



Our Amazing Student Workers: Their Projects

Hilary Warner-Evans: NFAI grant



Hilary while studying abroad in Ireland

This academic year, I've been working on the Maine Folklife Center's role in the National Folklore Archives Initiative (NFAI). This is the second phase of a pilot project sponsored by the American Folklore Society which aims to have a modified Collective Access database in which the public can access descriptions (finding aids) of collections in different archives around the country. Since the MFC has over one hundred collections and the project was supposed to use only thirty, my first task was to pick out which collections we would be describing. When I began working on the project, Katrina Wynn had given me a list of about forty collections which were most often requested by researchers, and I helped narrow it down, taking into account restrictions, number of accessions, and subject matter. After we'd determined which collections to use, I gathered digital copies of their accessions into computer folders. The next step in the process, where I am currently, has been to describe those items on Collective Access by creating records for them. Collective Access has options for repository records (the institution in which the collection

Elisa Sance: NEA grant



Elisa doing some spinning

When there are opportunities to combine your hobby with your job, there is a chance that you found your dream job. This is what working on the Maine Folklife Center's (MFC) Maine Fiber Arts project has been since I joined the team in September 2015. At the University of Maine, I am a second year Ph.D. student in Canadian American history, but I am also an avid knitter, drop spindle spinner, bobbin lace maker, and I have delved into all sorts of other fiber arts. So when I was offered to collaborate on a project on Maine community-based fiber artists, needless to say I was hooked.

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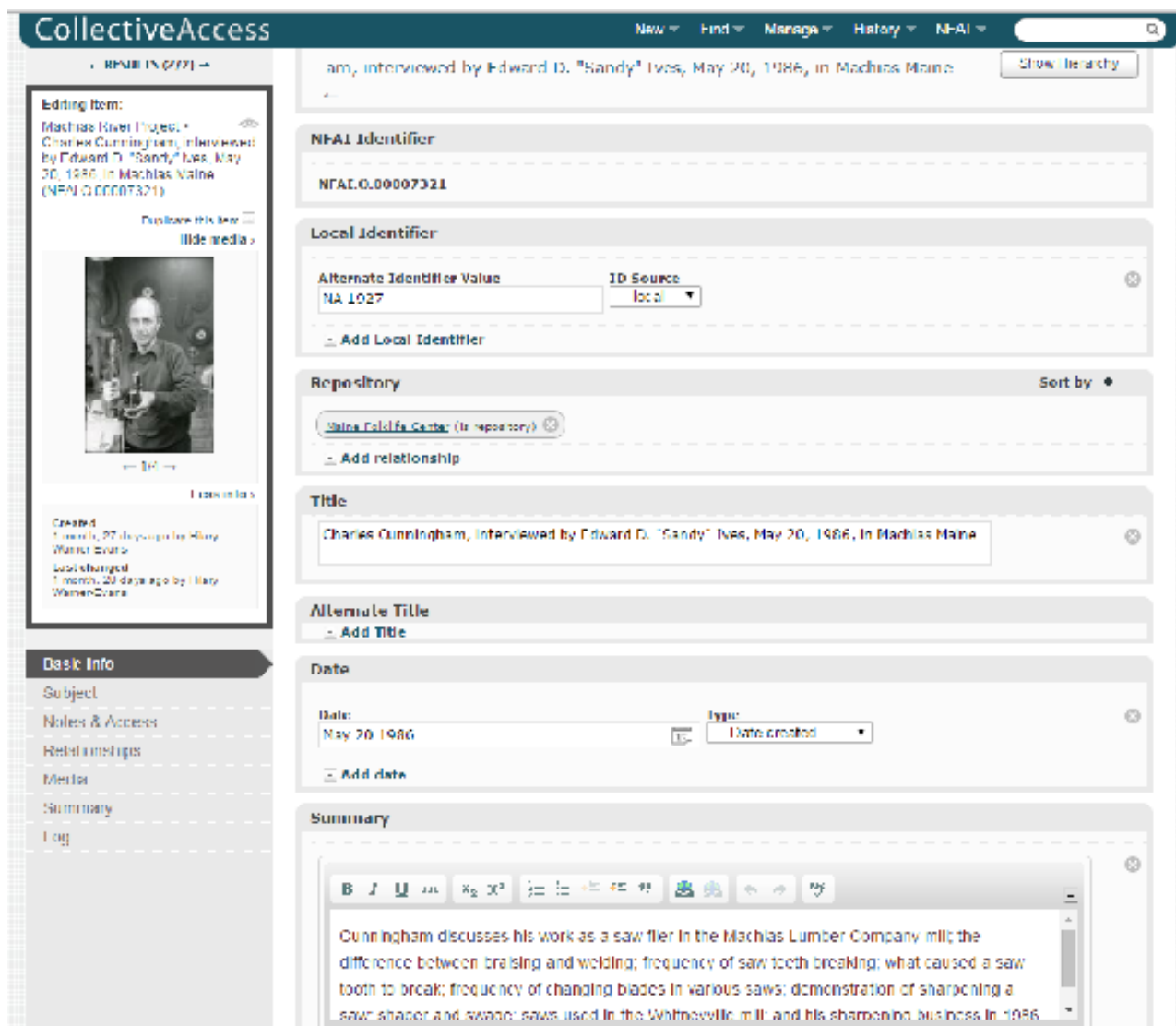
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is held), entity records (interviewers, interviewees, donors, etc.), and object records (collections and items/accessions). To begin work on a particular collection, I first create entity records for the people involved with the collection, in our case, often the interviewees and interviewers. Entity records involve writing very brief biographies of people, which is sometimes a difficult task. I usually try to glean what I can about an interviewee from scanning the transcript of their interview. If they've been recently deceased, I can also sometimes find an obituary which gives me more information, but that's rare. And it's oftentimes even more difficult to find information about an interviewer. Despite the difficulty, this is an important step because it allows for standardized terminology which aids researchers. Say, for example, that both we and the Vermont Folklife Center interviewed a specific Maine guide. If Vermont put their record in the system first (including creating an entity record for the guide), I would be able search for, select the guide, and perhaps add a nickname to

the biography. This would allow researchers interesting in the guide (or guides generally) to easily locate both records, even if they were just searching by the nickname. After the entity records are complete, I start on the object records by first creating a collection record and then item records underneath the collection record for individual accessions. For an item record, I put in a brief summary as well as information such as the kind of material it is (sound tape reel, transcript, photographic print, sound disc, clipping, etc.), its local identifier (i.e. NA 1942, the unique identifier assigned to it by the MFC), and its language. I also put in its geographic and temporal coverage and its subjects. Subjects are from a controlled vocabulary list, in this case from the AFS Ethnographic Thesaurus, the Art and Architecture Thesaurus, or the Library of Congress Subject Headings. Finally, I can upload media representations of an item or collection in the vehicle of a photograph, either a photo of the collection or the first page of a transcript. I've enjoyed working on the NFAI project because it has given

An example of the back end of Collective Access where Hilary does her work.



me a better idea of the scope of the MFC's collections. I've also managed to learn more about Maine folklife through my scanning of transcripts to discern subjects and interviewee information. And I'm glad of the fact that our collections will be featured on a database of national scope, as it will bring more people into acquaintance with the MFC itself.

Hilary is the 2016 College of Liberal Arts and Sciences Outstanding Graduating Student! Congratulations to Hilary, and we wish her all the best as she pursues her interests at Indiana University in the fall in their Folklore and Ethnomusicology graduate program.

Elisa, Cont'd



Danielle Beaupré laying out some of her Franco style knitting.

This past fall, the historian and former archivist in me rejoiced at the prospect of exploring the interviews of Maine fiber artists conducted in the early 1990s by former MFC folklorist Teresa Hollingsworth for a previous exhibit

entitled "Remnants of our lives." We have since moved on to our own research, and started to conduct interviews.

We are also making contacts for the next phases of the project which involve the creation of a directory, and the MFC's participation in this year's American Folk festival in Bangor. It is such a pleasure to interact



A dreamcatcher by Passamaquoddy member Gal Frey with a beaded center.

with so many talented artists, and to learn more about their communities, and their respective culture and aesthetics.



Anna Mae Raymond showing a belt she made for the 2014 World Acadian Congress

Identity and community are central to my own research as a doctoral student, and in many ways this project is helping me reflect on my work. This experience is

also a great opportunity for me to learn more about curation, and to work in an interdisciplinary setting, which I enjoy greatly.



Stephanie Crossman demonstrating net making

There is also a lot of comfort in knowing that

thanks to the generous funding awarded by the National Endowment for the Arts, we have the means to deliver



Carolyn Hildebrand demonstrating Swedish huck embroidery.

a product of quality to the people of Maine who will benefit from our research.

The interviews we are collecting are particularly interesting because they are not limited to

fiber arts. They deal with community, culture and identity in Maine today. I am particularly excited to see how this all comes together in our final product which will be a traveling exhibit. I am also looking forward to the kick-off events at three different Maine public libraries which will celebrate the work of our wonderful Maine community-based fiber artists and their traditions.



A weaving made for her daughter for her wedding by Parirokh Amir Soleimani, a member of a Turkish-Iranian tribe.

Elisa will be assisting with the 2016 Folklife Section of the American Folk Festival August 27-28. Our theme: Maine folk fiber arts!

Demonstration Stage Lineup:

Saturday (27th): 12:00 Jennifer Neptune: *Penobscot beader*, 12:55 Simin Khosravani: *Khosravani apprentice weaver*, 1:50 Panel: *fiber arts in literature and life*, 2:45 Carolyn Hildebrand: *Swedish huck embroiderer*, 3:40 Kavya Seshachar: *Indian crocheter*, 4:30 Fashion Show: *bring your wearable homemade fiber art and show it off!*

Sunday (28th): 12:00 Stephanie Crossman: *Vinalhaven netting artist*, 12:55 Hildebrand, 1:45 Fashion Show, 2:25 Panel, 3:20 Khosravani, 4:15 Neptune.

CONFERENCES

SIEF Congress, Croatia

Katrina Wynn, the Maine Folklife Center's Archives Manager, was able to attend the 12th Congress of International Society for Ethnology and Folklore (SIEF) in Zagreb, Croatia last June. SIEF is a sister organization to the American Folklore Society. Katrina's paper exploring different archival platforms and metadata standards was well received and part of an ongoing discussion at the conference among archivists on the future of cultural archives. This discussion is important since as current cultural archivists, these people are helping to shape the standards that will be used in the future and are working to make sure that the concerns of cultural archives (as opposed to business archives) are addressed.



Katrina, middle of the top row, surrounded by her fellow cultural archivists from around Europe after her panel, June 23, 2015.

Maine Archives and Museums

Katrina was part of a panel of UMaine speakers at the 2015 MAM Conference in Lewiston, Maine. The panel, titled "UMaine's Incredible Cultural Legacy: Strategies & Models for Promoting Collections" included presentations by Gretchen Faulkner (Hudson Museum), Patricia Henner (Page Farm & Home Museum), and Desiree Butterfield-Nagy (Folger Library). Katrina talked about the digitization of the holdings of the MFC for the Library of Congress with hopes that the MFC's experience could aid future digitization projects.



Katrina presenting at USM's Lewiston-Auburn College, October 2, 2015

American Folklore Society, Long Beach, CA

Katrina presented a paper titled "Foodways Related Beliefs of the Unitarian Universalists of Bowling Green, Kentucky." The paper explored the relationship of the belief system of the Unitarian Universalists of Bowling Green to their foodways. Three clear themes emerged from my research: the interaction between the seven Principles and hunger relief efforts, the relationship of alternative food practices to the worldview of Unitarian Universalists, and commensality. The seven Principles of the Unitarian Universalist Church have translated in the Bowling Green congregation into a worldview where food is seen as a right and a responsibility, a way of being in the world, and a method for creating community.



Katrina, Maine Folklife Center board member Jeff Todd Titon, and UMaine Folklife minor and MFC student worker Hilary chatting after Hilary's presentation relating to the North Pond Hermit, October 16, 2015.



Maine Heritage Lecture

Pauleena MacDougall, director of the Maine Folklife Center, gave the Maine Heritage Lecture titled “Discovering Maine’s Intangible Cultural Heritage” at 4:30 p.m. Monday, Nov. 2 in the McIntire Room of the Buchanan Alumni House at the University of Maine to a crowd including administration, faculty, staff, students and the public. Intangible cultural heritage, also known as living heritage, refers to practices, representations, expressions, knowledge and skills transmitted by communities from generation to generation.

MacDougall’s lecture examined issues of cultural sustainability in relation to Maine’s intangible cultural heritage based on her experiences conducting field work, mentoring students and managing the Northeast Archives of Folklore and Oral History at UMaine.

MacDougall received her Ph.D. in American history from UMaine in 1995. She is a faculty associate in anthropology and teaches courses in linguistics and folklore.

North Atlantic Fiddle Convention

NAFCo was founded in 2001 in Aberdeen, Scotland, with the intention of promoting the world of fiddling and dancing to new audiences, and make it possible for traditional and modern fiddling cultures to exchange knowledge, ideas, and music. It offers papers and presentations to delegates and visitors, informative public workshops on fiddling, related instruments and dance, and exciting live performances. In 2015 the papers spanned the Atlantic featuring Norwegian, Scottish, Irish, West African, English, military, Quebecois, Cape Breton, Galicia, Bluegrass and Texas traditional music, song and dance.



NAFCo 2015 was held on October 13th and 14th at the Membertou Trade and Convention Centre in Sydney, and October 16th and 17th at the Inverary Inn in Baddeck, New Brunswick. Pauleena MacDougall presented a paper entitled: “Maine As A Borderland Of Musical Traditions”

Maine lies in a region surrounded by Maritime Provinces, Quebec and the sea and therefore shares much culture within this region. Throughout its history Maine experienced many waves of immigration from France, England, Scotland, Ireland and other countries, and with the immigrants came the music and dance traditions.

Although the English culture dominated and repressed much of the language, many of the songs, song making traditions and tunes survived in families and were sung or played at home and in the lumber camps and other work places. Songs and tunes were collected by folklorists and others throughout most of the twentieth century, and many of the songs and tunes have been preserved or published. The MFC’s archive holds many of these songs and tunes reflecting a wide variety of traditions including many of the Irish and Scottish ballads and tunes shared with the Maritimes. MacDougall also interviewed several traditional musicians to prepare this presentation.

She discussed some of Maine’s ballads and songs, song making, and fiddle tunes and reviewed the origins and movement of the traditions as well as the importance of the connections between Maine and the Maritime Provinces in the preservation of traditional music. She also discussed some of the key tradition bearing families who preserved these traditions.

2015 Folk Festival

Maine's Land Grant University: Celebrating the University of Maine's 150th Anniversary

The University of Maine celebrated its 150th anniversary as Maine's Land Grant Institution throughout 2015. The Folk and Tradition Arts area reflected the University of Maine's special milestone with programming provided by students, faculty and staff from several departments on campus.

Land grant institutions were founded when The Morrill Act was signed into law by President Lincoln in 1862. The Maine legislature created Maine's Land Grant Institution on February 25, 1865 and Governor Samuel Cony signed it into law the next day. In 1912 the Maine Cooperative Extension, which offers field educational programs for both adults and youths, was initiated with offices all around the state.

Maine also became a Sea Grant University. On October 17, 1966, President Lyndon Johnson signed the the Pell-Rogers Sea Grant Colleges and Program Act, and the Office of Sea Grant was created within the National Science Foundation the following year (but was transferred to NOAA after its creation in 1970). The University of Maine received full National Sea Grant College status in 2004.

NARRATIVE STAGE



Ryu Mitsuhashi, UMaine Graduate student in Violin Performance, and friend performed some toe-tapping selections for fiddle, mandolin, and guitar from the American Folk repertoire.

Professor Stephen Hornsby and University of Maine Press's Michael Alpert discussed the Historic Atlas of Maine.



Professor Sarah Harlan-Haughey led undergraduate students Taylor Cunningham and Hilary Warner-Evans from the University of Maine as they talk about their active fieldwork about hermits in Maine. Also present was a guest musician.



Dr. Jack Burt and Blake Peachey, trumpets; Lizzie Graham, horn; Amanda Bloss, trombone; Dr. Dan Barrett, bass trombone performed music from the American Brass Band Journal and Stephen Foster.





Raymond Pelletier, UMaine Professor Emeritus and self-proclaimed master chef, serve soup with graduate student Elisa Sance and talk about Franco-American experiences.

EXHIBITS AND DEMONSTRATIONS

Besides The Hudson Museum, The Page Farm and Home Museum, and The Maine Folklife Center (which featured three posters made by Hilary Warner-Evans on student folklore at UMaine) there were a number of great UMaine exhibitors.

University of Maine Cooperative Extension had three demonstrators: **Seed saving and straw bale gardening** led by Katherine Garland and Donna Coffin, Horticulturalists. **4-H STEM Ambassadors**: a program with UMaine students who facilitate hands-on STEM activities with 8–14 year olds in Maine. The program was led by Laura Wilson, 4-H Science Professional. **Ticks of Maine**: The tick identification lab was led by James F. Dill, Pest Management Specialist.



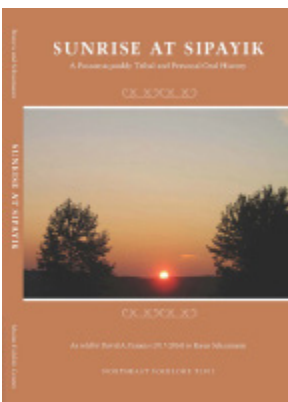
Innovative Media Research and Commercialization Center (IMRC): Dr. Owen Smith, the Director of Intermedia MFA at the new IMRC Center, and Gene Felice II, supervisor of the IMRC Analog/Digital Fabrication Labs, demonstrated some of the tools offered at the IMRC including a 3D printer and video projection mapping.

We look forward to seeing you at the Folklife Section during this year's American Folk Festival August 27-28, where we will be featuring Wabanaki, Settler, and New Mainer fiber artists from around the state. Feel free to bring your projects and join us in the demonstration tent!

Engineering and Physics: David Sturm, presented the Mainely Physics Road Show, and students from University of Maine College of Engineering.



Newly released: Northeast Folklore Volume 47: Sunrise at Sipayik: A Passamaquoddy Tribal and Personal Oral History as told by David A. Francis to Karen Schaumann

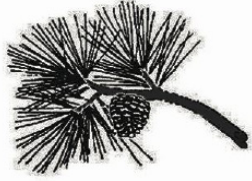


(R-L) The cover of v. 47, David Francis receiving honorary degree from UMaine, author Karen Schaumann with David Francis.

“David A. Francis is a linguist and tribal historian, and until his retirement ran the Waponahki Museum and Cultural Center at the Pleasant Point reservation, near Perry, Maine. His grandfather spent a great deal of time with him, and taught him the language, and along with other family members and elders, many of the traditional life ways of the Passamaquoddy. David’s life experiences and cultural knowledge provides the bulk of the content for this text. This is David Francis’ oral history. His words were written down verbatim, then later edited at his request. We strived to ensure accuracy, and to maintain the teaching style of elder Francis. The majority of this book is in his words, with additional research to verify or supplement his teachings.”-KS



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PLEASE JOIN US!

Membership dues and contributions enable the Maine Folklife Center to function as a self-supporting unit of the University of Maine. By pledging membership, individuals and institutions play a vital role in encouraging the study, documentation and presentation of Maine's traditional cultural heritage.

Benefits of membership include:

- A copy of our annual Northeast Folklore publication
- The Maine Folklife Center newsletter
- A 10% discount on audio, video, and publications

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