regional documentation gathered since the emergence of the National Endowment for the Arts Folk Arts Program in the 1970s is vast and varied. Upper Midwestern institutional repositories contain recorded interviews that document subjects as diverse as mule workers in western Missouri to Mississippi River maritime workers, and rag-rug weavers from the far southern tip of Illinois to the northernmost point of Michigan's Upper Peninsula. In the basements, closets, and file drawers of non-profit organizations are amazing collections that include slides and hours of raw footage and recorded interviews with Amana tinsmiths and willow-basket weavers in Iowa and traditional Norwegian-American instrument-makers in Wisconsin. A few folklorists' basements are full of gems—one-of-a-kind recordings of Missouri folk singers both famous and forgotten, footage of a nationally renowned Lao weaver from St. Louis, and interviews with lure-makers and anglers in central and northern Minnesota.

This survey expands CSUMC's ongoing work to preserve and make accessible the region's folklore collections. A 2003-2004 NEA Heritage, Preservation, and Access grant, led by folklorist Janet C. Gilmore, supported a survey of Wisconsin and border areas that identified more than 50 public folklore projects, and resulted in the creation of searchable online collection guides for 12 of them, based on models adapted and synthesized from several sources, including the American Folklife Center and Wisconsin Historical Society. These guides are now posted at the "Public Folk Arts and Folklife Projects of the Upper Midwest" website, where they are periodically updated and joined by new ones added since the completion of this survey: <http://digital.library.wisc.edu/1711.dl/WIArchives.CSUMC>.

The "Survey of Public Folklore Collections in the Upper Midwest" sponsored by NHPRC has allowed CSUMC to create this summary of the region's folklore fieldwork holdings. Descriptions here use an abbreviated version of the collection guide data fields and can

quickly point researchers to documentary materials. However, with the exception of a few institutional repositories, the record holders often lack the means to provide adequate public access through playback equipment, inventories, finding aids, or staff, for example. Through this report's state-by-state accounts of publicly-funded folklore collections, and through in-depth site visit reports produced from this survey, which are gradually being adapted for the online collection guide website (above), it is hoped that CSUMC will not only aid researchers but also encourage record holders to secure archives preservation funding or negotiate a transfer of records to a suitable archival home. Ideally, this information will energize local, state, regional, and national initiatives to preserve folklore fieldwork collections in perpetuity.

CSUMC project staff first built an electronic master list and database of NEA Folk Arts grants awarded in the region from the mid-1970s through 2005 to identify fieldwork projects that had occurred there. Saylor then began contacting award recipients to learn what had become of any fieldwork documentation associated with their grant-funded projects. As she identified record holders, she asked them to complete an online survey that she and other staff had developed using resources from other repositories and archives. (See <http://csumc.wisc.edu:16080/collections/>)

Because only three record holders filled out the online form, and most provided incomplete information, Saylor began gathering information by email and telephone. By the end of October 2005, the regional documentation picture began to emerge and Saylor chose 12 sites to visit: Washington, D.C.; Charleston, Illinois; Carbondale, Illinois; Macomb, Illinois; Amana, Iowa; Des Moines, Iowa; Dubuque, Iowa; Columbia, Missouri; St. Louis, Missouri; Cedarburg, Wisconsin; Madison, Wisconsin; and East Lansing, Michigan. For each site, Saylor prepared a field report that assessed the uniqueness of the information held, its usefulness and accessibility, and noted any preservation or permissions issues.

Because a survey like this is labor intensive, and public funds scarce, this undertaking necessarily focused on only a small selection of collections, so these findings are only suggestive of the bigger picture. Additional survey work to identify and appraise more publicly- and privately-funded folklore fieldwork collections, oral histories, and other regional ethnographic collections would indeed lead to a far fuller picture of Upper Midwestern folklore holdings.

Survey Findings

The condition of the region's publicly-funded folk arts collections ranged widely, from residential basements where tattered boxes full of fieldwork materials were stashed, to the Michigan Traditional Arts Program at the Michigan State University Museum, with its climate-controlled facility and trained staff devoted to maintaining its vast fieldwork collections. Not surprisingly, collections housed at institutional repositories were, on the whole, better preserved and more accessible. Yet many collections, even in repositories, lacked basic processing—arrangement, refolding, weeding, etc. Across the board, fieldwork collections contained older audio formats—mostly beta tapes, audio tape cassettes, and reels of tape—in dire need of migration to updated formats. While the majority of collections included signed release forms, in almost no cases (save the Missouri Bootheel Project at the Western Historical Manuscripts Collection at the University of Missouri-Columbia) had those permissions included, or been revisited to address, provisions for subsequent uses such as Internet publishing.

While the survey revealed some inconsistencies in the quality of documentation, by-and-large, the collections contained top-notch fieldwork executed by highly-reputable professional folklorists, including Deborah Bailey, Barry Bergey, Loretta Brockmeier, Tim Cooley, C. Kurt Dewhurst, Janet C. Gilmore, Gregory Hansen, Kathy James, LuAnne Kozma, Bonnie Krause, James P. Leary, William Lockwood, Yvonne Lockwood, Jens Lund, Marsha MacDowell, Richard March, Willard B. Moore, Philip Nusbaum, Steve Ohrn, James Olin, Julia Olin, Ruth Olson, Anne Pryor, Rachelle H. Saltzman, Amy Skillman, Laurie Sommers, Lynne Swanson, Paul Tyler, Richard Vidutis, Joe Wilson, Mary Zwolinski, and many others.

Of critical concern, the survey revealed an overall lack of repositories in the region interested in collecting folklore fieldwork. There are a few exceptions. In Missouri, the Missouri Folk Arts Program and its predecessors cultivated a donor arrangement with the

Western Historical Manuscript Collection at the University of Missouri-Columbia, where folklore is firmly within its collection scope. In Des Moines, Iowa, the Iowa Arts Council has developed a relationship with the Historical Archives of Iowa and plans to transfer several collections from Iowa Arts Council basement storage to the archives once grant funding is secured to ensure the collections receive proper processing and preservation work. In East Lansing, the Michigan Traditional Folk Arts Program has been able to build and maintain its own self-sustaining archives program.

In most cases, however, fieldwork collections are still kept by the agencies or individual folklorists who created them. Often those agencies and individuals continue to draw upon the slides, interviews, and other documentation for festivals, exhibits, and other public programming. Too often they have no clear plan for what happens to the fieldwork documentation once the folklorist retires or if the agency's folk arts program becomes dismantled. The reasons are three-fold. 1) Sometimes the folklorist simply hasn't made identifying a permanent archival home a priority (this was evident in lack of response by some would-be survey participants), but more often than not it is because of 2) a feeling that mainstream repositories do not value and understand folklore fieldwork and therefore would not provide proper care for these collections. Stories were common of fieldwork collections in mainstream repositories languishing from neglect, or being destroyed by an archivist imposing traditional (i.e. history-based) archiving principles onto folklore. Fieldworkers feel a huge sense of ownership and of responsibility to the people documented in their collections. This makes them extremely discriminating, if not at times possessive, about who is entrusted as stewards of their work. 3) Still other agencies such as the Illinois Arts Council Ethnic and Folk Arts Apprenticeship Program, and individuals like Philip Nusbaum, former Minnesota State Arts Board folklorist, have been unable to interest their state's institutional repositories in acquiring their collections.

This survey made clear the need to inspire more institutional repositories to acquire folklore fieldwork collections and make them accessible. Educating archivists about the

value and special considerations related to these collections should continue to be a priority for folklorists, both regionally and nationwide. In turn, the survey revealed a strong need to educate folklorists about the value of finding a suitable archival home, steps to go about it, criteria archivists use to decide whether to acquire a collection, and ways in which they can partner with archivists to secure funding to support their collections.

For record holders with an aversion to surveys or with schedules that did not permit them to respond, CSUMC staff hope they will make time to share information about their fieldwork collections in the future. More often than not, the folklorists whom we did contact were more than enthusiastic to share information about their collections. They went to great lengths to provide information, from hauling boxes of fieldwork materials stored at home into work, to digging out 20-year-old floppy discs and transferring their content to a readable format. Archivists, too, such as Patricia Walker in Columbia, Missouri, and Marla Vizdal in Macomb, Illinois, were extremely helpful in providing access to the collections in their care.

A point of departure for future CSUMC regional archiving work, this survey also will aid culture workers who recognize the value of these collections—in the past and into perpetuity with proper preservation and care—in educating people outside of a culture, inspiring people within that culture, and leaving lasting evidence of cultural traditions.

Key To Collection Profile Charts That Follow

Collection Profile

Information gathered—Dates and contacts made to gather survey information.

Amount—Size of the collection. Amounts in cubic feet or by format when available.

Formats—Formats (such as manuscripts, photographs, sound recordings, video images) present in the collection.

Age—Dates the records were created.

Condition—Physical conditions of records. *Excellent* means the records show no signs of deterioration; *good* means they show minimal signs of deterioration; *fair* means they are visibly in need of preservation measures; *poor* means the records are in dire need of attention.

Access copies—Do access copies exist? This applies primarily to sound recordings.

Storage—Climate and storage container conditions.

Access

Record holder—Person(s) or institution who serves as steward of the collection.

Deposit—Note any terms or agreements between donor and record holder.

Access—Is the collection publicly accessible?

Contact—Who to contact to access the records.

Intellectual Property Rights

Release Forms—Does the collection contain signed release forms from those documented?

Deed of Gift—Does the record holder have a signed deed of gift from the record creator that transfers ownership rights of the collection?

Restrictions—Are there any access or use restrictions related to the collection?

ILLINOIS

Illinois public folk arts collections are perhaps the most geographically scattered of any state surveyed and there is no established statewide repository for them. Instead, individual arts organizations tend to hang on to the collections they generate. In a few cases, university archives downstate have become home to collections generated by university-affiliated folklorists. Of particular concern is the lack of an archival home within Illinois for documentation generated by the Illinois Arts Council, one of the largest generators of folk arts documentation in the state. As a result, the Illinois Arts Council has deposited some of its collections at the Archive of Folk Culture at the Library of Congress, and more recently at the Center for the Study of Upper Midwestern Cultures (CSUMC) at the University of Wisconsin-Madison, which assumed the collection upon learning that it would otherwise be discarded. CSUMC folk arts holdings are slated for eventual deposit into the University Archives at UW-Madison, where a deposit agreement to house CSUMC folk arts collections is in progress.

Four trips to inspect records in Illinois and Washington, D.C., and conversations with dozens of folklorists, archivists, museum curators, and an ethnomusicologist confirmed the existence of the following publicly-funded folklore fieldwork collections created in Illinois within the last 30 years. Further exploration of Chicago-based agencies, including Urban Gateways, the David Adler Cultural Center, the Cuentos Foundation (which applied for NEA Folk Arts funding as International Latino Cultural Center of Chicago), and the Sun Foundation in Washburn, Illinois, is especially needed.

Attempts to locate potentially significant documentation presumed generated from a 1976 Belleville Area College project to document the Conventers branch of the Presbyterian Church in Southern Illinois were unsuccessful, despite the best efforts of Southern Illinois librarian Loretta Lopinot. Other inquiries about grant-funded projects by the Cambodian Association of America and Ameer Khusro Society of America in Chicago revealed no documentation generated from their projects. And attempts to find out about documentation related to the Center for New Television's one-hour documentary film, *Frank Yankovic: America's Polka King*, produced in part from 1993 NEA Folk Arts funding, were unsuccessful.

Arranged below, by city, are summaries of the Illinois collections confirmed during this survey. Fuller information on the collections examined during on-site visits may be found in corresponding site visit reports that are in preparation for online publication as collection guides.

Washington, D.C.

Chicago Ethnic Arts Project Collection [AFC 1981/004]

The American Folklife Center states in the online finding aid that this collection:

...consists of audio recordings, photographs, manuscript materials, publications, ephemera, and accompanying documentation related to the 1977 Chicago Ethnic Arts Project field survey. At the request of the Illinois Arts Council, the American Folklife Center assessed and documented the status of ethnic art traditions in more than twenty ethnic communities in Chicago. Fourteen professional folklorists conducted the fieldwork, interviewing artists, talking with community leaders, and documenting the arts through still photographs and audiotape recordings. The final project report presented to the Illinois Arts Council summarized the current conditions and folk arts needs in these communities. Materials from post-project activities such as workshops in the ethnic communities and a traveling photographic exhibit are included in the collection. (*Chicago Ethnic Arts Project Collection*. 1995. The American Folklife Center.

<http://www.loc.gov/folklife/guides/chicago.html>).

Collection profile		Information gathered: In person (02/24/2006), Judith Gray, and online
Amount	226 folders, 99 7-inch reels, 589 audiocassettes (344 are listening copies), 275 black-and-white negative rolls, 275 black-and-white contact sheets, 187 black-and-white photos, 118 matted black-and-white exhibition photographic prints, 118 reference slides of photographs (2 sets), 251 holders, color slides (approx. 3,800 images), 13 folders, reference fiches, 2 videocassettes	
Formats	See above	
Age	1977-1981	
Condition	Good to fair	
Access Copies	Y/Audio	
Storage	Unknown	
Access		
Record holder	Federal archives	
Deposit	NA	
Access	Duplication of the recorded materials may be governed by copyright and other restrictions. Online register at: http://www.loc.gov/folklife/guides/chicago.html	
Contact	Library of Congress, American Folklife Center, 101 Independence Ave. SE, Washington, D.C., 20540-4610• phone (202) 707-5510• fax (202) 707-2076• email folklife@loc.gov (Contact was AFC Folklife Specialist Judith Gray)	
Intellectual Property Rights		
Release forms	Unknown	
Deed of gift	Unknown	
Restrictions	Listening and viewing access to the collection is unrestricted	

Illinois Arts Council Collection (AFC 2201/003)

Fieldwork projects generated primarily between 1986 and 1990 by staff at the Illinois Arts Council Ethnic and Folk Arts Apprenticeship Program were donated to the Archive of Folk Culture at the American Folklife Center at the Library of Congress. While the collection lacks formal arrangement, discernible fieldwork collections include an early 1990s survey of East St. Louis traditional artists, a survey of Jo Daviess County traditional artists (see entry under Galena, Illinois below); and recorded interviews with participants in the Illinois Traditional Arts Apprenticeship Program.

Collection profile		Information gathered: In person (02/24/2006), Judith Gray, by phone with Tim Cooley (04/07/2006)
Amount	6 c.f.	
Formats	Manuscript materials, beta video tapes, audiocassettes, photographs, 35 mm color slides, black-and-white negatives, contact sheets, VHS tapes	
Age	Most, 1986-1990	
Condition	Aging formats, brittle paper, metal	
Access Copies	N	
Storage	Unknown	
Access		
Record holder	Federal archives	
Deposit	NA	
Access	Duplication of the recorded materials may be governed by copyright and other restrictions	
Contact	Library of Congress, American Folklife Center, 101 Independence Ave. SE, Washington, D.C., 20540-4610• phone (202) 707-5510• fax (202) 707-2076• email folklife@loc.gov (Contact was AFC Folklife Specialist Judith Gray)	
Intellectual Property Rights		
Release forms	N•	
Deed of gift	NA	
Restrictions	Unknown	

Charleston, Illinois

Three folk arts surveys of southeastern Illinois are housed at the **Tarble Arts Center**. The first survey in 1976 documented folk artists in the southeastern sixth of the state, resulting in a 1977 Eastern Illinois University (EIU) Sargent Gallery exhibition, which also included live artist demonstrations. Many of the featured artists were also invited to demonstrate at the campus Festival of the Arts Celebration in 1977. A follow-up survey focused on traditional artists within a 50-mile radius of Charleston (7,000 square miles).

Documentation supported EIU's annual Festival of the Arts Celebration in 1979. A third survey (1983-1985) focused on traditional musicians within a four-county area north of the university – Vermillion, Champaign, Piatt, and Macon counties, with an emphasis on the cities of Decatur and Danville.

Collection profile		Information gathered: In person (05/05/06) and by phone with Michael Watts and Vaughn Jaenike
Amount	Ca. 25 c.f.	
Formats	Manuscript materials, beta video tapes, audiocassettes, photographs, 35 mm color slides, VHS tapes, reel tapes, compact discs	
Age	1976-1994 (most 1976-1983)	
Condition	No visible deterioration of audio and video but aging formats. Most paper records need to be arranged and described, weeded and transferred to archival storage containers.	
Access Copies	Y some audio	
Storage	Vault storage, metal cabinet for audio	
Access		
Record holder	University-affiliated art gallery	
Deposit	NA	
Access	Folk Arts Project Index, rough inventory generated as part of this survey, logs within fieldwork collections	
Contact	Tarble Arts Center, Eastern Illinois University, 600 Lincoln Avenue, Charleston IL 61920-3099 • phone (217) 581-2787 • email mwatts@eiu.edu or cfmw@eiu.edu . (Contact was Mike Watts, Tarble Arts Center executive director)	
Intellectual Property Rights		
Release forms	Y some	
Deed of gift	Unknown	
Restrictions	Use is permitted on a case-by-case basis, according to Executive Director Mike Watts.	

Chicago, Illinois

The **Beacon Street Gallery Collection** is home to videotape and 35 mm color slide documentation associated with its folk artist directory (www.beaconst.org/directory.html), according to a phone interview with Director Pat Murphy. An inventory of videotapes and slides is expected to be mounted online in 2006 in association with the directory. The documentation project was funded in part by National Endowment for the Arts Folk Arts grants and highlights performing artists of many cultural communities in the Chicago area and throughout the Midwest. Folklorist Loretta Brockmeier, who created much of the documentation while on staff at Beacon Street, was unreachable during this survey.

Collection profile		Information gathered: By phone with Pat Murphy (12-21-2005)
Amount	Unknown	
Formats	Manuscript materials, 35 mm color slides, VHS tapes	
Age	Unknown (Grants period, 2003-2004)	
Condition	Unknown	
Access Copies	N	
Storage	Unknown	
Access		
Record holder	Private non-profit arts organization	
Deposit	NA	
Access	Much of the documentation remained with Brockmeier, Murphy said.	
Contact	Pat Murphy, Director, Beacon Street Gallery, Fine Arts Building, 410 South Michigan Avenue, Suite 732, Chicago, Illinois 60605• phone (312) 212-1323• fax (312) 212-1324• email art@beaconst.org	
Intellectual Property Rights		
Release forms	Unknown	
Deed of gift	NA	
Restrictions	Unknown	

Old Town School of Folk Music, Inc. in Chicago received at least five NEA Folk Arts grants from 1986 to 2004 to support concerts, festivals, and outreach programs for immigrant communities. Colby Maddox, head of the Resource Center audio archives, said the collection, heavy in commercial recordings, also contains field recordings, including a complete collection of Chicago Folk Festival recordings. Staff is currently working on a living history piece for the Smithsonian Institution on Latin American music in Chicago.

Collection profile		Information gathered: From submitted survey and by phone (09/21/2006) from Colby Maddox
Amount	(Note: These figures represent the total archival holdings of OTSFM) 319 contact sheets, 2,870 mixed photo media, 99 black-and-white photos, 700 video tapes (VHS, High 8, digital), 200 78 rpm records, 7,000 LPs, 200 10-inch reels, 175 7-inch reels, 3,200 compact discs, 450 DATs, 800 audiocassettes, 100 project folders, artifacts (Big Bill Broonzy's guitar and personal letters, framed prints of Win Stracke, Dawn Greening and Frank Hamilton (OTSFM founders), collection of Stewart 5-string banjos)	
Formats	See above	
Age	Ca. 1960-present (Grants period, 1986-2004)	
Condition	Archival materials are on many aging formats (various kinds of video and audio tape).	
Access Copies	Y	
Storage	Unknown	
Access		
Record holder	Private non-profit arts organization	
Deposit	Y	
Access	Maddox said they are working on a 2006-2007 grant from the Donnelley Foundation to digitize the archival collections.	
Contact	Colby Maddox, Head of Resource Center Audio Archives, Old Town School of Folk Music, Inc. Resource Center, 4544 N. Lincoln, Chicago, IL 60625• phone (773) 728-6000• email cmaddox@oldtownschool.org	
Intellectual Property Rights		
Release forms	Unknown	
Deed of gift	NA	
Restrictions	People who work for OTSFM have checkout privileges for the commercial material but not the archival materials. The general public can use the collection on site.	

Galena, Illinois

Project documentation from a 1990 folk arts survey of Jo Daviess County, Illinois was examined during the 2002-2004 NEA-supported survey. Documentation is housed in three locations: Archive of Folk Culture in Washington, D.C. (see entry above), the Galena History Museum in Galena, Illinois, and in the personal collection of folklorist Janet C. Gilmore in Mount Horeb, Wisconsin. See the online collection guide for the **Jo Daviess County Folk Arts in Education Project Collection** at: <http://digital.library.wisc.edu/1711.dl/WIArchives.CSUMC0009-CG>.

Madison, Wisconsin

The **Illinois Arts Council 2000-2003 Traditional Arts Apprenticeship Program Collection** documents program applicants and their cultural and traditional practices. Currently housed at the Center for the Study of Upper Midwestern Cultures, the collection includes completed application forms and final review forms, VHS, cassette, and CD recordings, color slides, color photographs, and other miscellaneous artist documentation.

Collection profile		Information gathered: By phone from Tamara Kubacki
Amount	7 c.f. (6 boxes): 93 folders, 96 VHS tapes, 56 audiocassettes, 18 compact discs, 48 color slides, 50 color photographs (ca. 3 c.f. accession that arrived June 2006 not included here)	
Formats	See above	
Age	2000-2003	
Condition	Contents still in original boxes and folders	
Access Copies	N	
Storage	No climate controls; UW-Madison Steenbock Library basement, metal storage cabinets	
Access		
Record holder	University-based regional humanities center	
Deposit	Illinois Arts Council has worked out an arrangement with CSUMC to transfer applications and related fieldwork periodically. Meanwhile, CSUMC is working on a deposit agreement to store its folk arts collection at University Archives, UW-Madison.	
Access	Rough draft of collection guide available at CSUMC	
Contact	Center for the Study of Upper Midwestern Cultures, University of Wisconsin-Madison, 901 University Bay Dr., Madison, WI 53705• phone (608) 262-8180	
Intellectual Property Rights		
Release forms	NA	
Deed of gift	Y	
Restrictions	See CSUMC staff for use information	

Macomb, Illinois

Western Illinois University Archives and Special Collections holds two publicly-funded folk arts documentation collections: **the Gregory Hansen [Collection]** (VFM-186) and **the Schuyler Arts Folk Music Project** (VFM-190). The Gregory Hansen project documented duck decoy carvers in Western Illinois and was created by the Illinois Institute of Rural Affairs and the Western Illinois University College of Fine Arts. It includes typescripts of interview information, recorded interviews, photographs and negatives, as well as a photo log with contact sheets. The Schuyler Arts Folk Music Project contains documentation from a survey of folk musicians in Schuyler County, Illinois conducted by Chris Vallillo on behalf of the Schuyler Arts Council (Rushville, Illinois) and the American Folklife Center at the Library of Congress. This collection includes 26 interviews with 19 artists and six recorded performances as well as field notes, logs, photographs, permission forms, and complete interview transcripts.

Collection profile		Information gathered: In person (07-12-2006) and by email
Amount	Woodcarvers, .5 c.f. • Schuyler Arts Folk Music Project, .5 c.f.	
Formats	Woodcarvers: 36 audiocassettes, negatives, proof sheets, a journal log book • Schuyler Arts Folk Music Project: 5 folders, a bound report, photographs, and 20 audiocassettes	
Age	1987, both collections	
Condition	Both collections appear to be in good condition, however, the tapes have not been played in a long time, the archivist said.	
Access Copies	N	
Storage	Cold storage room, both collections	
Access		
Record holder	University archives	
Deposit	NA	
Access	No comprehensive list or finding aid for either collection, but a rough inventory was generated for both as part of this survey. Also, Woodcarvers includes individual biographical sheets for each person interviewed and a summary of the taped interview while Schuyler Arts Folk Music Project contains a bound report, which includes a page for each person interviewed giving biographical information and a transcript of the interview.	
Contact	Archives & Special Collections, Western Illinois University Libraries, 1 University Circle, Macomb, IL 61455-1390 • phone (309) 298-2717	
Intellectual Property Rights		
Release forms	Woodcarvers: N • Schuyler Arts Folk Music Project: Y (12 release forms with 14 names)	
Deed of gift	N, both collections	
Restrictions	Woodcarvers: Fieldworker Gregory Hansen requested to be contacted if someone wanted to use the materials for publication purposes. • Schuyler Arts Folk Music Project: release forms state that no copies are to be made without permission of the director.	

Carbondale, Illinois

The **Southern Illinois University Archives and Special Collections** (SIU) houses three discrete folk arts collections: the **Bonnie Krause Papers** contain two and the third is the **Southern Illinois Folk Art Project Collection**. Krause's "Ethnic and Traditional Arts: A Statewide Perspective," 1978-1980, includes fieldwork from the five southernmost Illinois counties. It was part of a statewide effort, led by Urban Gateways, to assess the roles of ethnic and traditional arts throughout the state. The second project within the Krause Papers is "Bits and Pieces: Southern Illinois Tradition in Rag Rugs," 1987-1988, a general survey focusing on 50 practicing rag rug weavers in the lower 20 counties in Illinois. Twenty-one weavers in nine counties participated in recorded interviews and of those, 13 were documented by professional photographers. Finally, the Southern Illinois Folk Art Project Collection, conducted in 1979 by folklorist Jens Lund, includes documentation that resulted in the catalogue, "Expressions, Folkways in Southern Illinois."

Collection profile		Information gathered: In person (07-15-2006)
Amount	Unknown	
Formats	Manuscript materials, audiocassettes	
Age	1978-1988	
Condition	Good	
Access Copies	N	
Storage	Unknown	
Access		
Record holder	University archives	
Deposit	Bonnie Krause has an ongoing donor relationship with the SIU Archives & Special Collections.	
Access	Finding aids, fieldwork logs	
Contact	Southern Illinois University Archives & Special Collections, Southern Illinois University-Carbondale, Morris Library, Carbondale, IL 62901• phone (618) 453-2516• email speccoll@lib.siu.edu	
Intellectual Property Rights		
Release forms	Y some	
Deed of gift	Unknown	
Restrictions	See SIU archivists for use restrictions	

IOWA

Three trips to inspect records in Iowa and conversations with 10 folklorists, archivists, librarians, museum curators, and arts guild leaders confirmed the following collections of publicly-funded folklore fieldwork documentation created in Iowa within the last 30 years. Contact with the Vesterheim Norwegian-American Museum in Decorah was unsuccessful.

Des Moines, Iowa

The bulk of Iowa’s publicly-funded folk arts documentation has been generated by the **Iowa Arts Council** and is in an archival holding area at the State of Iowa Historical Building, 600 East Locust, Des Moines, Iowa. The collection is slated for eventual deposit into the Iowa Historical Society Archives, which is also in the Iowa Historical Building. The collection represents the work of Iowa Arts Council folklorists Steve Ohrn (ca. 1982-1987); David Brose (ca. 1987-1992); Karen Hegge (1999-2002); and Rachelle H. Saltzman (1995-present); and contract workers hired to conduct fieldwork on behalf of the Folk Arts Program. Most folk arts documentation generated by Ohrn, Iowa’s first state folklorist, is housed in the State Historical Society of Iowa Museum Division’s basement storage area. In 1987 Ohrn moved from the Arts Council to the Historical Society’s Museum Division, where he continued to take on folklore projects until his retirement in 2003. His collections include slides, audiocassettes, and other documentation of traditional Amana Colonies’ artists, Traditional Arts Apprenticeship program participants, and other artists featured in museum exhibits.

Fieldwork documentation related to the 1996 Smithsonian Festival of American Folklife in Washington, D.C. and Festival of Iowa Folklife held in Des Moines constitutes the majority of the collections in Iowa Arts Council basement storage. With the exception of a box of 7-inch reels, a briefcase of audiocassettes, and a small box of documents from David Brose’s tenure as state folklorist, most collections were generated by Rachelle H. Saltzman since 1995. Collections include documentation from the following projects: Festival of Iowa Folklife: Cultural Crossroads (2001); Traditions in Transition (1998-2000); Tri-state “Global Sounds” (2001); Cultural Express touring exhibit and program (2004); and Muscatine High School ESL class project (1999). Products include exhibits, festivals, radio shows, and teacher training guides.

Collection profile		Information gathered: In person (11-02-2005), by phone and email with Rachelle H. Saltzman
Amount	Ca. 40 c.f.	
Formats	Manuscript materials, audiocassettes, 35 mm color slides, photographs, DATs, 10-inch reels, beta video tapes	
Age	1976-2004 (bulk dates 1983-2004)	
Condition	Some brittle paper, metal, aging formats	
Access Copies	N	

Storage	In archival holding area, housed in appropriate archival containers
Access	
Record holder	Public (state) arts agency/museum
Deposit	Iowa Arts Council Folk Arts Program has a transfer agreement with the SHSI archives
Access	Rough inventories for some collections
Contact	State Folklorist Rachelle H. Saltzman, Iowa Arts Council, Department of Cultural Affairs, 600 E. Locust St., Des Moines, IA 50319• phone (515) 242-6195• email riki.saltzman@iowa.gov
Intellectual Property Rights	
Release forms	Y for most
Deed of gift	NA
Restrictions	Unknown

Amana, Iowa

The **Amana Arts Guild**, an organization dedicated to conserving traditional craft traditions within Iowa’s Amana Colonies, possesses a collection of raw video footage and recorded interviews with traditional Amana artists from the 1980s and 1990s, and several related color photographs and slides. The most significant effort resulted in a 20-minute video documentary *Remaining Faithful*, based on two-to-four-hour videotaped interviews with traditional Amana artists. Artists spoke in depth about Amana traditions of tinsmithing, zither playing, quilting, willow basket-weaving, gardening, and cooking. The Guild also retains documentation related to other smaller documentary projects such as “Amana Tomorrow,” interviews with several traditional artists recorded on audiocassette from ca. 1988 to 1991.

Collection profile		Information gathered: By phone (08-26-05) and in person (05-11-06)
Amount	Ca. 8 c.f.	
Formats	VHS, beta video tapes, audiocassette, color photographs, 35 mm color slides, negatives	
Age	1988-1998	
Condition	Fair	
Access Copies	N	
Storage	Historic building with no climate controls	
Access		
Record holder	Private non-profit agency	
Deposit	Gordon Kellenberger said the collection will eventually be donated to the Amana Heritage Center, Amana, Iowa.	
Access	Inventory available	

Contact	Gordon Kellenberger, Amana Arts Guild, P.O. Box 114, Amana, IA 52203• phone (319) 622-3678• email amanarts@juno.com
Intellectual Property Rights	
Release forms	N
Deed of gift	N
Restrictions	Unknown

Dubuque, Iowa

The **National Mississippi River Museum and Aquarium** in Dubuque, Iowa, is home to a small collection of 1987 fieldwork documenting commercial fishing traditions, called the “**River Harvest Project**,” conducted by folklorist Janet C. Gilmore. The collection contains information on custom wooden and aluminum flatboat building, net-fishing, hoop-net-knitting as well as fish pickling and smoking.

The project documented Mississippi River folk culture from about 100 miles north of Dubuque to about 100 miles south, roughly from the Iowa-Minnesota border to just north of the Quad Cities. Gilmore focused primarily on commercial fishermen and fish market owners in Iowa and Illinois. She contacted over 30 people, formally interviewed 17, and tape-recorded 12. Project coordinators were Director Jerry Enzler and Daryl Watson, current director of the Galena History Museum. The grant was administered through Highland Community College in Freeport, Illinois, and the Dubuque County Historical Society, Dubuque, Iowa.

Collection profile	Information gathered: In person (04/12/2006) with the help of Tacie Campbell and Denise Vondran
Amount	.5 c.f.: field reports, 11 tape logs, 8 photograph logs, 17 slide logs, 8 trip logs, 1 documentation index, 1 project expenses summary, 322 color slides, 16 contact sheets, 297 black-and-white negatives, 13 audiocassettes
Formats	See above
Age	1987
Condition	Good, although paper documents need to be foldered
Access Copies	N
Storage	Acid-free box
Access	
Record holder	Public non-profit museum
Deposit	Collection generated by the Dubuque County Historical Society, which owns the National Mississippi River Museum
Access	Detailed field report, detailed tape and photo logs
Contact	Denise Vondran, Registrar, and Tacie Campbell, Curator, National Mississippi River Museum & Aquarium, Capt. William Bowell River Library, 350 E. 3 rd

	St., Dubuque, IA 52001• phone (563) 557-9545• email info@rivermuseum.com
Intellectual Property Rights	
Release forms	Y
Deed of gift	NA
Restrictions	Permission

Elk Horn, Iowa

The **Danish Immigrant Museum (DIM)** in Elk Horn, Iowa, is home to almost 60 recorded interviews conducted in 1986-1987 with Danish American traditional artists from throughout the Midwest. Fieldworker Gregory Hansen said the survey was part of early planning for the Danish Immigrant Museum. The artist survey also helped identify participants for the 1987 Tivoli Fest in Elk Horn, where about 20 artists demonstrated Danish traditions such as blacksmithing and woodcarving, Hansen said. Survey fieldworkers included Gregory Hansen, Karen Wolf, and Steve Ohrn.

Collection profile	Information gathered: By phone (10-09-2005, 05-30-06, 06-19-06) and email with Gregory Hanson and Michele McNabb
Amount	57 audiocassettes, 35 mm color slides
Formats	See above
Age	1986
Condition	Unknown
Access Copies	N
Storage	Microfilm cabinet drawers
Access	
Record holder	Private non-profit museum, cultural center
Deposit	Collection generated by DIM
Access	Audio index as Excel file. McNabb said all DIM oral history tapes will be digitized in the near future and an index will eventually appear on the DIM website: http://www.danishmuseum.org/LibraryGenealogy/Genealogy.html
Contact	Michele McNabb, Librarian, The Danish Immigrant Museum, Family History and Genealogy Center, 4210 Main St., P.O. Box 249, Elk Horn, IA 51531-0249• phone (717) 764-7009• email librarian@danishmuseum.org
Intellectual Property Rights	
Release forms	generally Y
Deed of gift	N
Restrictions	See librarian for use restrictions

MICHIGAN

One trip to inspect records in Michigan and conversations with a dozen folklorists, anthropologists, archivists, historians, and journalists confirmed the following publicly-funded folklore fieldwork collections created regarding the state's western Upper Peninsula over the last 30 years. The collections outlined below are specifically publicly-funded fieldwork documentation generated in the Upper Peninsula of Michigan and thus represent only a fraction of the state's folklore holdings. A check of the Finnish-American Heritage Center in Hancock, Michigan archives did not yield fieldwork collections, but Saylor learned that it may eventually become home to fieldwork generated by folklorist Richard Vidutis on Finnish farmsteads.

East Lansing, Michigan

The Michigan State University Museum houses the Michigan Traditional Arts Research Collections, whose holdings have been chiefly generated through the activities of the Michigan Traditional Arts Program, the statewide folk arts program operated as a partnership of the MSU Museum, Michigan Council for the Arts and Cultural Affairs, and Michigan State University Extension. The collections include most of the state's publicly-funded folk arts documentation generated within the past 30 years.

The repository of materials and objects documenting the traditional cultures of Michigan includes archival and fieldwork research completed by staff, students, contracted consultants, and donations from individuals. Including comparative materials from all over the world, altogether over 4,000 audio tapes of interviews and musical performances, 85,000 photographic images, 3,000 fieldwork reports, 3,000 historical and contemporary artifacts, and vertical files of reference materials on a variety of folklife subjects make up the collections.

Major projects, mostly funded by NEA and the Michigan Council for the Arts and Cultural Affairs, that have focused on the western Upper Peninsula and have resulted in collection holdings include: **Michigan/Wisconsin Borders Folklife Survey, Finnish-American Rag Rug Making in Michigan, Michigan Maritime Traditions, Michigan Foodways, Michigan Stained Glass Census, Michigan Barn and Farmstead Survey, Michigan Quilt Project, and Great Lakes Native American Basketmakers.** Files also include documentation on U.P. participants in the annual folklife festival, and recipients of Michigan Heritage Awards and Michigan Traditional Arts Apprenticeship Awards. These projects, and archival collections in general, have generated folklife festival programs, exhibitions, publications, and further research projects. For descriptions of discrete collections and more information about collections overall, go to: [http://www.museum.msu.edu/Research and Collections/Collections/](http://www.museum.msu.edu/Research%20and%20Collections/Collections/).

Collection profile	Information gathered: In person (03-22-2006, 03-23-2006) with help from Pearl Yee Wong, Yvonne Lockwood, Marsha MacDowell, LuAnne Kozma, and Lynne Swanson
Amount	Unknown
Formats	Manuscript materials, audiocassettes, reels, 35 mm color slides, photographs, contact sheets, negatives
Age	1975-present
Condition	Excellent
Access Copies	Y some
Storage	Climate-controls, acid-free containers
Access	
Record holder	University museum division
Deposit	NA
Access	See Use Policy: http://www.museum.msu.edu/s%2Dprogram/mtap/Collections/MTAPpolicies.pdf
Contact	Michigan Traditional Arts Program Research Collection, Pearl Yee Wong, Collections Coordinator, Michigan Traditional Arts Program, Michigan State University Museum, East Lansing, MI 48824• phone (517) 432-5107• email wongpear@msu.edu
Intellectual Property Rights	
Release forms	Y
Deed of gift	NA
Restrictions	Contact the Collections Coordinator or visit the MTAP website at http://www.museum.msu.edu/s%2Dprogram/mtap/Collections/ for use guidelines and restrictions.

Marquette, Michigan

Up North Films, a non-profit institute at Northern Michigan University, possesses “a ton of material” regarding the Upper Peninsula’s Finnish immigrants, second generation Finnish-Americans, traditional workers (lumberjacks, trappers, commercial fishermen), Native American fiddlers, and members of the Lac Vieux Desert Band of Lake Superior Chippewa, says Up North Director Michael Loukinen. The color negatives, oral history sound recording tapes and transcripts, and picture and sound work prints relate in part to the film productions *Tradition Bearers*, *Finnish-American Lives*, *Good Man in the Woods*, *Medicine Fiddle*, *Ojibwe Teaching*, and *Manoomin (Wild Rice): Ojibwe Spirit Food*.

Collection profile		Information gathered: By email (6-29-06) with Michael Loukinen
Amount	Unknown	
Formats	16 mm color negatives, quarter inch tapes, 16 mm work prints (picture and sound), transcripts of oral history interviews	
Age	1980-present	
Condition	Unknown	
Access Copies	Unknown	
Storage		
Access		
Record holder	University-based institute	
Deposit		
Access		
Contact	Michael Loukinen, Up North Films• email loukinen@nmu.edu ; website http://www.upnorthfilms.org/home.html	
Intellectual Property Rights		
Release forms	Unknown	
Deed of gift	N	
Restrictions	NA	

MINNESOTA

It was difficult to find more publicly-funded folk arts collections from Minnesota beyond two well-catalogued collections at the Minnesota Historical Society. Conversations with more than 15 folklorists, archivists, and historians confirmed collections at the Minnesota Historical Society, Center for the Study of Upper Midwestern Cultures, University of Wisconsin-Madison's Mills Music Library, and in private hands.

St. Paul, Minnesota

The **Minnesota Historical Society** is home to two of the state's publicly-funded folklore fieldwork collections—the **Minnesota Folk Art Survey and Exhibition** research files, 1945-1989; and the oral history interviews of the **Minnesota Polka Oral History Project**, 1990. The folk arts survey, led by folklorist Willard B. Moore from Oct. 1, 1984 to Sept 30, 1985, was the basis for a University Art Museum exhibition and catalog, *Circles of Tradition: Folk Arts in Minnesota* (St. Paul: Minnesota Historical Society Press, 1989). The records include photographs, slides, negatives, contact sheets, standardized research forms, correspondence (1947-1951, 1984-1989), grant proposals (1983, 1985), a bibliography (1950), press releases and clippings (1984-1989), and posters. A chapter in Simon Bronner's book, *Following Tradition: Folklore in the Discourse of American Culture* (Logan: Utah State University Press, 1998), is devoted to the exhibit. The Minnesota Polka Oral History Project documented polka music traditions of German-American, Czech-American, Slovenian-American, and Polish-American ethnic groups throughout the state. Sixteen bands and 21 of the bands' musicians were documented, resulting in a 44-minute anthology of Minnesota polka recordings and an accompanying 20-page booklet written by James P. Leary, *Minnesota Polka: Dance Music from Four Traditions* (St. Paul: Minnesota Historical Society Press, 1990). The project was co-sponsored by the Minnesota Historical Society and the Minnesota State Arts Board.

Collection profile		Information gathered: By phone from Bill Moore and Laurie Williamson
Amount	Survey: 5.25 c.f. Oral history: ca. .5 c.f.	
Formats	Manuscript material, photographs, 35 mm color slides, negatives, contact sheets, audiocassettes, ephemera	
Age	1945-1990 (bulk dates 1984-1990)	
Condition	Unknown	
Access Copies	Unknown	
Storage	Unknown	
Access		
Record holder	Public (state) historical society	
Deposit	NA	

Access	Survey: http://www.mnhs.org/library/findaids/00250.html . Oral History: Catalog record linked from this overview page, http://www.mnhs.org/collections/oralhistory/polka.htm (Also, an online finding aid by the Center for the Study of Upper Midwestern Cultures virtually consolidates Minnesota Polka project documents housed at MHS, WHS, and the UW-Madison Folklore program with fieldworker James P. Leary: http://digital.library.wisc.edu/1711.dl/WIArchives.CSUMC0008-CG)
Contact	Minnesota History Center, 345 Kellogg Boulevard West, St. Paul, MN 55102• phone (651) 296-2143• email reference@mnhs.org
Intellectual Property Rights	
Release forms	Y
Deed of gift	Unknown
Restrictions	Access to the Bill Czerniak interview is restricted until Jan. 1, 2040.

Former **Minnesota Folklore Society** member Peggy Korsmo-Kennon stewarded the 1987 fieldwork project, “**Minnesota Fishing: The Lure and the Lore.**” Two boxes of recorded interviews, transcripts, photographs, 35 mm color slides, and background research related to a field survey of anglers are stored in her home. While described as a fairly European approach to fishing, the project looked in part at Hmong and Ojibwe fishing in Minnesota. The fieldwork led to the University Art Museum exhibit “Metaphorical Fish” in 1989. Fieldworkers included Janet Gilmore, Peggy Korsmo-Kennon, James Leary, and B. White.

Collection profile		Information gathered: By phone (05-05-2006) from Peggy Korsmo-Kennon
Amount	ca. 2 c.f.	
Formats	Manuscript materials, photographs, 35 mm color slides, audiocassettes	
Age	1987	
Condition	Unknown	
Access Copies	N	
Storage	Residential basement	
Access		
Record holder	Private Individual	
Deposit	Korsmo-Kennon, director for the fieldwork, said in a phone interview [05-03-06] that she intends to donate the collection to the Minnesota Historical Society.	
Access	By arrangement	
Contact	Peggy Korsmo-Kennon, Head of Public Programs, Bell Museum of Natural History, 10 Church Street SE, Minneapolis, MN 55455• phone (612) 626-3858• email peggy.korsmo-kennon@bellmuseum.org	
Intellectual Property Rights		
Release forms	Y for all but one interview	
Deed of gift	N	
Restrictions	NA	

Madison, Wisconsin

The **Center for the Study of Upper Midwestern Cultures** at UW-Madison houses the **Philip Nusbaum Collection** (1986-2003), which documents the **Minnesota State Arts Board folk arts program** during folklorist Philip Nusbaum's 18-year career as Folk Arts Program Associate. Nusbaum led several folklore documentation projects that resulted in the commercial release of recordings of Minnesota traditional music and radio spots highlighting ethnic traditions in the state. The collection documents many of the traditional practitioners who participated in the Arts Board's Traditional Artists Apprenticeship Program during Nusbaum's tenure as well as musicians and other artists featured on Arts Board-sponsored radio programs, festivals, and commercial recordings.

Collection profile		Information gathered: In person (at CSUMC) and by phone and email from Phil Nusbaum
Amount	6 c.f.: 55 folders, 194 cassettes, 20 DATs, 28 beta tapes, ca. 1,760 35 mm color slides, 730 color prints, 280 black and-white negatives, 52 black-and-white prints	
Formats	See above	
Age	1986-2003	
Condition	Aging audio formats. Unprocessed collections contain brittle paper, newsprint, photographs, bent negatives, and metal staples and paper clips.	
Access Copies	N	
Storage	Metal cabinet in Steenbock Library basement storage with no climate controls; original non-acid-free containers	
Access		
Record holder	Public university-based regional humanities center	
Deposit	Nusbaum donated the collection to CSUMC after the materials were refused by the Minnesota Historical Society, he said.	
Access	Inventory and draft collection guide available	
Contact	Center for the Study of Upper Midwestern Cultures, 901 University Bay Dr., Madison, WI 53705• phone (608) 262-8180• email reolson3@wisc.edu	
Intellectual Property Rights		
Release forms	N	
Deed of gift	Y	
Restrictions	Consult CSUMC's use policy for information.	

While not strictly a fieldwork documentation collection, the **Robert Andresen (1937-1995) Collection** at **Mills Music Library**, University of Wisconsin-Madison, is worth a mention here. Andresen was a leading force in documenting, performing, and promoting old-time music in the Upper Midwest. His collection includes thousands of records, about 80 reel tapes of "The Northland Hoedown" radio show, and more than 6 cubic feet of papers that focus primarily on old-time music of the Upper Midwest. Included are subject

files, song folios, photos, and news clippings on Andresen's performance and preservation efforts.

Andresen, a Minnesota native, was an avid collector of traditional recordings, a composer of traditional-sounding songs, a recorder of old-time musicians, a writer of many articles about traditional music, and a teacher of traditional music. While most of the recorded interviews were not generated with public funds, the collection remains one of the only ones to include documentation of Minnesota traditional musicians from the last 30 years and beyond. See <http://music.library.wisc.edu/Andresen/andresen.htm> for more details; also <http://digital.library.wisc.edu/1711.dl/WIArchives.CSUMC00012-CG> .

Collection profile		Information gathered: Online collection guide
Amount	229 folders, 216 photographs and postcards, 1,895 78 rpm recordings, 1,126 LPs, 396 45 rpm recordings, 80 7-inch reel-to-reel tapes, 36 cylinder recordings, 4 musical instruments, 1 cylinder player	
Formats	See above	
Age	1976-1994	
Condition	Some aging audio formats. Some photocopying of newsprint needed. Radio shows and some 78s have been digitized.	
Access Copies	Y for some	
Storage	Manuscript materials in acid-free folders and boxes. Most 78s in acid-free sleeves.	
Access		
Record holder	University music library	
Deposit	Signed donor agreement	
Access	Online finding aid at http://digital.library.wisc.edu/1711.dl/WIArchives.CSUMC0012-CG	
Contact	Wisconsin Music Archives at Mills Music Library, University of Wisconsin-Madison, B162 Memorial Library, 728 State St., Madison, WI 53706-1494• phone (608) 263-1884•email askmusic@library.wisc.edu	
Intellectual Property Rights		
Release forms	N	
Deed of gift	Y	
Restrictions	The Robert Andresen Collection is part of the Wisconsin Music Archives, a non-circulating special collection in the Mills Music Library. Users wishing to listen to any recordings in the collection should contact the library in advance. Typically, the library makes a copy of the desired recording to facilitate listening. This process may require several days' preparation. Duplication of the materials for non-profit personal, educational, and research purposes may be arranged after making a written request expressing compliance with copyright law. Use of materials for public presentation, publication, and production requires negotiation with the Music Library Director and Robert Andresen's descendents.	

MISSOURI

Two trips to inspect records in Missouri and conversations with almost 20 folklorists, anthropologists, archivists, historians, and journalists confirm a dozen publicly-funded folklore fieldwork collections created in Missouri within the last 30 years. The collections outlined below represent only a fraction of the state's overall folklore holdings. Significant private collections that contain fieldwork include the Max Hunter Collection (owned by the Springfield-Greene County Library) and Gordon McCann's collections of field recordings of Ozark fiddle tunes in Springfield that are to become a collection at Missouri State University's main campus there.

Not surprisingly, the most accessible of Missouri's publicly-funded folklore fieldwork collections are those housed in an institutional repository—the Western Historical Manuscript Collection at the University of Missouri-Columbia. Even though significant amounts of those collections remain unprocessed, the presence of inventories, above-average storage conditions, access copies of sound recordings, professional archivists, and a reading room provide a level of access unknown to most of the region's peer collections. Still, the collections suffer from low usage and, in some cases, a lack of preservation. Like most public folklore fieldwork collections in mainstream repositories, the collections' relevance and preservation depend largely on records creators working with archivists to secure processing resources and identify potential users.

Columbia, Missouri

Columbia is home to the majority of Missouri's publicly-funded folk arts documentation generated within the last 30 years. The **Western Historical Manuscript Collection** at the University of Missouri-Columbia houses several folklore collections, but those richest in Missouri field documentation are: the **University of Missouri-Columbia Cultural Heritage Center Records**, 1979-1993 (WUNP5568, WUNP5513); **Bootheel Project Records**, 1993-1997 (C3928); **Missouri Origins Project Collection**, 1980-1985 (C3852); and the **Missouri Folk Arts Program Records**, 1974-2002 (WUNP6045). The University of Missouri-Columbia Cultural Heritage Center, led by Howard Marshall, was the hub of Missouri public folklore from 1982 to 1993. It administered the Missouri Traditional Arts Apprenticeship Program (MTAAP)—today among the nation's longest-running granting programs for traditional arts—and secured more than \$1 million in grants to fund MTAAP, field surveys, exhibits, books, commercial recordings, and other documentation projects related to Missouri folk culture. The Center closed in 1993. The year before, the Museum of Art and Archaeology assumed administration of the Missouri Folk Arts Program, which continues to administer MTAAP and generate public folklore documentation, such as the Bootheel Project, coordinated by C. Ray Brassieur, oral historian/folklorist for the State Historical Society of Missouri.

Collection profile	Information gathered: In person (01/11/06) from Patricia Walker, Debbie Bailey, and Lisa Higgins
Amount	3.4 linear feet (processed) and ca. 83 boxes (unprocessed); four discrete collections
Formats	Manuscript materials, audiocassettes, reel tapes, 35 mm color slides, color and black-and-white photographs, VHS tapes
Age	1974-2002 (bulk dates 1980-1990)
Condition	Varies. Aging audio formats, in some cases. Unprocessed collections contain brittle paper, newsprint, photographs that are sticking together, bent negatives. From archivist Patricia Walker: "We have not noticed any aggressive deterioration in our audiocassettes. We are starting to see some vinegar syndrome in some of our acetate-based media. Access copies are made on an as-needed basis. Processed collections should have listening copies, but unprocessed collections will be done as the materials are requested."
Access Copies	Y for some audio
Storage	Climate controls in library and offsite storage facility
Access	
Record holder	Public university and state historical society archives
Deposit	Ongoing donor relationship with Missouri Folk Arts Program to acquire MTAAP and general fieldwork materials.
Access	Publicly accessible. Registers available for Missouri Origins and Bootheel Project processed collections; inventories for Cultural Heritage Center and Missouri Folk Arts Program unprocessed collections. Online finding aids at http://www.umssystem.edu/whmc/tl-folk.html .
Contact	Western Historical Manuscripts Collection-Columbia, 23 Ellis Library University of Missouri, Columbia, MO 65201-5149• phone (573) 882-6028• fax (573) 884-0345• email WHMC@umssystem.edull website http://www.umssystem.edu/whmc/
Intellectual Property Rights	
Release forms	Y for Bootheel Project
Deed of gift	Y
Restrictions	Repository policy prohibits the reproduction of audio and video recordings. In the Bootheel Project, Carole Patterson stipulated requirements for crediting her work and requested copies of published articles/books that include her materials from the collection.

Washington, D.C.

The **Missouri Friends of the Folk Arts** (MFFA) generated the most significant public sector folk arts documentation efforts in Missouri from 1960 to 1980. Founding members of the defunct group included: Barry Bergey, Kathy James, James Olin, Julia Olin, and Joe Wilson. MFFA's collection of mostly audio recordings is housed in the Washington, D.C. home of former Missouri folklorist Julia Olin awaiting digitization at the National Council

for Traditional Arts where she is executive director, and eventual transfer to the Archive of Folk Culture at the Library of Congress. Olin, a founding member of Missouri Friends of the Folk Arts, said in a phone interview 4/13/06 that the collection includes mostly audio field recordings gathered primarily in the Ozark region of Missouri, but includes some Iowa, Illinois, and Arkansas documents. Several traditional musicians in the fiddle, banjo, mandolin, hammered dulcimer, and piano traditions are documented, as well as some African-American shape-note and blues singers. The Missouri Friends of the Folk Arts did not receive public support for fieldwork, however public assistance did help fund the annual folklife festival it co-hosted at the Gateway Arch grounds in St. Louis and production and equipment costs related to the 1981 LP, *I'm Old But I'm Awfully Tough: Traditional Music of the Ozark Region*. Field recordings and masters are included in the collection, which Olin describes as “very well logged.” Performances of nationally renowned performers like Doc Watson, Henry Townsend, Johnny Shines, and others were recorded at the Frontier Folk Music Festival—first called the Mississippi Valley Folk Festival—held 1976 -1983 at the Jefferson National Expansion Memorial in St. Louis (with the exception of the first year, when held on the campus of Washington University). The event drew large crowds and was a joint effort among the National Park Service, Jefferson National Expansion Historical Association, Missouri Friends of the Folk Arts, National Council for the Traditional Arts, and Missouri Arts Council.

Collection profile		Information gathered: By phone (04-13-2006) from Julia Olin
Amount	Unknown	
Formats	Reel tapes, audiocassettes, manuscript materials	
Age	Ca. 1960-1980	
Condition	Unknown	
Access Copies	NA	
Storage	Residential basement	
Access		
Record holder	Private Individual	
Deposit	The Missouri Friends of the Folk Arts initially deposited their fieldwork collection at the Western Historical Manuscripts Collection at University of Missouri-Columbia with the understanding that the materials would be duplicated and processed. When that did not happen the records were reclaimed by the MFFA. Record holder Julia Olin said she has been in contact with archivists at the American Folklife Center’s Archive of Folk Culture, where she plans to deposit the collection once it is digitized in the sound lab at the National Council for Traditional Arts, where she is executive director.	
Access	Privately held	
Contact	Julia Olin, National Council for the Traditional Arts, 1320 Fenwick Lane, Suite 200, Silver Spring, MD 20910• phone (301) 565-0654• fax (301) 565-0472• email info@ncta.net • website http://www.ncta.net	
Intellectual Property Rights		
Release forms	Unknown	

Deed of gift	N
Restrictions	NA

The small digital **Bob Holt Local Legacies Collection** documenting Missouri fiddler Bob Holt is the only collection of publicly-funded fieldwork from Missouri generated within the last 30 years that is housed at the **American Folklife Center**'s Archive of Folk Culture. The collection, submitted by fiddler and Missouri State University music librarian Drew Beisswenger, documents Holt's fiddling techniques and tune styles; his performances, informal music sessions, and teaching; dance events and styles; and reminiscences of the music of his childhood. The collection was submitted as part of the Local Legacies project initiated by members of Congress and individuals across the nation to commemorate the Library of Congress Bicentennial. In 2007, no funds have been allocated to the American Folklife Center to expand its description beyond a summary paragraph and photo. According to the Local Legacies database entry, the collection includes "a scrapbook (has the biography of Bob Holt, correspondences, newspaper clippings); audio cassette of fiddle tunes performed by Bob Holt; 12 photographs; VHS; 3.5 inch floppy disk. Arrived/presented in binder format with 11 individually labeled envelopes." See <http://lcweb2.loc.gov/cocoon/legacies/MO/200003191.html>

Collection profile		Information gathered: By phone and email from Drew Beisswenger and American Folklife Center staff
Amount	.5 c.f.	
Formats	Manuscript materials, audiocassette, photographs, VHS tape, and 3.5 inch floppy disk	
Age	2000	
Condition	NA	
Access Copies	N	
Storage	Slated for off-site AFC storage	
Access		
Record holder	Federal public archives	
Deposit	NA	
Access	Catalogued in Local Legacies in-house database and awaiting online posting. See http://lcweb2.loc.gov/cocoon/legacies/MO/200003191.html	
Contact	American Folklife Center, Library of Congress, 101 Independence Ave. SE, Washington, D.C., 20540-4610• phone (202) 707-5510• fax (202) 707-2076• email folklife@loc.gov	
Intellectual Property Rights		
Release forms	Y	
Deed of gift	Y	
Restrictions	See AFC staff for use guidelines.	

Kansas City, Missouri

Documentation stemming from 1977 and 1979 NEA Folk Arts grants to produce a 60-minute film on Ozark storytellers (working title was “Tale-Tellers of the Ozark Mountains”) could not be found. But in looking for it, Saylor learned of a vast collection—more than 670 DVC and beta tapes—of raw footage from *Rare Visions and Roadside Revelations*, a show begun in 1999 that documents “outsider artists” from throughout the United States. See http://www.kcpt.org/rare_visions/. The collection, housed in the attic of television station **KCPT Channel 19**, was created in part through grant funds.

Collection profile		Information gathered: By phone (02-01-2006) from Michael Murphy
Amount	ca. 670 DVC and beta tapes	
Formats	Pro-DVC and beta SP tapes	
Age	ca. 1995-2005	
Condition	Unknown	
Access Copies	N	
Storage	Attic storage at public television station studio	
Access		
Record holder	Public television station	
Deposit	Show creators are hoping to find someone to buy the collection. Murphy said that possible repositories include the Grassroots Art Center in Lucas, Kansas; Visionary Art Museum in Baltimore, Maryland; or the John Michael Kohler Arts Center in Sheboygan, Wisconsin.	
Access	http://www.kcpt.org/rare_visions/	
Contact	Randy Mason, Director of Cultural Affairs, and Michael Murphy, Program Director, KCPT Public Broadcasting, 125 East Thirty-First Street, Kansas City, MO 64108• phone (816) 756-3580	
Intellectual Property Rights		
Release forms	N	
Deed of gift	N	
Restrictions	Not accessible for public use	

Kansas City, Kansas

Kansas State Historical Society is home to documentation related to the “**Our Girls Used to Be Married to Boys Over There**” exhibit based on 1987 fieldwork around Kansas City. The project documented the Sugar Creek (Kansas City, Missouri) and Strawberry Hill (Kansas City, Kansas) communities. Jennie Chinn, now Director of the Kansas State

Historical Society, was involved in the project and still retains the documentation. The project documented, among others, prominent Croatian-American painter Marijana Grisnik. Kansas state folklorist Joy Brennan said she also thought copies of interviews and other documentation were provided to each community as well as the Kansas State Historical Society (KSHS) and the Wyandotte County Historical Society, although that information had not been verified by the survey's end.

Collection profile		Information gathered: By email with Joy Brennan (06/05/2006, 06/06/2006 and 07/11/2006)
Amount	Unknown	
Formats	Manuscript materials, audiocassettes, black-and-white photographs (from exhibit)	
Age	1987	
Condition	Unknown	
Access Copies	Unknown	
Storage	Unknown	
Access		
Record holder	State historical society (unconfirmed)	
Deposit	Unknown	
Access	Brennan said a copy of the documentation was sent to the KSHS archives. The Folk Arts Program retains copies of the interviews and photographs, but that documentation is not publicly accessible.	
Contact	Unknown	
Intellectual Property Rights		
Release forms	Y for some	
Deed of gift	Unknown	
Restrictions	Unknown	

West Plains, Missouri

The West Plains Council on the Arts, Inc. has received NEA Folk and Traditional Arts Infrastructure grants since 2003 that have contributed to audio and video documentation of **Ozark artists, primarily fiddlers**. It plans to create a regional cultural heritage database drawn from the recorded interviews and related fieldwork with traditional artists, and to develop educational outreach programming. Detailed information was not available.

Collection profile		Information gathered: By phone and email from Rachael Reynolds
Amount	"More than 100 hours of recorded interviews," Reynolds said.	
Formats	Unknown	

Age	ca. 2003-2006 (Collection likely contains much older materials)
Condition	Unknown
Access Copies	N
Storage	Unknown
Access	
Record holder	Private non-profit
Deposit	Unknown
Access	Unknown
Contact	West Plains Council on the Arts, PO Box 339, West Plains, MO 65775 • phone (417) 256-1813 • email arts@townsq.com
Intellectual Property Rights	
Release forms	Unknown
Deed of gift	NA
Restrictions	Unknown

St. Louis, Missouri

Cultural anthropologist **Ann Rynearson**, Senior Vice President for Culture and Community at the International Institute of St. Louis, has raw footage, slides, and photographs from films, exhibits, and folklife festivals sponsored by the non-profit agency that serves new immigrants. The strength of the collection can be found in the large body of footage that documents **Laotian cultural traditions**, such as weaving, needlework, and dancing, as practiced by immigrants to St. Louis in the 1980s and 1990s. The collection contains rare footage of traditional Laotian dancers and weavers living in St. Louis as well as videotaped interviews, which hold significant information for what they reveal about the struggle of Laotian immigrants in St. Louis in the latter part of the 20th Century.

Collection profile		Information gathered: In person (06-15-2006) from Ann Rynearson
Amount	Ca. 13+ c.f.	
Formats	Several video formats, including VHS and beta, 35 mm color slides, photographs, contact sheets, negatives	
Age	Ca. 1980-2000	
Condition	Video showing some signs of deterioration, mildew, non-acid free storage	
Access Copies	N	
Storage	Residential basement	
Access		
Record holder	Private Individual	
Deposit	Rynearson is looking for a stable archival home for this collection.	
Access	Paper inventories for videos available. Rough inventory of collection created as part of June 15, 2006 site visit	

	as part of June 15, 2006 site visit.
Contact	Ann Rynearson, International Institute, 3654 S. Grand Blvd., St. Louis, MO 63118• phone (314) 773-9090
Intellectual Property Rights	
Release forms	Y for Mone and Vanxay Saenphimmachak only
Deed of gift	N
Restrictions	Not publicly accessible

Springfield, Missouri

Missouri State University music librarian and fiddler Drew Beisswenger has raw footage and other documentation related to the digital collection, “**Jam Sessions in Southwest Missouri Collection, 2000.**” Video footage, photographs, and field notes document fifteen jam sessions held mostly in the summer of 2000 in rural communities around Springfield. The project was funded, in part, by the Missouri Folk Arts Program. See: <http://library.missouristate.edu/projects/jamsessions/> and the related Bob Holt Local Legacies collection entry above (Washington, D.C.).

Collection profile		Information gathered: By phone and email from Drew Beisswenger
Amount	Unknown	
Formats	VHS tapes	
Age	2000	
Condition	Unknown	
Access Copies	N	
Storage	Unknown	
Access		
Record holder	University music library	
Deposit	Unknown	
Access	See http://library.missouristate.edu/projects/jamsessions/	
Contact	Drew Beisswenger, Missouri State University, Ellis Hall, Room 209 Springfield, MO 65897• phone (417) 836-5434 • email DrewBeisswenger@MissouriState.edu	
Intellectual Property Rights		
Release forms	Y	
Deed of gift	N	
Restrictions	N	

WISCONSIN

Several visits to the Wisconsin Arts Board, a trip to the Cedarburg Cultural Center, and conversations with about 20 folklorists, archivists, and museum personnel resulted in descriptions of 15 more of the 50 publicly-funded folk arts project collections that had been identified through the Center for the Study of Upper Midwestern Cultures' 2002-2004 NEA-funded survey. That survey resulted in nine detailed collection guides that appear online at <http://digital.library.wisc.edu/1711.dl/WIArchives.CSUMC>:

- German-American Music Project Collection
- Goose Island Ramblers Documentation Project Collection
- Hocak Wazijaci Artistic Traditions Collection
- Jo Daviess County Folk Arts in Education Project Collection
- Legends of the Supernatural in Southwestern Wisconsin Project Collection
- Minnesota Polka Project Collection
- Robert Andresen Collection
- Rosemaling in the Upper Midwest Collection
- Summer Field School 2000 Collection

Wisconsin's collections reflect the pattern distinctive to the region, of mostly unprocessed collections housed with few climate controls in official and unofficial repositories, institutional and individual, public and private, small and large. Wisconsin folklorists, like many in the region, desire a stable archival home for the fieldwork they spent their careers generating. CSUMC folklorists are close to an agreement with University Archives to store some public folklore collections at University of Wisconsin-Madison's Steenbock Memorial Library.

Cedarburg, Wisconsin

The **Cedarburg Cultural Center** is home to three discrete fieldwork collections created during folklorist Robert Teske's tenure as executive director. The collections contain fieldwork for the following exhibit projects: "**In Tune with Tradition: Wisconsin Folk Music Instruments**," 1989; "**Passed to the Present: Ethnic Folk Arts Exhibit**," 1993; and "**Wisconsin Folk Art: A Sesquicentennial Celebration**," 1997. Fieldwork was conducted by James P. Leary, Janet C. Gilmore, Ruth Olson, and Mary Zwolinski, with photographs by Lewis Koch. Also of note but not inventoried below is a 1998 collection of field research and photo documentation (.5 c.f.) for an exhibit on ethnic architecture along the **Wisconsin Ethnic Settlement Trail** (Green Bay Road) by historic preservation authority Alan Pape.

Collection profile	Information gathered: In person (06/07/2006) and by phone and email with Robert Teske and Sue Gyarmati
Amount	6.3 c.f. total: 1.5 c.f. (1 box) Passed to Present: Ethnic Folk Art Exhibit

	Collection, 1993; 1.5 c.f. (1 box) In Tune With Tradition Collection, 1989; and 3.3 c.f. (3 boxes, 1 3-ring binder) Wisconsin Folk Art: A Sesquicentennial Celebration Collection, 1997
Formats	Paper, audiocassettes, 35 mm color slides, internegs, Polaroid photographs, black-and-white photographs, color photographs
Age	1989-1998
Condition	General processing and migration to updated formats needed
Access Copies	N
Storage	Basement storage, no climate controls, in bankers boxes. Most boxes on wooden built-in shelving but some boxes containing images are on the basement floor above water pipe.
Access	
Record holder	Private non-profit arts center
Deposit	Records creator Robert Teske would like to see the collections transferred to CSUMC's care. CSUMC is negotiating with University Archives for space.
Access	Rough inventory included in site visit report
Contact	The Cedarburg Cultural Center, W62 N5446 Washington Ave., Cedarburg, WI 53012• Sue Gyarmati, Webmaster, Art Education and Historic Programming Coordinator, phone (262) 375-3676
Intellectual Property Rights	
Release forms	Y
Deed of gift	NA
Restrictions	Unknown

Madison, Wisconsin

The **Wisconsin Arts Board Folk Arts Program** has four main fieldwork collections stored at its downtown office. By far the most significant ones were those created in advance of and during the **1998 Smithsonian Folklife Festival** and the expanded restaging of the **Wisconsin Folklife Festival** later that summer in Madison. The Folk Arts Program also has a complete run of **Traditional Arts Apprenticeship Program** applications and related 35 mm color slides that document the artists, primarily Woodland Indian artists. A small and incomplete collection of fieldwork from the **Michigan-Wisconsin Border Project**, 1994-1995, is also present. Given CSUMC's proximity and interest in the documentation at the Folk Arts Program, Saylor and staff were able to examine records more deeply and create collection guides (thus no site visit report was created). These collections are accessible by searching Wisconsin Arts Board's Pearl database, which offers an account of documentation by project or artist, or through the collection guides, which will eventually be added to the current set of CSUMC online guides. The collections contain significant historical and cultural information about Wisconsin and need to find a stable archival home. Because Wisconsin Arts Board is a state agency it was unclear at the time of this survey whether those records would by law go to the Wisconsin Historical Society.

Collection profile		Information gathered: Multiple visits
Amount	Smithsonian Folklife Festival Collection, ca. 12 c.f.; Wisconsin Folklife Festival, ca. 12 c.f.; Wisconsin Folk Arts Apprenticeship Program Collection, 3 c.f.; Michigan-Wisconsin Border Project Collection, .5 c.f.	
Formats	Manuscript materials, ephemera, audiocassettes, mini-audiocassettes, compact discs, 35 mm color slides, color photographs, black-and-white negatives, contact sheets, beta tapes, VHS tapes	
Age	Ca. 1985-2000	
Condition	Aging audio formats, manuscript materials contain metal and lack acid-free folders, slides stored in archival-quality sleeves within three-ring binders	
Access Copies	Y for some	
Storage	Most materials are housed in metal cabinets	
Access		
Record holder	Public (state) arts agency	
Deposit	Folk Arts Program staff would like to find a stable archival home for the collection, although they continue to use materials (primarily records from the two major festivals).	
Access	Collection guides for these collections were created as part of this survey and are available through the Wisconsin Arts Board or the Center for the Study of Upper Midwestern Cultures.	
Contact	Rick March or Anne Pryor, Folk Arts in Education (FAIE) Program, Wisconsin Arts Board, 101 E. Wilson St. #1, Madison, WI 53702• phone (608) 266-0190• email Anne.Pryor@arts.state.wi.us	
Intellectual Property Rights		
Release forms	Y for most	
Deed of gift	NA	
Restrictions	See WAB staff for information about use restrictions	

Eau Claire, Wisconsin

At least nine discrete fieldwork collections can be found at the **Chippewa Valley Museum** in Eau Claire. Most are related to exhibits featuring folk arts, Ojibwe arts, quilting, Hmong folk art and culture, farm life, and barns. The collections include “**From Hand to Hand: Folk Arts of the Chippewa Valley**” (1988), “**Paths of the People: the Ojibwe in the Chippewa Valley**” (1990), “**The Wisconsin Quilt History Project**” (1991), “**Hmong Folk Arts Documentation**” by Janet Gilmore and Jim Leary (1992), “**Hmong in Eau Claire: Refugees from a Secret War**” (1993), “**Chippewa Valley Museum Folk Arts Survey**” by Lisa Akey (1998), **Farm life field documentation** by Janet Gilmore and Jim Leary (2000), the “**Rural Life Documentation Initiative/Barn Stories**” by Ruth Olson (2000), and “**New Immigrants to the Chippewa Valley,**” by James P. Leary (2006).

Collection profile		Information gathered: By Joia O'Brien and Ruth Olson by phone and email
Amount	3 linear feet	
Formats	Manuscript materials, audiocassettes, 35 mm color slides, contact sheets	
Age	1988-2006	
Condition	Excellent	
Access Copies	N; can be made available by appointment	
Storage	Ring binders, temperature- and humidity-controlled vault	
Access		
Record holder	Private non-profit museum	
Deposit	NA	
Access	Paper inventories available from the librarian	
Contact	Eldbjorg Tobin, Chippewa Valley Museum Librarian, P.O. Box 1204, Eau Claire, WI 54702• phone (715) 834-7871 ex. 107• email info@cvmuseum.com	
Intellectual Property Rights		
Release forms	Y for most	
Deed of gift	N	
Restrictions	See the Museum Librarian for information about use restrictions	