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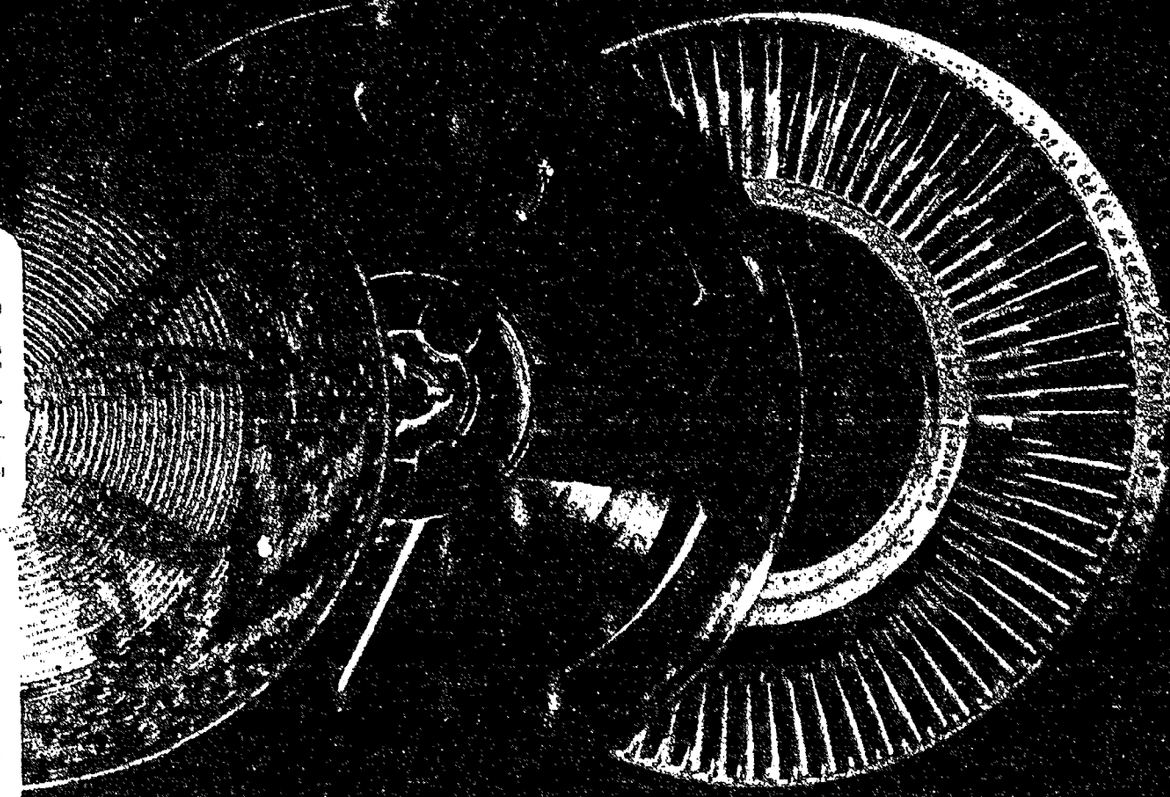
ABSTRACT

The surest way to preserve a traditional art form is to continue its practice. However, it is also possible for Indian and other Native American people to use modern documentation tools to safeguard the survival of their cultural traditions for the future. This book presents a selection of professional documentation techniques that are especially practical, effective, and adaptable for community use. Chapters examine organizing a cultural preservation project; locating resources; preparing a proposal; using the still camera, tape recording equipment, and video tools; preserving tapes; and preserving traditional art collections. It is emphasized that it does not necessarily take a large sum of money to make a good cultural preservation project. Above all, people--and especially community involvement and support--make a project work. This book provides general information about organization and personnel as well as technical information about tools and methods. Sample forms, proposals, registration forms, timetables, and budgets; checklists; detailed instructions for using cameras and tape recorders; and suggestions for collecting and maintaining artifacts and keeping collection records are provided and are accompanied by many drawings, diagrams, and photographs. This book contains 119 references. (DHP)

Preserving Traditional Arts



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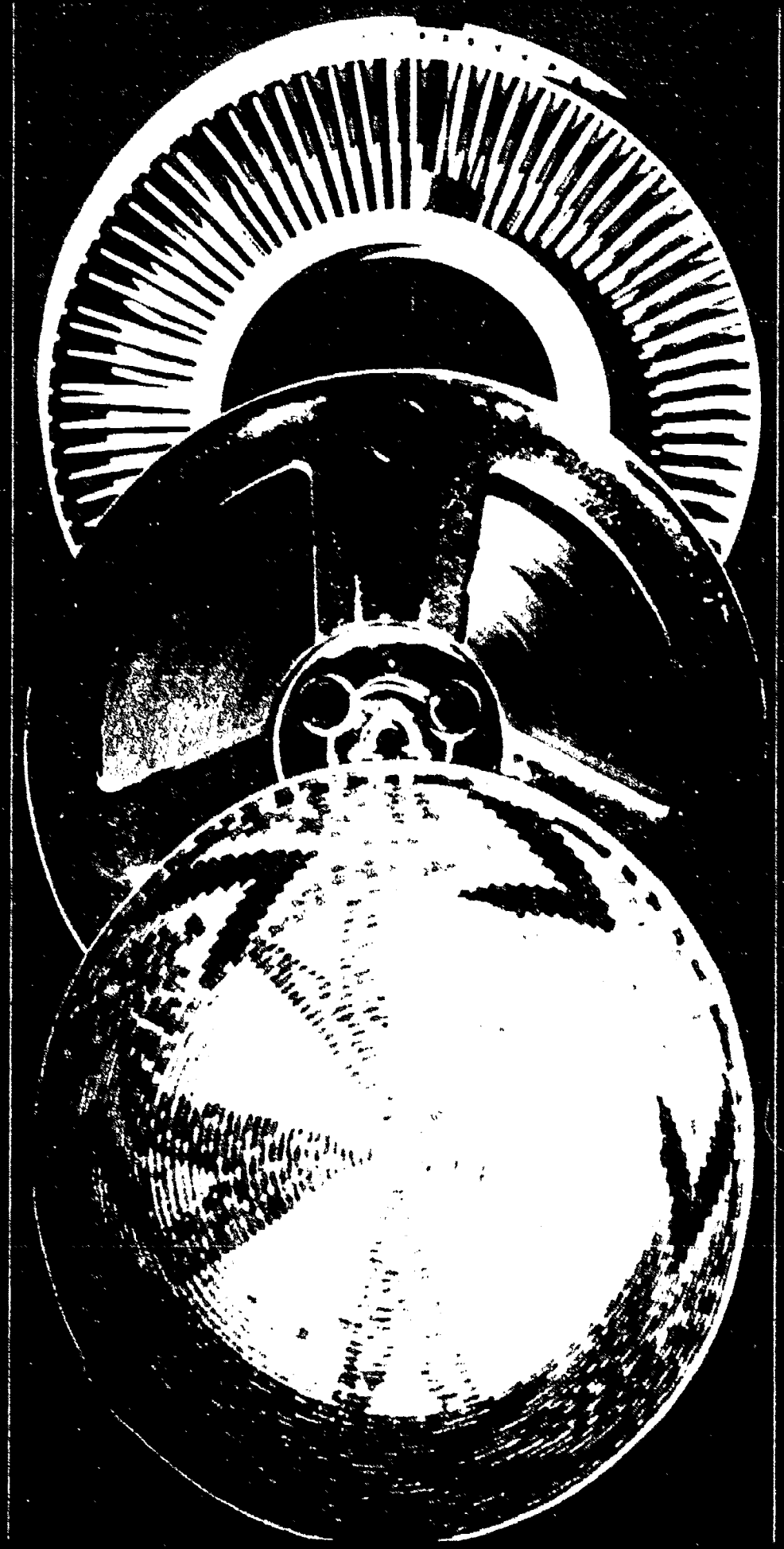

Preserving Traditional Arts

A Toolkit for Native American Communities

by Susan Dyal

Presented by

The American Indian Studies Center
University of California, Los Angeles

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This work is dedicated to the Elders who carry their timeless traditions into our modern world.

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Dr. Susan Guyette acted as Principal Investigator during the time that this book was developed and written. Her many patient hours of counsel, help, and encouragement helped to formulate the work and are sincerely appreciated. Special thanks to Dr. Charlotte Heth, a noted ethnomusicologist who has recorded the music of many tribes, as well as the songs of her own Cherokee people. Dr. Heth freely shared her valuable professional knowledge and experience, and the evidence of her many contributions can be seen throughout the entire work. Dr. Lenore Stiffarm-Noriega acted as Principal Investigator during the photography and publication phases of the work. Her discerning guidance and direction are held in esteem, and are here gratefully acknowledged. Velma Salabiye also deserves special thanks. As a reference librarian with particular expertise in Indian research materials, she contributed the finest available resources. In addition, as one who comes from a small, traditional Navajo community, she also offered wise suggestions for making the text more practical and appropriate. Benita Johnson guided the selection on artifact conservation, and it is only with her help that this part of the work could have been completed. It is hoped that her own great care and concern as a conservator are reflected in these pages. Kim Lockard coordinated the design of this publication, and its specialty needs were a challenge that she met with confidence and creativity. Her experienced hand and commitment to the project were priceless contributions for which she deserves the fullest gratitude and credit.

Sincerest thanks to all the UCLA Indian Studies Center staff and students whose help and supportiveness contributed so greatly to the preparation of this work! In particular, Marie Shepherd guided the administration of the project and reported its fiscal operations, and Donna Kuyiyesva administered the publication and distribution phases of the project. Dr. Duane Champagne directed the distribution of the book, and Hanay Geiogamah and Judy Takata spared no concern and effort to make it reach those in the communities who could put it to good use. All of the others at the Center who helped with the photographs can tell, just by looking, that this is their book too!

Others, all across the fifty states, helped with this work. On the basis of just a letter or a call, countless persons sent information, photographs, and encouragement. If this book should help in any way to preserve Native American culture, it is only because so many good people were willing to share.

The surest way to preserve a traditional art form is to continue its practice. The teaching of new generations and the instruction of successors is the oldest way to keep a tradition alive, and still the best.

However, today it is possible for Indian and other Native American people to use modern documentation tools to safeguard the survival of their cultural traditions for the future.

This toolkit presents a selection of professional documentation techniques which are especially practical, effective, and adaptable for community use. These tools are brought together here so that people in the communities can assess them, adapt them to their own needs, and use them as they see fit.

None of the persons who have prepared or sponsored this work in any way urge the recording or filming of private songs, teachings, or ceremonies.

Rather, the techniques presented here are intended for use in the areas of traditional culture which may be shared, according to the sole authority of the communities and individuals involved.

This toolkit is for the people who live in small Indian communities all across the country, as well as for those who belong to the major Indian tribes and nations. It is for Alaskan Native and Native Hawaiian people, and for the many Indian people who live in urban centers.

In short, it is for all of the people, living in the many kinds of Native American communities, who are concerned about preserving their traditional arts. It is for those who would like to take tools into their own hands to record the old traditions, both for themselves and for future generations of their people.

Contents

Cocopa Birdsong performance

What Are Traditional Arts?

Traditional Native American arts are those forms which have been passed down from generation to generation over a long period of time.

They are often passed on by inheritance, and the right to practice them may be permitted only to certain persons.

Although traditional arts may be practiced for everyday use, pleasure, or entertainment, they more often have serious or sacred meanings and ceremonial uses.

Traditional arts are usually practiced in a very strict and proper way, and often require a high degree of training, preparation, and skill.

Some traditional arts are performed in the tribal language and expressed in forms which may not be easily recognized and understood by outsiders. In fact, certain of these forms may be strictly guarded by secrecy and known only to certain persons within each tribe.

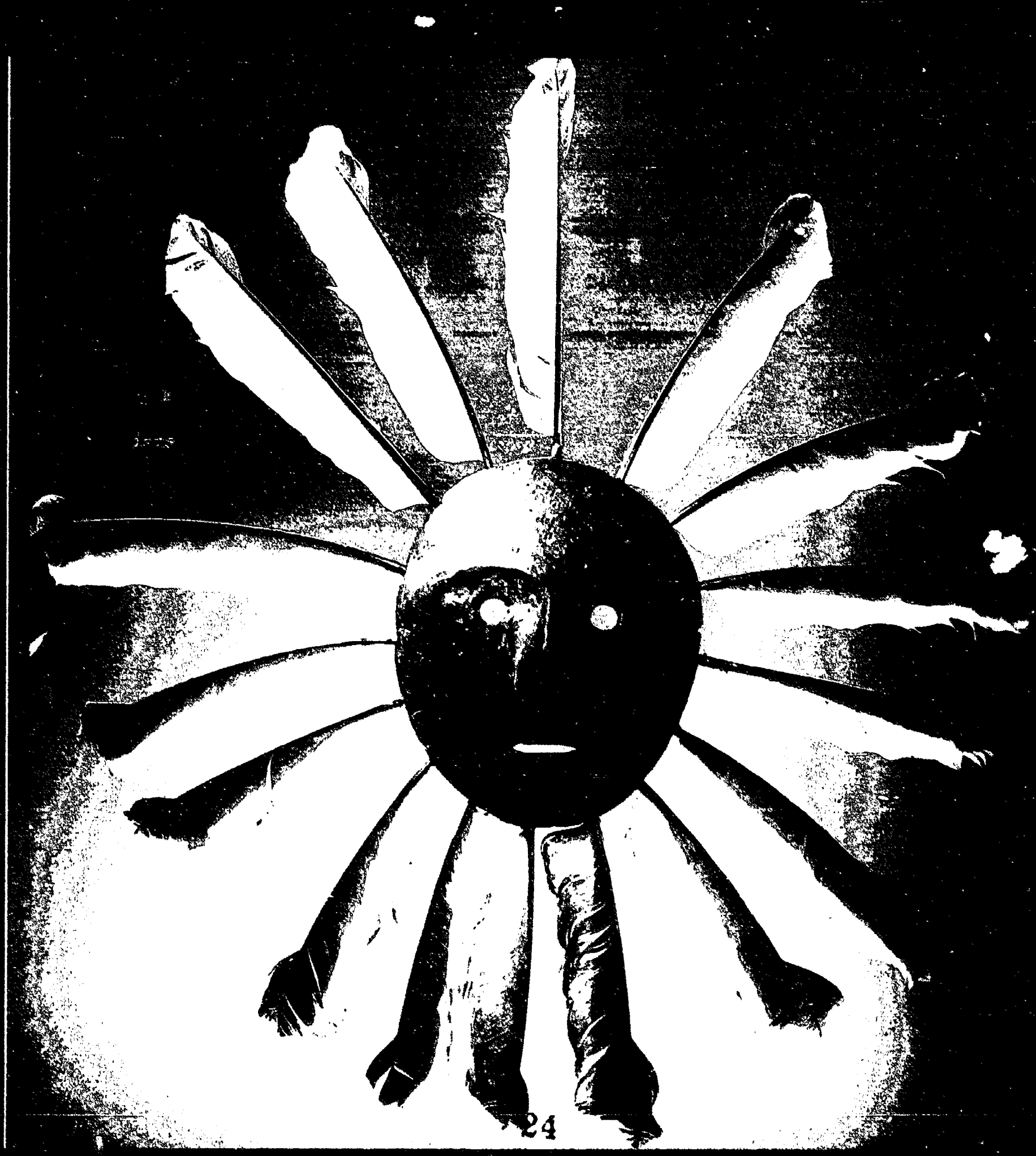
To traditional Indian people, or to those who follow many of the old ways, traditional arts cannot be separated into one area of their thought. Rather, they are bound up with a large part of all that they do and believe and feel.

These traditional practices have social uses and meanings that make them different from other arts: They strengthen the community and bind the people closely together; they reflect the order of the society and define the roles and relationships of the members within it; and they reinforce a sense of tribal identity.

Traditional arts are more than a pastime or an amusement. They are at the heart of Indian life and their practice is a necessity for the continuation of the cultures.

In an age which so often lacks sense and meaning, these cultural expressions define and sustain the social, emotional, and spiritual well-being of Native American people.

Traditional arts are at the center
of Native American cultures.



Eskimo mask Courtesy Chester Denton Gallery

1

Organizing a Cultural Preservation Project

What Makes a Successful Project?

It is fortunate that it does not necessarily take a large sum of money to make a good cultural preservation project, because today funds for the arts and for cultural programs are greatly reduced. There is not only less money available, but there are more people seeking it, and a greater number of urgent needs.

Of course, any tribe would prefer to have a $50,000 budget rather than one for $5,000, or even $500. However, a small project can be no less successful than a large one if it has all of the proper ingredients.

Above all, people make a project work. No project can ever be successful if it does not have wide community support and the full cooperation of all those involved. The willing participation of caring people is the best resource a project can ever have.

Although training and experience can help a project along, it is not always necessary. Some of the finest projects have been carried out by people in the communities who had never done cultural preservation work before, but who were united in their goal and strongly committed to their purpose.

Once the people have given their full support, these three other ingredients can also contribute greatly to the success of a project:

First, *good planning* helps the people to carry out their activities smoothly and to reach the final goal which they have set for themselves.

Second, *good information* makes the people aware of the various options which are open to them, and also helps them to perform some of the more difficult or specialized project tasks.

And, third, *good tools* help the people to carry out the project with greater ease and with better quality results.

The chapter which follows discusses all of these aspects of a project, and offers some planning ideas for consideration.

Organizing the People

If there is anything to be said in general about Indian arts, it is that no two tribes go about them in exactly the same way. Similarly, there is no one way to organize the people who are to carry out a cultural preservation project. Each Indian community is different, and its people relate to each other in their own, particular way.

If any arts project is to be effective, it should be in harmony with these social and cultural patterns. Of course, choices involving these matters are best determined by the people of the community, themselves. They know, better than anyone else, how they like to go about doing things.

Some arts projects may begin as a function of a well-established organization in the community, like a tribal museum, an educational group, or a senior citizen's program. Other projects may begin more informally, with just a few persons who feel a common need and then take steps on their own to organize and take action.

Sometimes the way in which people organize can help them to become more effective. This is particularly likely to occur when they structure their group in a way which minimizes their limitations or problems and takes full advantage of their assets, special talents, and interests.

Here is a list which briefly describes a number of possible options which have been used to organize some existing Indian arts projects or programs throughout the country. This list suggests some methods which your group may find helpful, either to use as a starting place, or to incorporate into a program which is already established in the community:

- Some communities may wish to establish an *honorary council of elders* to oversee the proper conduct of traditional art documentation activities.

- Some groups may prefer to have a leader for their project, particularly if strong leadership is longstanding cultural custom; or, in other cases, a group may wish to act together more as a team, keeping a low profile of individual authority.

- For some projects, it may be most appropriate to have one or two "project coordinators." These persons may plan, administer, and schedule project activities, but, at the same time, maintain a low profile of authority and leadership.

- Two or more neighboring groups, or groups with similar traditional cultures may wish to share participation in an arts project.

- If a funding source requires non-profit tax status, the people who are carrying out a project may wish to "get under the umbrella" of an already-existing non-profit organization and carry out the project under their administration.

- If a tribe or community is highly factionalized, they may wish to choose mutually-agreeable ways to operate which bypass their areas of difficulty. For example, there may be separate work crews, different interpretations of the project findings by the elders of different clans, separate sets of the project final results for use in separate areas, etc.

- Groups having many, diverse arts activities may wish to elect a *board of directors* to oversee the interrelationships between these activities, and to establish some general tribal arts policies.

- An *advisory board* of volunteer professionals in fields related to the arts and culture of a particular tribe (e.g., artifact conservators, linguists, musicologists, etc.) may be invited by that community to offer recommendations regarding the overall standards and direction of its arts program development.

- Once a group has decided on a particular project, they may wish to elect one or more *research specialists* to locate materials in libraries, museums, or other archives which relate to the subject of this project.

- It may be very useful to elect a *resources team* to locate up-to-date information about funds which may be available, or to make contact with the many outside organizations which may be able to offer assistance to the project. (See Chapter 2).

- Some groups may find it useful to elect a special *business committee* to help with the preparation of budgets, administration of funds, preparation of fiscal reports, distribution of profits, etc.

- A *legal advisor* may be useful to provide assistance to the group, especially in matters where protection of the arts and artists is required (bequests, contracts, copyrights, etc.)

- Persons having special technical skills or aptitude may be elected to serve as a *technical team* to oversee or carry out tasks involving special project equipment. (This might include cameras, tape recorders, etc.)

- Since communication of information, both within and outside the group, is so critical to a successful arts project, some groups may choose to delegate *public relations or communications* responsibilities to one or more of their members.

Setting Priorities

It is very difficult to try to do many things at once, and usually less gets accomplished when people spread their energies in too many directions. Rather, effective cultural preservation most often occurs when the people join together and concentrate their efforts on one or two areas of activity which they all agree are the most important.

Some Indian communities know exactly what it is that they want to do first. For example, they may want to record a tribal elder who feels it is time to pass his or her songs on to future generations; or, they may want to organize a language class because many people in the community want to learn to speak the tribal language.

In most cases, however, the priorities are not so clear. Most tribes have a great number of needs in many areas, and selecting one or two specific projects, above all the rest, can be a very difficult decision.

The next two pages are worksheets which may help your group to more easily identify and organize its priorities. As a starting place, these worksheets may sharpen focus on the overall cultural preservation needs of your community. They may also point out one or two projects which should be started right away, before it is too late.

Many cultural traditions are living and strong today, just as they were centuries ago; however, others are not practiced at all anymore and remain alive only in memory.

Often the elders and traditional leaders of a tribe are the best source of information about these living and remembered traditions.

The spaces provided on the next page are for listing the names and ages of the elders in your community. This roll may then serve as a documentation priority schedule and urgent reminder:

Roll of Elders

Elder's Name	(approximate) Age

More space may be needed

Date: _____

Your people may be known for their pottery, weaving, basketry, beadwork, costumes, jewelry, paintings, or carvings (etc.) and there may be well-known artists in the community who practice these traditions. It may be that one of your group's cultural preservation priorities is to document one or more of these artists as they work so that the steps that they follow and the thoughts and meanings which enter into their work will be recorded for future generations.

Some of the arts of traditional daily life may be important to document now, too, including architecture and building, food gathering and preparation, household practices and utensil-making, or the methods and equipment associated with traditional hunting and fishing. It may also be that traditional plant uses or health practices should be documented now while they are still known and used. Traditional sports, games, and toys may also be of special interest.

There may be other kinds of traditional knowledge to document, too, such as traditional calendar and counting methods, starlore, mapping, or writing systems; or, it may be that your tribe's traditional kinship patterns or governmental organization should be recorded now.

As was mentioned before, many people consider the recording of their tribal language to be a top priority, and your group may wish to tape record or videotape the storytellers who have carried the tribe's oral literature down from past generations. The documentation of tribal oral history (which some consider to be different from oral literature) may be a critical area for cultural preservation.

Musical traditions are often at the heart of traditional cultures. It may be that the documentation of the singers, dancers, and instrumental performers of your tribe will head the list of your cultural preservation priorities.

See the next page for space to make this important list.

Setting Priorities (continued)

Sometimes the passing on of a cultural tradition is a very private matter between a traditional teacher and his or her chosen or hereditary successor. However, in other cases, a cultural tradition may be passed on in a free fashion to anyone with the interest or talent to learn. Your group may list some area of study and teaching as a cultural preservation priority.

In past years, and even today, Indian spiritual rights have been violated. For example, cultural property may have been stolen, or sensitive and private information may have been taken away and improperly used. Burial sites may have been disturbed, or ceremonial or medicine objects may be used now by others in profane ways. Some tribes may determine that activities to set these matters right are among their important priorities.

Some groups may decide that environmental preservation is necessary now. For example, there may be ceremonial, traditional, historical, or ancient sites which need attention and care. Loved or respected species of plants and animals may also need protection.

Collections of cultural materials are a high priority for many Native American groups. A tribal museum or a tribal library or archive may be the final goal. Some groups may need resources for training, personnel, equipment, acquisition, insurance, display, security, etc., so that they can give their existing collections the best possible care.

"Archival retrieval" activities may be needed for some groups; that is, they may want to obtain copies of the books and other written documents, tapes, videotapes, and historic still photographs about their tribe which are now housed in archives outside the community. They may also wish to go to public and private collections to photograph their tribe's original art masterpieces.

Your group may choose to list one or more of the above activities among its other cultural preservation priorities in the spaces provided here:

Priority List for Cultural Preservation

Number of priority	Needed cultural preservation activity

Planning a Project from Beginning to End

Next to the full participation and support of the community, the most important ingredient for a successful cultural preservation project is good planning.

Basically, planning involves identifying all of the activities which must be carried out to reach the project goal; that is, thinking a project out in advance, very carefully, from beginning to end.

One of the most common planning mistakes people make is to try to do too much. Their enthusiasm and ambitions may tend to make them forget how long it really takes to do something, and how much work each phase of a project can really be. As a result, when time and money start to run out, hasty solutions are sought; or, even worse, the project never gets completed.

For many cultural preservation projects, the last stages of work are the most important because this is usually the part of the project that gets the collected findings or materials out among the people. Unfortunately, if it is necessary to make a panicky dash to beat a deadline, it is usually the people who end up getting shortchanged. To prevent this from happening, good planners are especially careful to schedule plenty of time to prepare the project for use in the community, and to introduce it and make sure that it is working. In fact, these last-stage activities may, in some cases, take up the larger share of the project timetable.

Specifically, project planners may need to consider time-consuming tasks such as duplicating, numbering, cataloging, and indexing project materials. Editing, translating and transcribing may also take up a large portion of the project schedule.

It may also be necessary to design a final presentation form for the project, including special cases, covers, boxes, shelves, etc., and time and funds should be allowed for these details. Any project-related publication can also take much added time and can run up the bill.

Planning a Project from Beginning to End (continued)

Once a project has been completed, its upkeep and maintenance is very critical. For example, who will administer the project into the future and keep up the equipment, and who will monitor the project and replace lost or damaged materials?

Determining permanent safekeeping policies and guardianship policies for the distant future is also a decision which requires considerable time and thought.

A project can often be made more successful if it is well-publicized and presented to the people of the community. Special servicing of the project may be necessary for the children, the elderly, the handicapped, and those who live in remote or outlying areas.

Finally, it is also extremely important to remember that the meanings of the materials may have to be explained. This "interpretation" phase of a project can often greatly increase interest and use, but it also requires extra time.

This example demonstrates the many steps which were necessary to prepare a collection of cultural materials:

Collecting Materials

Here written works about the traditional culture of a particular tribe are being collected (photocopied) at one of several university libraries, to be taken back to the reservation community for use.

The collection activities of this project were scheduled to take less than half of the total project timetable.

Preparing the Collected Materials

The writings in this particular collection were all bound with durable, easy-care, vinyl covers. Each study was labeled with the project symbol, and the names of the Indian people who contributed to each work were listed on the title plate. Every work was summarized or "annotated" on a separate card, both to tell future users of the book about its general content, as well as to interpret sections which were overly-technical or culturally biased. The works were then keyed by subject (colored dots on the cover plate), and a separate copy of each work was made to be placed in safekeeping.

The technical preparation and interpretation of this collection took over one half of the project timetable.

Reaching the People with the Collection

Time was allowed at the end of this project to prepare two foam-fitted suitcases to house the collection of writings. The cards which summarized and annotated the individual works were placed in protective card files and mounted on the case dividers (above) for easy reference by users of the collection. This portable set was then ready to go into service to the people of the reservation communities involved.

For many cultural preservation projects it is necessary to plan beyond the stage of data collection, not only to the final presentation form, but also to future stages of use, when the project will come into the hands of the people of the community.

Planning for Special Needs

One common planning mistake, most commonly made by planners who are cultural "outsiders," is that they often do not understand and plan for the special cultural or social factors which make each community different. As a result, the project somehow never "fits," and, like a shoe that someone bought in the wrong size, the project never gets used.

This checklist provides a starting place to help your group identify its own, unique, design specifications.

___ Should the presentation form of the project be portable so that it can be carried to people living in remote or outlying areas?

___ Should the presentation form of the project be made of durable materials so that it can be freely handled?

___ Will people in the community prefer to use the project materials in a group setting, or individually?

___ Will people of the community prefer home use of the project materials, or use in one central location?

___ Are there factions or subgroups in the community and, if so, do these social factors suggest special sharing arrangements, separate work teams, or multiple sets of the final project presentation?

___ Should there be some special form of locked protection for the collection?

___ Will it be necessary to have an equipment monitor?

___ Will parts o the collection be presented in the tribal language?

___ Should the collection be presented at a certain age level or with special attention to childproofing?

___ Will climate factors affect the project in any way? (Dust? Dryness? Humidity? Cold? etc.)

___ If the materials are to be kept in some particular order, can this system be built into the design of the cases, boxes, shelves, etc., so that upkeep is less of a problem?

___ Should the presentation have an expandable design so that additions can be made in the future?

___ Will several groups share the project and, if so, can its final form reflect this specification?

___ Will a limited budget require the use of volunteer personnel, and if so, can the project be specially planned to attract their help and use them effectively?

___ If the project is carried out by volunteer personnel, can project tasks be scheduled so as to not interfere with their family activities?

___ If weather conditions isolate some community members at times of the year, can special access to the project materials be made available to them?

___ Will festivals, crop harvesting, ceremonial seasons, weather conditions, etc, cause project slowdowns at certain times of the year and, if so, can special scheduling take up this slack?

___ Will an especially functional or attractive final presentation form increase use of the project materials?

___ Will people of the community be more likely to support and participate in the project if they can see results and progress as the project is carried out?

___ Can continuation of the project be assured, even if there is a changeover in personnel?

Other special needs in your community: _____

Getting Information for Your Project

Although no two cultural preservation projects will ever be exactly alike, there is also need to "reinvent the wheel" and struggle through problems that others have already solved. While the people who live in a community know, better than anyone else, what it is that they would like to do and how they would like to go about doing it, sometimes they can be greatly speeded along their way with good help from the outside.

For example, national and regional organizations like The Institute of American Indian Arts, The Institute of Alaska Native Arts, The American Folklore Center at the Library of Congress, the American Association for State and Local History, and the Folk Arts Program at the National Endowment for the Arts, all have had wide experience with cultural preservation projects. The next chapter in this book lists many of these organizations so that your group can contact them for information and take advantage of their resources and experience.

There may also be other Indian and Alaskan Native groups who have already carried out projects similar to the one which your group is planning, and it may be very helpful to talk to them about their experiences. You may have heard of them "through the grapevine," or one of the organizations above may be able to provide names and numbers so that they can be contacted. *The North American Indian Museums Association Directory* (see Chapter 2) is also very helpful for locating Indian cultural organizations.

There are also many excellent, up-to-date technical publications which give useful information about cultural preservation. The American Association for State and Local History is one of the best single sources for books and leaflets on cultural preservation subjects from a to z. A list of their affordable books is available free upon request (AASLH, 708 Berry Road, Nashville, TN 37203. 615-383-5991).

Technical Advisors

A technical advisor is someone who has extensive professional experience in some critical area of a project, and who may be called in from the outside to give recommendations or specialized assistance. For example, this might be a musicologist, a linguist, a videographer, an artifact conservator, etc.

The information listed below is about choosing and using technical advisors. These points offer a guide for getting the best possible information from the person who is called in for your project:

Before inviting a technical advisor to consult, be quite sure that it is really necessary. For example, it may be possible to get the required information from one or more current books or articles; or, a professional who lives in your locale may be able to provide the answer to your question. Finally, it may be possible to simply telephone a well-recognized specialist and get the answer to your question without actually bringing that person in for a visit.

Before beginning any kind of contact with technical specialists, it is a good idea to actually state your specific problem in writing. Setting limits on the problem and defining the exact area of difficulty in this way helps to increase communication between all concerned.

Choose the most well-qualified professional you can find. Some of the national and regional organizations named on the previous page can suggest possible candidates, or national professional organizations can also help. The qualifications of the candidate should be carefully reviewed, and it is quite appropriate to check references to see if others have been satisfied with the consultant's past work.

Before doing business with a technical advisor, it is a very good idea to know the formalities of negotiating. The American Association for State and Local History has an excellent, inexpensive pamphlet called "Using Consultants Effectively" (by William T. Alderson, Technical Leaflet #82, 1975, $1). This little article explains contracts, how to establish a reasonable fee, customary procedures about hotel accomodations, plane reservations, and miscellaneous expenses, and many of the other practical matters that are so useful to know when dealing with a technical consultant.

A technical advisor's visit will accomplish much more if everyone is well-prepared. First, the consultant should receive a clear description of the problem as it has been defined by your group, including a specific list of objectives to be accomplished as a result of the visit. It may also be helpful to tell this person something about the nature of your culture and community, and to explain some of the more important special needs and special problems which may affect the project. A well-planned itinerary for the day or days of the consultant's visit can greatly increase productivity, and it may also be helpful for some members of your group to read some publications which the consultant may suggest.

When the technical advisor arrives, all effort should be concentrated on helping him or her to do the best job possible. While this person needs to see certain aspects of the community which relate to the issue of the visit, extensive tours may only tire him out. Although your hospitality is important, a good consultant expects to work rather than to be entertained. Again, the publication recommended above is an excellent guide for conducting an on-site visit.

When a technical advisor makes recommendations, consider them with an open mind, but with great care. Sometimes a technical advisor's advice will make a great breakthrough and help to establish a much higher performance level for your work. On the other hand, if something which this person suggests causes any doubt or uneasy feeling, it may be best not to follow the recommendation. After all, your experience as a community insider is the most qualified opinion.

Selecting Tools and Supplies

Good tools are also a key ingredient for a cultural preservation project. These basic pointers offer a general guide:

- Use good quality tools. While it is not necessary to buy the most expensive, top-of-the-line tools on the market, neither should your group be held back by equipment that is inferior, outdated, or difficult to use. For groups with limited budgets, equipment rentals may be an option.
- Invest in good-quality basic tools, rather than in costly "extras" which may be only occasionally used. Specialized accessories can be rented.
- Choose tools that do the basic job, but are simple to operate and maintain. Too much complex technology may only bog a project down.
- Assess your specific needs carefully before buying equipment. Even the best tool, if used for the wrong purpose, can give unsatisfactory results. You may also determine that your needs are limited, and that a costly tool with a wide range of capabilities is not necessary.
- Before buying a piece of equipment, determine how it may be used for longterm preservation purposes (added steps, extra procedures, special supplies, etc.).
- Before buying supplies and materials (film, tape, storage containers, etc.) determine which types and brands are recommended for longterm preservation. (Chapters in this book offer guidelines.)
- Use only those brands of supplies and materials which have the highest professional reputations, even if they cost slightly more. Documentations made on inferior brands can dim the full beauty and character of a traditional art form

On the next three pages a general chart is offered which compares the advantages and disadvantages of some of the most commonly-used documentation media. (For more detailed information, see future chapters.)

Selecting Tools and Supplies (continued)

	Advantages	Disadvantages
Open-Reel Tape Recorder Format:	Gives full sound reproduction quality Can be monitored during live recording (i.e., you can listen in and correct recording problems as you hear them) Allows full control for making fine tuning adjustments while recording Special, extra-thick tape is available for long-term preservation Offers extra-fast tape speed (7½ or 15 ips) for fine-quality musical recording Can be easily edited	The best-quality portable (battery-run) models may be very expensive Less expensive models may need electrical outlets (cannot be run outdoors on batteries) Less expensive models may be larger, clumsier to use Larger models may make it harder for the performers to forget about the machine and relax
Cassette Tape Recorder Format:	Small and convenient Easy to operate Inexpensive Convenient for home playback use, since many people have their own cassette equipment Small-sized tapes can be easily mailed Cassette copies can be easily and inexpensively made for listening purposes from open-reel tapes	Cannot be monitored during live recording (i.e., you can't listen in and correct recording problems as you hear them) Gives poorer sound reproduction quality than most good open-reel machines Built-in microphones give little recording control Built-in "gain-control" (lowers the louds and raises the softs) takes away expressive quality of the performance 7½ ips speed for finest musical recording not available on most cassette machines Cassette tape is very difficult to mend and edit Tape is brittle and breaks and tangles *Only thin tape is available on cassette, and it cannot be used for long-term preservation*

Video Recording:	Newest equipment is very simple to operate Lighting is very easy with newer models Less expensive to produce than film Results can be seen right away, can "give back" on the spot Unlike audio, alone, video records the setting, the moods , the movements, the instruments as they are played, and the total look of the performance Unlike film, can be monitored as the recording is made Performers can have on-the-spot control if they want parts erased Unlike film, videotape can be reused and encourages experimentation	Initial equipment investment is high Becuase tape for video is expensive, it is less practical than audiotape for recording vast amounts of information Difficult and expensive to edit Performers tend to stiffen more with video than audio recording Takes more time to set up than audio recording equipment Video requires expensive playback equipment. This limits home use.
Motion Picture Film Recording:	Connections are less complicated than video for shooting Film is more stable for long-term preservation than video tape Finer-quality picture than video Easier and more versatile to edit than video	Very costly to produce, process, and copy More technical to learn and operate than video (has fewer automatic features) Many more specialized steps between recording and final product than video Unlike video, cannot be erased and reused Home and individual playback use limited Performers cannot see themselves right away More indoor lighting necessary than for video

Selecting Tools and Supplies (continued)

3/4-Inch Video ("U-Matic") Format:	More easily edited than 1/2-inch video Suitable for broadcast Makes good second-generation copies Equipment very durable Some grades of 3/4-inch tape stock are excellent for preservation	Equipment and supplies cost more for 3/4-inch video than for 1/2-inch systems Portable 3/4-inch equipment is heavier to carry than home video equipment
1/2-Inch Video ("Home Video") Format:	Considerably less expensive than 3/4-inch video Small, lightweight, easy to operate	Picture not as sharp or stable as 3/4-inch Not suitable for broadcast Not suitable to make good copies Not suitable for preservation (must be copied on 3/4-inch) Not easily edited Equipment not as durable as 3/4-inch Only one mike can be used at a time
Still Photography 35mm Camera Format:	Least expensive format, and many groups may already have equipment 35mm is the size usually used for slide presentations Easy, spontaneous for shootings	Not sharp enough for publication Not sharp enough for large blow-ups
2¼-Inch Camera Format:	Sharp enough for publication	Much more expensive than 35mm Large size requires special projector Special lense needed for copying
4 by 5 Camera Format:	Excellent sharpness	Large, slow, and complicated to use Cannot be used for slide presentations
Color Still Photography:	Usually preferred to black and white photography because more lifelike in appearance	Color dyes fade in only a few years if not kept in freezer conditions Quality color prints are very costly

See chapter 4 for comparisons of slide presentation formats.

Some Considerations About Outside Researchers

This chapter has been solely concerned with community-based art or cultural projects; that is, projects which are initiated, planned, and implemented by the people of the community, themselves.

Although this is, and always will be, the most practical and appropriate way to conduct a cultural preservation project, there may also be other collaborations between a given community and outside researchers which can be mutually-profitable. These may involve an individual outside researcher or a research organization.

Unfortunately, outside researchers have a checkered past in Indian communities. In some cases they have worked with skill and diligence to record American Indian culture, and have helped to document and preserve many fading traditions. However, in other cases, outside researchers have acted with little permanent regard for their so-called "native informants" once their own needs were met. In far too many cases, the people living in the communities were left, in a sense, "culturally vandalized."

Today, however, this unfortunate behavior is less commonly accepted, either by the more responsible research organizations, or by the Indian people in many communities who are taking careful self-protective measures. For example, the National Endowment for the Humanities requires their reseachers to comply with a signed "Code of Ethics" which was developed in accordance with the Indian Religious Freedom Act and the National Preservation Act. In addition, some Indian groups have required written contracts which closely define the activities which the researcher(s) may and may not carry out in the community, as well as specific requirements which must be provided by the researchers after the project has been completed.

To follow here is a list of issues which your group may wish to consider regarding possible contractual agreements with outside researchers:

Outside Researchers (continued)

- How will Indian people be credited for their contributions of traditional knowledge? As authors? Co-authors? Primary sources? Principal authorities? (Terminology may vary with preference or extent of participation.)
- How will private knowledge be protected? (Where? By whom? For how long? Who will have access? etc.)
- Will persons who contributed information be paid, and, if so much how much and when?
- Are researchers required to train or employ community members as cultural research data collectors?
- Will any monetary profit come from the research, and, if so, how are these profits to be distributed?
- How many copies of the final results of the project will be provided to the community, and to whom will these be presented?
- Will researchers be required to provide, not only the complete, interpreted research, but also copies of the unedited materials as they were recorded from community sources?
- Are researchers required to explain the project to the community before it is conducted, and to provide regular progress reports?
- If the final project results are to be prepared in academic or technical language, will the researchers also be required to paraphrase or summarize their work in language that is understandable to non-professionals?
- At what date are final materials to be presented to the community?
- Are researchers required to notify the community of all publications which may be prepared after the completion of the project? (This would include reprints, additional articles, or any other publications which are based upon information given by people in the community.)
- Other: _____

The documentation (by video) of three generations of Ute beadwork artists, and a bright promise for the future.

If a cultural preservation project is founded upon good planning, good information, and good tools, and has the full support of the people, its benefits can be a source of community pride and a legacy to future generations.

2

Locating Resources for a Project

Hard Times for the Arts

Today, when Indian traditional arts are in great need of protection and support, there are fewer resources for the arts in this country. Federal and state organizations for the arts have suffered severe budget cutbacks. While private support for the arts has increased in some cases, this assistance has not yet been offered on a scale which is large enough to fill the vacuum left by these cutbacks.

At a time when our national priorities are rapidly shifting, and even the most needed social programs have come to suffer, the arts have tended to take a place, as the Northwest Coast people would say, "at the bottom of the totem pole."

However, to Indian people, the traditional arts are not frills. As was discussed earlier, these forms are at the heart of Indian life, and their practice is a necessity for the continuation of the cultures.

While traditional American Indian arts can continue by their performance and practice alone, as they always have, their documentation, preservation, and conservation do require financial support.

Locating these urgently-needed resources is not an easy matter today, and, if Indian people are to meet this critical challenge, they must follow a well-targeted course of action.

Although the overall picture for arts financing is discouraging, there are some options which still remain, as well as some new approaches to be tried in these times of short supply. As was discussed in Chapter One, even a small amount of money can support a worthwhile project, so no tribe should ever give up hope.

The information in this chapter is offered to assist tribes in finding resources on a local, state, and national level, both from the public and the private sectors. It also suggests additional ways for Indian organizations to identify and utilize existing sources of support within their own communities.

Using Resources in Past Times and Today

In past times Indian people made careful use of every one of their resources, especially in times of scarcity. Whenever there was a shortage, the people carefully managed everything that they had and tried to make it go as far as possible. When a time of need came, the people shared, went farther to look for resources, took less, substituted, borrowed from others, traded, and stretched what they had. They adapted their technologies, relied on the advice of their specialists, planned, rationed, and used what was in store. But, most of all, they enlisted the support and energies of all of their people who contributed to the effort for survival.

These photographs show Deer, one of the main resources for the Southern California Indian people. When the proper time came for Deer to be killed, every part of him was used. His meat was eaten and his hide was used, and his bones and antlers were fashioned into many kinds of tools. Even his hoofs were made into a rattle for the singing (as pictured).

Although times now are very different from what they used to be, some resource-utilization principles from the Indian past still offer useful models for today. For example, an Indian arts group currently facing financial difficulty might, as in past times, take careful stock of the resources which are already in store in their community, and then look for ways to use them more efficiently. More inventive project methods, and more efficient technologies can also stretch the resource base. A group might also try new types of resources and go farther in their search. Seeking help from many sources at one time, and forming cooperative sharing arrangements with other groups can also add support. And, of course, enlisting the help of all of the people in the community can be the most effective survival technique of all.

David Cavagnaro

San Diego Museum of Man

Resources in the Community

Although cash may ultimately pay the bills for a traditional arts project, there are also many other types of resources which can be contributed to project support.

Without any question, the most valuable of all of these non-cash resources is the time and talent of the people in the community.

Because salaries for people working in art-related fields are now harder to obtain than ever before, most projects today must depend heavily (and, in some cases, entirely) on volunteer participation. The hours of time which committed individuals of the community contribute for the sake of preserving their culture can do more than anything else to make a project survive and succeed.

Human resources can also come from existing tribal organizations which support the goals of Indian cultural development. These organizations (such as tribal museums, educational programs, senior citizen centers, etc.) often can contribute hours of salaried staff time for cultural preservation activities which relate closely to their own programs. Close cooperation with these groups can often be the key to survival for a struggling preservation project.

Other types of non-cash resources which may be contributed to a cultural preservation project are facilities, equipment, supplies, services, and/or information.

These may be donated, loaned, or shared; often, again, by other organizations in the community who support and wish to promote cultural development as part of their own organizational goals.

In fact, as the next chapter in this book explains, these non-cash resources may even be given an actual dollar value, and used as "in-kind" contributions to "match" cash contributions given by a funding organization.

The checklists on the next three pages show some examples of specific non-cash resources which individuals or organizations in a community may be able to contribute to a cultural preservation project.

Resources in the Community (continued)

Every person in the community has a valuable contribution to make to a cultural preservation project. Even persons having no special traditional skills or so-called "artistic talent" can offer valuable assistance. For example, someone with training as a firefighter may be able to help the group prepare a safer collections storage area; or, someone with experience as a typist may be able to prepare transcripts of taped oral histories.

Age is also not a limiting factor for participaton in a cultural preservation project. Elders, teens, and even young children can help to carry out project tasks, and can be of real service (see photo below).

In short, projects which are open to all of the people of the community can both give and take great benefits.

Young children offering their help for a cultural preservation project. The tree pictured is part of a native plant garden of traditional plants identified by tribal elders.

Professional or Semi-Professional Skills Which May Be Contributed to a Cultural Preservation Project by Individuals in the Community:
(Names may also be listed.)

___ administration _____
Name(s)
___ artistic skills _____
___ accounting _____
___ bookkeepping _____
___ carpentry _____
___ equipment maintenance _____
___ equipment repair _____
___ filing _____
___ fundraising _____
___ legal _____
___ library skills _____
___ museum skills _____
___ management _____
___ marketing _____
___ musical skills _____
___ photographic skills _____
___ public relations _____
___ research skills _____
___ scholarly skills _____
___ security services _____
___ secretarial _____
___ sales _____
___ teaching _____
___ technical (equipment operation, etc.) _____
___ translating _____
___ tape recording skills _____
___ video skills _____
___ writing skills _____
___ other (Please list:) _____

(More Space may be Needed)

Many of the existing organizations in your community may wish to encourage the development of tribal traditional arts and culture. Even if their organizational goals are primarily for another purpose, they may still be able to offer their help. This assistance may be in the form of facilities, equipment, supplies, cash contributions, services and/or information.

Some Types of Community Organizations

- ____ library
- ____ planning office
- ____ educational programs
- ____ church organizations
- ____ senior citizen's group
- ____ health programs
- ____ mental health program
- ____ museum
- ____ recreation programs
- ____ employment programs
- ____ economic development
- ____ tribal businesses
- ____ tribal newsletter
- ____ seasonal pageants, special events
- ____ tribal council
- ____ tribal business committee
- ____ other _____

Your group may find it useful to contact each organization in the community to assess its potential art or culture project contributions. Copies of the checklist which follows (or one similar in form) may be useful in identifying and recording this information.

Contributions Checklist

Name of Organization _____

- ____ copying facilities
- ____ insurance
- ____ legal assistance
- ____ telephone
- ____ postage cost sharing
- ____ film, tape, other supplies
- ____ transportation and travel
- ____ printing expenses
- ____ copying expenses
- ____ personnel
- ____ staff time
- ____ technical advisor costs
- ____ training, workshops, etc.
- ____ administrative assistance
- ____ advertising
- ____ public relations
- ____ secretarial
- ____ planning assistance
- ____ management assistance
- ____ direct cash contributions
- ____ reference materials
- ____ other information services
- ____ proposal preparation assistance
- ____ mailing lists
- ____ camera, still
- ____ other photographic equipment
- ____ tape recorder
- ____ slide projector
- ____ screen
- ____ videotape equipment
- ____ drymount machine
- ____ paper cutter
- ____ office space
- ____ meeting space
- ____ sales area
- ____ display space
- ____ storage space
- ____ locked security space
- ____ safe
- ____ safety deposit box
- ____ public assembly space (plazas, courts, pavilions, gymnasiums, etc.)
- ____ library facilities
- ____ workshop facilities
- ____ studio facilities
- ____ museum facilities
- ____ sales facilities
- ____ darkroom facilities
- ____ printing facilities

Other (please list:)

_____

_____

_____

_____

Enterprising Ideas Others Have Used

Few arts enterprises, Indian and non-Indian alike, ever make much profit. However, because of the special importance which the traditional arts have to Indian people, may tribes have used considerable imagination to find income-producing activities to lend support.

Here, for the sake of example, are some income-producing ideas that other tribes have used.

- Presenting tribal museums or other exhibits, including "please touch" children's museums, audio-visual exhibits, video exhibits, halls of fame, portrait galleries of historical photographs, Indian children's art displays, etc.
- Offering educational products to schools, libraries, etc., including tape sales and rentals, slides and other audio-visual sales and rentals, film sales and rentals, annotated booklists for adult and children's books of cultural interest, loans to schools, school lectures, game kits, portable exhibit rentals, etc.
- Offering snack bars or other concessions near tribal museums.
- Positioning so-called "cultural concessions" near local motel accommodations.
- Presenting traveling exhibitions to local schools, churches, scout groups, museum groups, etc.
- Establishing a policy of royalties payment to the tribe.

  Conducting tours for scouts, church groups, school groups, international visitors, etc.
- Conducting backpacking tours and hikes to demonstrate traditional skills.
- Presenting crafts in urban markets and in festivals and fairs throughout the nation.
- Presenting Indian cultural demonstrations to cultural organizations in other countries.
- Sending flyers about tribal arts to public museum gift shops, private galleries, etc.
- Establishing a crafts-by-mail catalog.
- Initiating a direct mail campaign or other fund-raising appeal for a tribal museum or other cultural program.
- Seeking fund-raising technical assistance. (See the referrals on the next page.)

- Establishing a membership program, such as "Museum Friends," including various types of memberships (Individual, Continuing, Annual, Institutional, Endowment, Sustaining, Business, etc.).
- Offering special privileges to dues-paying members, including journals or other subscriptions, discounts on crafts, research privileges, special invitations, special tours, special rates for events, etc.
- Sponsoring conferences.
- Sponsoring library and other lecture series.
- Sponsoring special events, including fairs, rodeos, fiestas, special exhibits, performances (including dance performances by tribal dancers or by visiting dancers), dramatic historical reenactments, athletic competitions, holiday celebrations, special film showings, etc.
- Soliciting deferred gifts and other bequests.
- Soliciting crafts workshops for school groups of adults or children, or for teachers.
- Renting crafts space at fairs.
- Establishing a crafts shop
- Establishing a bookshop, including sales of tapes and phonograph records of cultural subjects, etc.
- Selling tickets and subscription tickets to outsiders for special group activities.
- Offering sales items in crafts store or bookshop such as calendars, posters, t-shirts, maps, booklets, game kits, postcards, and other items of cultural interest.
- Presenting demonstrations to the public for admission, including arts and crafts (to observe or to participate in), native food preparation and sampling, dance demonstrations, storytelling, etc.

- Establishing a crafts guild.
- Establishing a crafts school.
- Establishing a summer camp or daycamp to teach traditional crafts or survival skills.
- Selling subscriptons to tribal newsletters or newspapers.
- Establishing a publications unit (may be in conjunction with a local college, university, or museum).
- Establishing a library or tribal archive with admission charge to non-members.
- Establishing a tribal tape, video, and/or microfilm archive with playback and listening areas, with use to non-members by admission.
- Offering slide, tape, videotape sales and rentals.
- Sponsoring "art raffles" with paid admission and prizes made by community artists

These groups offer technical assistance for arts fundraising and marketing. (Their addresses are listed on upcoming pages in this chapter.)

Native American Center for the Living Arts
Institute of American Indian Arts
National Native American Cooperative
Institute of Alaska Native Arts, Inc.
ATLATL
U.S. Dept. of the Interior Indian Arts and Crafts Board
The American Association of Museums
The National Assembly of Community Arts Agencies
American Council for the Arts
Smithsonian Institution Office of Museum Programs
American Association for State and Local History
National Endowment for the Arts Design Arts Program
Western States Art Foundation

Resources Close to Home

Schools and colleges in your locale are excellent sources for the types of goods and services which are useful to a cultural preservation project.

For example, local elementary and secondary schools often have interest in the Indian history of their area, and might encourage Indian contributions to their social studies, art, or history classes. In return, an Indian group might be able to obtain loan equipment (tape recorders, slide projectors, video equipment, video editing equipment, etc.) or useful supplies and facilities.

In some cases schools may go into actual partnership with Indian art or cultural preservation groups, and may administer their grants. By becoming an "umbrella organization," the school provides the Indian organzation wth tax-exempt status, a requirement which is often set by funding agencies.

Local colleges and universities may also be able to provide valuable assistance. For example, many colleges have Indian Studies departments which are well-organized resource centers, not only for Indian education, but also for many other Indian community interests. They often are equipped to provide referrals, funding information, technical assistance, research facilities, planning assistance, and, in some cases, equipment loan.

Collaborations with other college departments can also be useful for all concerned. Faculty in many areas of the academic community are often willing to offer their expertise in specialized areas, and students, particularly on the graduate level, often can make valuable research contributions.

Some college departments which might relate to an Indian art or cultural preservation project are: Music or Ethnomusicology, Dance, Art history, Design, Fine arts, Architecture, Folklore, History, Law, Oral history, English (in relation to oral traditions), Linguistics, Anthropology, Media and Communications, etc.

College and university libraries are excellent sources of information for a project, and reference librarians can often provide valuable assistance for locating specific types of data. Non-students are often free to use reference volumes or books from the shelves in college libraries on a non-loan basis; or, if this is not permitted, your group may be able to work through a college department.

Local and state museums may also provide resources for a cultural preservation project. Conservators, curators, researchers, and exhibition designers all may furnish valuable expertise. Some museums have not only taken a very active role in Indian preservation projects, but have even participated in their sponsorship.

Other nearby groups which may be able to assist your project are local churches and church organizations, social organizations, and community groups which may be located through your Chamber of Commerce.

Local businesses, corporations with local interests, and private local philanthropies may also be solicited.

Finally, local historical societies and community arts agencies share many of your interests (and problems) and often can provide very practical help.

Here are some more specific pointers for locating state and local agencies.

- Contact agencies expressly for the purpose of state and local art, historical, and cultural concerns. These include the American Association for State and Local History, the National Assembly of Community Arts Agencies, and the National Assembly of State Arts Agencies. These groups can offer referrals for current funding and other assistance for your state. (See upcoming listings for addresses and telephone numbers.)

- About thirty states have Folk Arts Coordinators. Contact your State Arts Council to determine if this service is available in your state.

- Contact the State Historical Society for your state to inquire about sources for funding, technical assistance, and information. This group may also have a newsletter listing current funding sources and current news of interest. (A local library will have the phone number and address.)

- Contact the Governor's Office, the State Attorney General's Office, and/or the Secretary of State's Office for referrals for organizations and programs in your state relating to the arts, folk arts, and historical and cultural preservation. Then contact these groups for program information.

- Contact state offices of major federal departments to determine if your group is eligible for funding through Indian or cultural components within their programs. Particularly likely groups to check are the regional offices of the Department of Education, the State Endowment (or Forum) for the Humanities, the State Park Service, and regional or state branches of the Department of Health and Human Services.

- Locate state publications and newsletters, available through the State Library or other major libraries, listing current available grants relating to community art and culture programs.

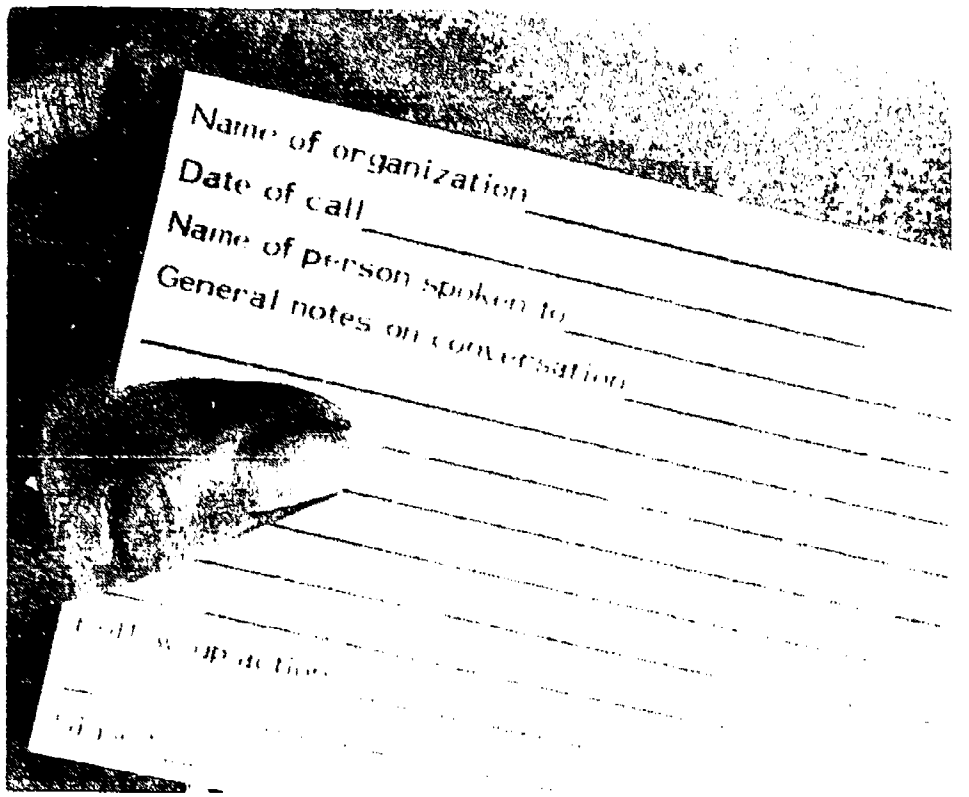
- Consult recent "fund-finding" publications having states listings. These currently include *The Guide to Museum Resource Organizations, Funding Sources and Technical Assistance for Museums and Historical Agencies, Technical Assistance for Arts Facilities, The Founation Center Data Book, Vol. 2* which lists 22,000 small foundations by state, and *The Taft Corporate Directory*. These references are listed with publication data at the end of this chapter.

Major National Resources

There are many national and regional programs which can offer funding, technical assistance and/or information for an Indian cultural preservation project. The pages which follow in this chapter list many of these groups for reference.

Generally, contact with these organizations is initiated by writing a brief letter (usually on your group's letterhead) explaining your general interest in cultural preservation, and requesting information about their program. You may also wish to give a phone number, the name of a contact person for your group, and hours of the day when this person can be reached. All program information which is received should then be kept on file and updated as appropriate.

It is also advisable to keep a brief running record of all telephone conversations with organizations which are contacted. This helps to keep names and facts straight, and prevents interruption in communication if the contact person for your group is unavailable. (A phone memo form like the one below may be run off at an economy printer.)



To begin, there are several national and regional organizations specifically for the purpose of encouraging traditional culture, traditional arts, American folklife, American Indian art and/or Indian cultural research.

Although most of these groups do not offer direct funding, they offer valuable services such as training, workshops, referrals, funding information, publications distribution, planning assistance, technical assistance, research facilities, etc.

As was discussed in the previous chapter, good information can be a key ingredient to an effective cultural preservation project. Therefore, it is strongly recommended that your group make at least an introductory contact with most or all of these organizations, even if the contact is not made in relation to a specific need or issue. These groups all have valuable experience, and can provide very practical help.

Current (1983) program titles, addresses, and phone numbers are listed here:

Alaska State Council on the Arts
Traditional Native Arts Program
619 Warehouse Avenue, Suite 220
Anchorage, AK 99501
907-279-1558

American Indian Historical Society
1451 Masonic Avenue
San Francisco, CA 94117
415-626-5235

American West Center
1023 Annex
The University of Utah
Salt Lake city, UT 84112
801-581-7611

ATLATL (Indian arts newsletter)
141 East Palace Avenue
Santa Fe, NM 87501
505-988-1166

Institute of Alaska Native Arts, Inc.
P.O. Box 80583
Fairbanks, AK 99708-0583
907-479-8473 or 479-4436

Institute of American Indian Arts
College of Santa Fe Campus
St. Michael's Drive
Santa Fe, NM 87501
505-471-6716

Library of Congress
Archive of Folk Culture
Washington, D.C. 20540
202-287-5510

Major National Resources (continued)

Library of Congress
American Folklife Center
Washington, D.C. 20540
202-287-6590

Library of Congress
Federal Cylinder Project
American Folklife Center
Washington, D.C. 20540
202-287-6590

National Council for the Traditional Arts
1346 Connecticut Avenue, N.W.
Washington, D.C. 20036
202-296-0068

National Endowment for the Arts
Folk Arts Program
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506
202-682-5449

Native American Center for the Living Arts
25 Rainbow Boulevard
Niagara Falls, NY 14303
716-284-2427

The Newberry Library
Center for the History of the American Indian
60 West Walton Street
Chicago, IL 60610
312-943-9090

North American Indian Museums Association
c/o Dr. George H.J. Abrams
Director, Seneca-Iroquois National Museum
Allegany Indian Reservation
Salamanca, NY 14779
716-945-1738
Note: NAIMA is currently inactive, but may of its past accomplishments are useful to tribes today.

Smithsonian Institution
Department of Anthropology
NHB-367
Washington, D.C. 20560
202-357-2363

Smithsonian Institution
National Anthropological Archives
NHB 60A
Washington, D.C. 20560
202-357-1986

Smithsonian Institution
National Anthropological Archives
Harrington Collection
NHB-152
Washington, D.C. 20560
202-357-1976

Smithsonian Institution
Native American Museums Project
Nancy Fuller
A&I Building, Room 2235
Washington, D.C. 20560
202-357-3101

Smithsonian Institution
Office of Folklife
Washington, D.C. 20560
202-287-3424

Smithsonian Institution
Office of Museum Programs
Washington, D.C. 20560
202-357-3101

United States Department of the Interior
Indian Arts and Crafts Board
Room 4004
Washington, D.C. 20240
202-343-2773

THE NATIONAL ENDOWMENT FOR THE ARTS (NEA) is the major source of Federal support for the arts. They provide a *Guide to Programs* upon request at this address:

Information Processing Office
National Endowment for the Arts
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

This guide is an overview of NEA's 14 general programs. It explains the goals of each program and the types of projects that are funded. The *Guide to Programs* does not give the amounts of grants, eligibility requirements, or application deadlines, but it does tell how to order the separate program guidelines and application packets.

A special note should be made here that the Folk Arts Program at NEA has been a particularly loyal supporter of American Indian arts. They have sponsored many Indian and Alaskan Native culture projects in the past and have given encouragement and significant help.

Specifically, the Folk Arts Program offers cash awards to outstanding traditional artists (by nomination), apprenticeship programs for study with a master traditional artist, and matching organizational grants. Application guidelines may be requested from:

Folk Arts Program
National Endowment for the Arts
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506
202-682-5449

Folk Arts can also refer American Indian communities to other applicable funding sources within the Endowment. These other programs might include Architecture and Environmental Arts Program, Dance Program, Media Arts Film/Radio/Television Program, Museum Program, Music Program, Visual Arts Program, Challenge Grants Program, Expansion Arts, Design Arts, etc.

Note: Folk Arts may also be able to refer your group to state and local funding sources for your locale.

Here is a list of some national and regional arts programs. Although these groups are not specifically for Indian arts, folk arts, or cultural preservation, they may still be able to provide useful services or make appropriate suggestions or referrals for an Indian community traditional arts project. Despite their indirect relation to your group's particular interests, their program literature may prove useful in indicating new areas of resource exploration:

American Council for the Arts
570 Seventh Avenue
New York, NY 10018
212-354-6655

International Agency for Minority Artists
147 West 42nd Street
New York, NY 10036
212-947-0949

The National Assembly of Community Arts Agencies
1620 Iye Street, N.W.
Washington, D.C. 20006
202-293-6818

The National Assembly of States Arts Agencies
1010 Vermont Avenue, N.W.
Washington, D.C. 20005
202-347-6352

Volunteer Lawyers for the Arts
1560 Broadway
New York, NY 10036
212-575-1150

Western States Arts Foundation
141 East Palace Avenue
Santa Fe, NM 87501
505-988-1166

Major National Resources (continued)

THE AMERICAN ASSOCIATION FOR STATE AND LOCAL HISTORY is a non-profit educational organization in Nashville, Tennessee which serves small and large historical organizations of all kinds, and people interested in history and preserving their local heritage.

The AASLH provides valuable, up-to-date information and technical assistance through seminars, workshops, independent study courses, audio-visual training kits, consultant services, and internships.

AASLH also is the leading publisher of excellent, up-to-date books on historical preservation. Moreover, they understand that most small historical organizations must operate on a limited budget, and, therefore, make these publications available at a remarkably low cost. Their Technical Leaflet series of about 150 titles are available at only $1 each. These pamphlets offer short, explicit how-to-do-it information for people who need help with some particular area of their work. To give an idea of the specific nature and broad range of the Technical Leaflet series, here are a few sample subjects:

Organizing slide collections
Securing grant support
Cleaning and storing textiles
Establishing a tribal museum
Tape recording local history

The AASLH also publishes a wide number of books on historic preservation subjects, including museum and historical society administration, documentation techniques, collections care and management, exhibit methods, and a set of excellent bibliographies. Guldbeck's *Care of Historical Collections*, Weinstein and Booth's *Collection, Use and Care of Historical Photographs*, and both of Willa Baum's books on oral history are highly recommended.

To receive an informational packet about AASLH, including their publications list, send a request to American Association for State and Local History, 708 Berry Road, Nashville, TN 37204 (615-383-5991).

THE NATIONAL ENDOWMENT FOR THE HUMANITIES makes grants in studies such as linguistics, literature, history, oral history, philosophy, archaeology, cultural anthropology, and other areas of humanistic study.

The National Endowment for the Humanities, like NEA, provides a *Program Announcement* which gives an overview of all of its programs, as well as individual program guidelines. These may be requested from:

National Endowment for the Humanities
806 15th Street N.W., MS 351
Washington, D.C. 20506
202-724-0386 (locator)

It should be noted that the National Endowment for the Humanities has customarily sponsored projects with a heavy academic emphasis; however, this is not to suggest that Indian communities are ineligible for NEH grants. (For example, a recent NEH grant was awarded for an educational project at Hopi.)

For further information, it may be helpful to refer to *Humanities*, the bi-monthly publication of NEH. In addition to articles of interest about the humanities, it also highlights exemplary projects funded by the Endowment, and lists, by category, recent NEH grant recipients. This publication is available at $7 per year from the Superintendent of Documents, U.S. Printing Office, Washington, D.C. 20402.

Since it is very important to direct proposals to the proper program within the NEH and to meet all of the eligibility requirements, it is strongly recommended that your group check with a program officer about the suitability of your project before making application to their area.

NEH also supports many state and local programs which may relate to the activities of your group. Consult *Humanities*, or request referrals from the Washington office.

Traditional art and culture projects can often be incorporated into other kinds of existing tribal programs.

For example, a program for the aging might sponsor a series of taped interviews with tribal elders; or, a tribal youth program might sponsor a photography class which documents the work of traditional tribal craftspersons; or, a tribal business enterprise might construct a traditional arts exhibit to attract outside visitors to the community.

The incorporation of the arts into other, non-arts, parent groups in the community not only expands the resource base and provides more funding opportunities for the arts, but it also strengthens the community by integrating the old culture and its meanings into modern, day-to-day activities.

Of course, it is highly unlikely that a government department would fund a cultural preservation project if the function of this department is unrelated to the arts. (For example, it would not be appropriate to approach the Department of Health and Human Services to seek cultural preservation support.) Likewise, a private foundation would not be likely to bend its guidelines to support Indian cultural preservation if it were set up for giving in another area of social philanthropy.

However, both public and private funding sources are sometimes willing to fund a project with an Indian cultural component, provided that the project, itself, meets their primary requirements. As just one example, a private foundation with a particular interest in encouraging Indian secondary school science education might support a project which incorporates the study of traditional Indian astronomy, together with modern-day techniques.

Using so-called "non-arts" resources in this way to validate and reinforce Indian traditional culture requires considerable creativity and imagination by community planners, but it has very rewarding potentials.

The organizations listed here are not specifically for American Indian arts, and most do not provide direct funding. However, their program literature may suggest other ways in which they might be helpful.

American Anthropological Association
1703 New Hampshire Avenue, N.W.
Washington, D.C. 20009
202-232-8800

American Association of Museums
1055 Thomas Jefferson Street, N.W.
Washington, D.C. 20007
202-338-5300

Anthropology Film Center
P.O. Box 493
Santa Fe, NM 87501
505-982-8233

Art Museum Association of America
270 Sutter Street
San Francisco, CA 94108
415-392-9222

Center for Applied Linguistics
3520 Prospect Street, N.W.
Washington, D.C. 20009
202-298-9292

Department of Education
Office of Bilingual Education
400 Maryland Avenue, S.W.
Reporters Building, Room 422
Washington, D.C. 20202
202-447-9227

Department of Education
Office of Indian Education
400 Maryland Avenue, S.W., Room 2117
Washington, D.C. 20202
202-245-8298

Major National Resources (continued)

Office of Indian Education (continued)
Three programs of special interest through this office include Adult Indian Education, Indian Education Grants to Local Education Agencies, and Indian Education Special Programs and Projects.

(ERIC) Education Reference and Information Center
Riviere Building, Room 705
Washington, D.C. 20208
202-254-7934
(There are 16 regional ERIC Centers.)

ERIC Clearing House on Rural Education and Small Schools
New Mexico State University
Box 3AP
Las Cruces, NM 88803
505-646-2623
(Information services on education of Indian Americans.)

National Archives and Records Service
Pennsylvania Avenue and 8th Street, N.W.
Washington, D.C. 20408
202-523-3216

National Bilingual Materials Development Center
Rural Education
University of Alaska
2223 Spenard Road
Anchorage, AK 99503
907-276-0547

National Clearninghouse for Bilingual Education
1555 Wilson Boulevard, Suite 605
Rosslyn, VA 22209
800-336-4560

National Council of the Aging
National Indian Council on the Aging
P.O. Box 2088
Albequerque, NM 87103
505-766-2276

National Native American Cooperative
Fred Synder, Director
P.O. Box 5000
San Carlos, AZ 85550-0301
602-475-2229

National Park Service
Branch of Indian Cultural Resources
Southwest Region
P.O. Box 728
Santa Fe, NM 87501

National Park Service
Department of Anthropology
Dr. Muriel Crespi
1100 L Street, N.W., Room 4209
Washington, D.C. 20005
202-343-8156

National Park Service
Division of Museum Services, Harpers Ferry Center
Harpers Ferry, WV 25425
304-535-6371

The National Trust for Historic Preservation
1785 Massachusetts Avenue, N.W.
Washington, D.C. 20036
202-673-4000

OHOYO Resource Center
National Indian Women's Program Development, Inc.
2301 Midwestern Parkway, Suite 214
Wichita Falls, TX 76308

The Oral History Association
P.O. Box 13734
North Texas State University
Denton, TX 76203
817-565-2549

Society of American Archivists
330 South Wells Street, Suite 810
Chicago, IL 60606
312-922-0140

Seeking Private Support

Private giving is assuming an increasing role in the support of American Indian arts, and more Indian people are locating and approaching sources in the business sector for assistance.

Many large (and smaller) private corporations have established special organizations for giving. These are known as "corporate foundations." Other corporations, not having special philanthropic foundations, may also give donations to philanthropic causes. These are called "corporate donors."

A few of the major corporations which have foundations include Exxon, Xerox, AT&T, Alcoa, Rockefeller, Ford, Bankamerica, Atlantic Richfield, etc. Other smaller givers in the private sector include individual donors, local businesses, religious or social organizations, and state, regional, local or family foundations.

Usually it is necessary to do homework before contacting a private giver to determine if they are set up to be contacted in person, by telephone, by letter, or with a full proposal. To find out which approach is preferred, consult *The Foundation Directory*, *The Taft Corporation Directory*, or a similar reference volume, available in most public libraries. (Incidentally, be sure to use only a current issue, since these and all other funding organization addresses become outdated very fast.)

According to *The Funding Guide for Native Americans* (an excellent source listed at the end of this chapter) the single-most important rule of private fundraising is to learn everything you can about the foundations *before* applying for a grant.

Therefore, when making your first contact with an organization, do not try to sell your proposal; rather, focus your attention on *them* (purpose of giving, application procedures, restrictions on grants, manner of review, etc.). Since each foundation is different and has different interests, it is important to get every bit of information possible so that the proposal you write will accurately relate your needs to their specific interests.

Seeking Private Support (continued)

Here are three major national groups which assist in locating private support. (Publications costs are subject to frequent change, so please use the following prices as a general guide only.)

THE PHELPS-STOKES FOUNDATION, AMERICAN INDIAN PROGRAM is a private organization for establishing communication between Indian communities and philanthropic organizations.

Phelps-Stokes offers a news service called the Native American Philanthropic News Service and a quarterly journal called *The Exchange* ($26/yr.) which has articles about Indian funding opportunities. They also publish *The Roundup*, a bimonthly set of news briefs on issues of Indian interest, including the arts and humanities ($15/yr.), and *The D.C. Directory of Native American Federal and Private Programs* ($5) listing 100 Washington organizations relating to Indian interests.

Phelps-Stokes also holds forums, workshops, and receptions on corporate giving and other funding subjects.

Contact: Phelps-Stokes Fund, 1029 Vermont Avenue, N.W., Suite 1100, Washington, D.C. 20005.

THE FOUNDATION CENTER offers a collection of reference materials on foundation activities, grant support, and methods of preparing proposals. Their collection includes annual reports, listing of grants by subject, lists of grants by state, a computer refrence service, and many publications. Their services are available through many major public libraries, as well as through major university and college libraries.

These three reference works from the Foundation Center are particularly useful:

The Foundation Grants Index (about $20 plus shipping) is a guide to identifying foundations having made grants in a particular field of interest.

After having identified the applicable foundations in the *Index* (above) consult *The Foundation Directory* to find out further information about them. This publication (about $40 plus shipping) lists of 3000 major foundations by state, by field of interest, and by alphabet. It is particularly useful in indicating whether a particular foundation prefers to be contacted by phone, letter, or by full proposal. Both of the publications above are available through Columbia University Press, 136 South Broadway, Irvington, NY 10533.

Comsearch Printouts, lists grants by special subject (e.g., Art and Architecture, Museums, Historical Preservation, etc.). At about $15/subject, it, too, is available from the Foundation Center, but at their main office address, 888 Seventh Avenue, New York, NY 10019.

THE TAFT CORPORATION is the publishing member of the Taft Group, an organization for non-profit information and consulting. Taft's information systems include annual directories with monthly updates. Their two main systems are The Taft Foundation System (including the annual *Taft Foundation Reporter*) covering private foundatons, and The Taft Corporate Information System (including the annual *Taft Corporate Directory*) covering corporate foundations and direct giving programs.

The Corporate Directory and *The Foundation Report* are both very expensive directories ($267. + 7.50 in 1984). However, they give excellent information on type of grants given, giver's priority areas, contact names, phone numbers, application procedures, and typical recipients. To save costs, try to use them through a library, museum, or other non-profit organization in your locale, or cost-share their pricetag with another group. Contact: Taft Corporation, 5125 MacArthur Boulevard, N.W.. Washington, D.C. 20016 (800-424-3761.)

Here is a brief listing of publications specifically about private fundraising:

Approaching Business for Support of the Arts 13 pp., single copies free upon request. Gives useful tips on fundraising from private sectors.

and

5,123 Examples of How BCA Companies Supported the Arts in 19..... (last current year.) 47 pp., single copies free. 22 categories of arts groups and how 112 corporations supported them last year. Both publications available from the Business Committee for the Arts, 1501 Broadway, New York, NY 10036.

A Guide to Corporate Giving in the Arts, 19..... 402 pp., $12.50. 359 corporations and how they supported the arts, including information on their priorities, restrictions, and grant amounts. Includes, also, general information on corporate support for the arts.

and

Corporate Fund Raising: A Practical Plan of Action. 1978, 72 pp., $12.50. How to solicit contributions from local business, a step-by-step outline. Both publications above are from the American Council for the Arts, 570 Seventh Avenue, New York, NY 10018.

The Bread Game: The Realities of Foundation Fundraising. Allen, Herb. 1981. 150 pp., $9.95 plus $2. shipping. Regional Young Adult Project, 344 Market Street, #705, San Francisco, CA 94102

Funding Guide for Native Americans, 1983. Chavers, Dean. Available from DCA, Inc., 7001 South 234 E. Avenue, Broken Arrow, OK 74012 (918-251-0727). This publication lists the major private donors who have given for Indian projects in the last five years. It also gives excellent tips for approaching the private sector. $49.95 plus shipping. (Watch, also, for this group's upcoming *Grants to Indians, 1972-83* by Bob Swain.)

Fund Raising. The Guide to Raising Money from Private Sources. (1979) This book by Thomas E. Broce is reported to be one of the best sources available on the subject. Available for $17.50 plus 65¢ shipping, it may be ordered from the University of Oklahoma Press, 1005 Asp, Norman, OK 73019 (405-325-5111).

Partners: A Practical Guide to Corporate Support of the Arts, 112 pp., describes the ways in which business can help the arts. $8.95 + $2 shipping from The Cultural Assistance Center, Inc., 330 West 42nd St., New York, NY 10036.

Helpful Publications

Addresses, telephone numbers, and publication prices for listings in this chapter are subject to frequent change. For publications, especially, it is recommended that payment be made for orders only after checking the lastest price by phone, letter, or after having received a bill. Any inconvenience caused by incorrect listings are sincerely regretted by the author.

Arts Mangement: An Annotated Bibliography
Linda Coe and Stephen Benedict
1978. $3.
Publishing Center for Cultural Resources
152 West 42nd Street
New York, NY 10036

Catalog of Federal Domestic Assistance
Yearly, about $20
A comprehensive listing of federal funding.
Superintendent of Documents
U.S. Government Printing Office
Washington, D.C. 20402

Cultural Directory II, 1980
1980. $7.75.
270 programs providing funds and services for the arts.
Smithsonian Institution Press
1111 North Capitol Street
Washington, D.C. 20560

Exempt Organizations and the Arts
$2.50
Volunteer Lawyers for the Arts
36 West 44th Street
New York, NY 10036

Federal Programs of Assistance to American Indians
Congressional Research Service
Library of Congress Government Division
Richard S. Jones
Room 5009 - TJB
Washington, D.C. 20540

Federal Register
Published every weekday, it lists up-to-the-minute funding sources. Use the library copy at $75./yr!

Financial Management for the Arts
1975. 52 pp. $5.50
Discusses planning, budgeting, and accounting for smaller arts organizations.

American Council for the Arts
570 Seventh Avenue
New York, NY 10018

Folklife and the Federal Government
1977. 147 pp.m $2.75 (S/N 030-000-00091-9)
Outdated since 1977, but still good in many areas.
Superintendent of Documents
U.S. Government Printing Office
Washington, D.C. 20402

Funding Sources and Technical Assistance for Museums and Historical Agencies
1979. 138 pp. $10.
Also useful for Indian culture programs
American Association for State and Local History
708 Berry Road
Nashville, TN 37203

Funding Sources for Cultural Facilities
1980. Free.
Lists federal programs and private foundations which make grants for arts facilities.
Design Arts Program
National Endowment for the Arts
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

Grants for the Arts
1979. 343 pp. $20.
Virginia White
Comprehensive book on sources for the arts, both public and private, and on proposal writing. A sample application to NEA is included in this book.
Plenum Publishing
227 West 17th Street
New York, NY 10011

Grantsmanship Resources for the Arts and Humanities.
1980. 27 pp. $1.55.
An excellent source! Offers more complete annotations for many of the books listed here.
The Grantsmanship Center
1031 South Grand Avenue
Los Angeles, CA 90015
213-749-4721

Guide to Federal Programs: Programs and Activities Related to Historic Preservation
Washington, D.C.: National Trust for Historic Preservation, 1974.
1976 Supplement. Washington, D.C.: Preservation Press, 1976.

The Guide to Museum-Related Resource Organizations
1977. 19 pp. $1.25.
Lists 232 resources agencies and organizations.
American Association of Museums
1055 Thomas Jefferson Street, N.W.
Washington, D.C. 20007

Museum Sponsorship of the Performing Arts
1975. 55 pp. $33.
Presents the results of a 1974 survey of museums that sponsor performing arts programs. Discusses administration, budgets, and programming.
Center for Arts Administration
1155 Observatory Drive
Madison, WI 53706

Native American Directory
1981. 300 pp. $18.95 plus $3 shipping.
Hundreds of names, dates, and lists of Native American information, especially in the arts.
National Native American Co-op
P.O. Box 5000
San Carlos, AZ 85550-0301

Planning and Cooperative Use of Resources for the Arts
1977. 24 pp. $2.
Planning guidance as well as ways to economize through cooperative ventures with other groups.

Helpful Publications (continued)

Education Facilities Laboratory
Academy for Educational Development
680 Fifth Avenue
New York, NY 10017

Presenting Performances: A Handbook for Sponsors
1979. 160 pp. $4.
An excellent handbook with ideas and help, including a section on applying for an NEA grant.
New England Foundation for the Arts
25 Mount Auburn Street
Cambridge, MA 02130

Securing Grant Support: Effective Planning and Preparation
1972. 12 pp. $1.
Advice on proposal development.
American Association for State and Local History
708 Berry Road
Nashville, TN 37203

Source Directory. Native American Owned and Operated Arts and Crafts Businesses.
1982-83. 31 pp. Single copies free.
Indian Arts and Crafts Board
Room 4004, U.S. Department of the Interior
Washington, D.C. 20240

Technical Assistance for Arts Facilities
1977. 30 pp. $1.
Ideas for technical assistance in planning and designing arts facilities. Also lists state and regional arts agencies.
Educational Facilities Laboratory/Academy for Educational Development
680 Fifth Avenue
New York, NY 10019

Where to Turn for Help in Folklore and Folklife
A brochure listing government programs offering financial, technical or research support for cultural projects.
Library of Congress
American Folklife Center
Washington, D.C. 20540

Periodicals

ATLATL
4 issues/year. $7.
Latest information on the Native American arts scene. Often lists current arts grants, application due dates, etc.
141 East Palace Avenue
Santa Fe, NM 87501

The Grantsmanship Center News
$28/year. Valuable articles from this magazine are also available as reprints.
The Granstmanship Center
1031 South Grand Avenue
Los Angeles, CA 90015

Newsletter
$25/year with membership to the National Assembly of Community Arts Agencies. Often includes funding information.
1625 Eye Street, N.W., Suite 725A
Washington, D.C. 20006

Resources in Education
$47./year. May be helpful for groups wishing to incorporate art and cultural components in existing tribal educational programs.
Superintendent of Documents
Government Printing Office
Washington, D.C. 20402
202-783-3238

The Roundup
$15/year. Excellent brief capsules about current resources for Indians. Contains an Arts and Humanities section. Recommended.
American Indian Program, Phelps-Stokes Fund
1029 Vermont Avenue, N.W., Suite 1100-Y
Washington, D.C. 20005

3

Preparing a Proposal or Project Plan

What is a Proposal?

A proposal is most commonly thought of as a formal request for financial support, directed to one or more funding sources.

A proposal can also serve as a plan of action and a step-by-step guide which can be followed by the people who work on the project.

More specifically, a well-written proposal can function as a definition of the project so that everyone will have a clear understanding of their common purpose.

It can also serve as an outline of project tasks so that the project participants will know exactly what it is that they must do within a given period of time.

Finally, a proposal itemizes how much each part of the project will cost so that the project funds will be properly and wisely spent.

The chapter which follows here explains the mechanics of a simple proposal format and gives an actual example of a proposal for an Indian community cultural preservation project, including a section of a sample budget.

Also included are planning checklists, lists of tips and hints for approaching funding sources, a troubleshooter's guide for avoiding proposal-writing mistakes, and a discussion of final reports.

While this information is necessarily brief, it is offered so that community planners can combine some of the more specialized information here with their own, past proposal-writing experience and with information from other sources.

This section, like the other chapters in this book, is presented as another tool to be used to preserve traditional American Indian arts, at a time when the need is great and the resources are scarce.

Questions to Ask Before Applying

1. Is your group really ready to begin writing a proposal?

As the first chapter in this book outlines, the groundwork must be carefully prepared for a successful cultural preservation project. These activities include organizing the group, identifying priorities, identifying community resources for the project, and deciding which tools are the most appropriate to use. The people should have at least a general idea of the final form they would like their project to take, and they should consider how their community's special needs and special problems can be accounted for in the design of this final end product. Finally, and most importantly, there should be full community support for the project, to give it strength and to keep it going all the way through to its end.

2. Was the funding source carefully selected?

Unfortunately, the most worthy proposal in the world will not be funded if it is submitted to an inappropriate source. Both public and private agencies are usually strictly limited to a very specific area of giving, and must always refuse proposals which fall outside of this area as a matter of policy. Therefore, to avoid wasted proposal-writing time and disappointing rejection, it is very important to make application only to those funding sources which give to your particular type of project. Chapter 2 in this book lists many of the national and regional organizations which either fund cultural preservation projects, themselves, or make referrals to other appropriate donors. This chapter also lists references for many good fund-finding publications and organizations which may help your group to locate sponsors.

3. Are you well-informed about the funding organization and their procedures?

Again, it is sadly true, but even a very well-written proposal for a worthy project is usually rejected if it does not conform to the specific format and all of the application rules set down by the funding source. Therefore, before beginning a proposal to a particular organization, it is extremely important to write for their application guidelines and/or application forms. More often than not they will send this information in a previously-prepared package which specifies all of the application procedures which must be followed. The importance of sticking to these guidelines cannot be emphasized enough, since even one missed requirement or slip-up in procudure can often disqualify an entire proposal!

4. Have you studied the funding source's guidelines?

- What is their general range of giving?
- If necessary, will they consent to being part of a funding "package" (one of several sources of support for your project)?

- Are in-kind contributions or matching funds required (as discussed in the budget section of this chapter)
- Which types of in-kind contributions are acceptable, and which are not?
- Is non-profit, tax-exampt (501C-3) status required?
- If your group does not have non-profit status, could the grant be administered by an umbrella organization or flow-through organization that does? This might be an existing organization in your community, as, for example, a tribal education program, etc
- What kinds of projects does this source not fund? (No books? No shows? No buildings? No cultural education projects? etc.)
- Are there budget limits on some items? (Salary limits? Limits on travel? Limits on permanent equipment costs? etc.)
- If the funding source does not provide an application form, is there a particular format or particular budget format which they prefer?
- Are sample tapes, photographs, videotapes, etc. required for projects involving these media?
- Must an applicant group have a track record? (If necessary, could a local museum, historical society, university, or other cultural organization become a co-participant?)
- Are there academic requirements for personnel? (If necessary, could outside scholars be invited to participate in the project?)
- Are there group size requirements? (If necessary, could two or more Indian communities join together for a project?)

5. What is the funding source looking for?

A funding source looks for a proposal which is clear, well-organized, accurate, and complete, as well as one which is in strict compliance with their requirements and application procedures. Therefore, it may be advisable to contact a program officer or grants officer to ask any troubling questions which may arise. In some cases, a grants officer may even be available to comment on a finished proposal or on a project budget before it is formally submitted for review.

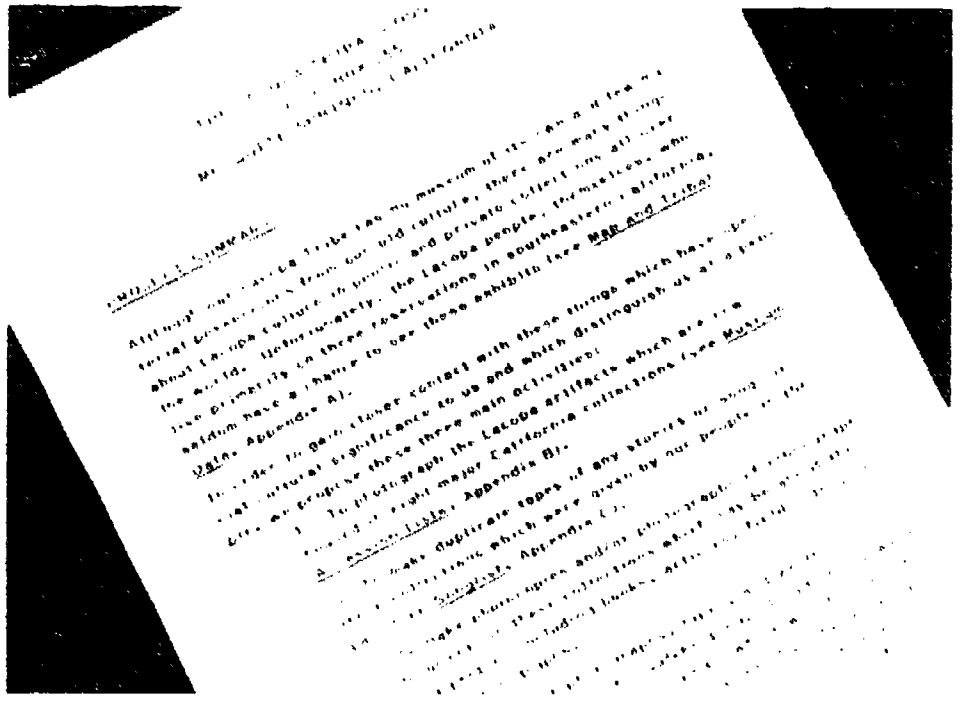
This kind of personal contact between a funding orgainization and an applicant group can help both parties to learn more about each other and can help to establish a good working relationship. Furthermore, conversations with program officers can sometimes prcvide valuable insights as to how the proposal can be improved.

Different funding agencies look for different things in proposals. Some may look for applicants with prestigious academic credentials or outstanding track records, or some may even prefer applicants from a particular geographic locale.

If this type of information is not indicated in the program guidelines, and if the programs officer is reluctant to discuss the selection process, it may be helpful to consult fund-finding centers or publications, or to ask other groups who have had previous experience with the potential donor, including past grant recipients.

Of course, this would not mean that your group would change your entire project ideal to suit the preferences of a funding source, but it may suggest a slightly different emphasis in proposal writing. It may also help you to avoid making important omissions. In some cases it may even suggest that your chances are very slim, and that it may be preferable to apply to another source entirely.

Although there are technicalities and formalities of proposal writing which must be followed, no group should ever let this fact discourage them from applying. Most funding sources really do look for projects which are worthy, and which offer a well-directed solution to a real need or problem.

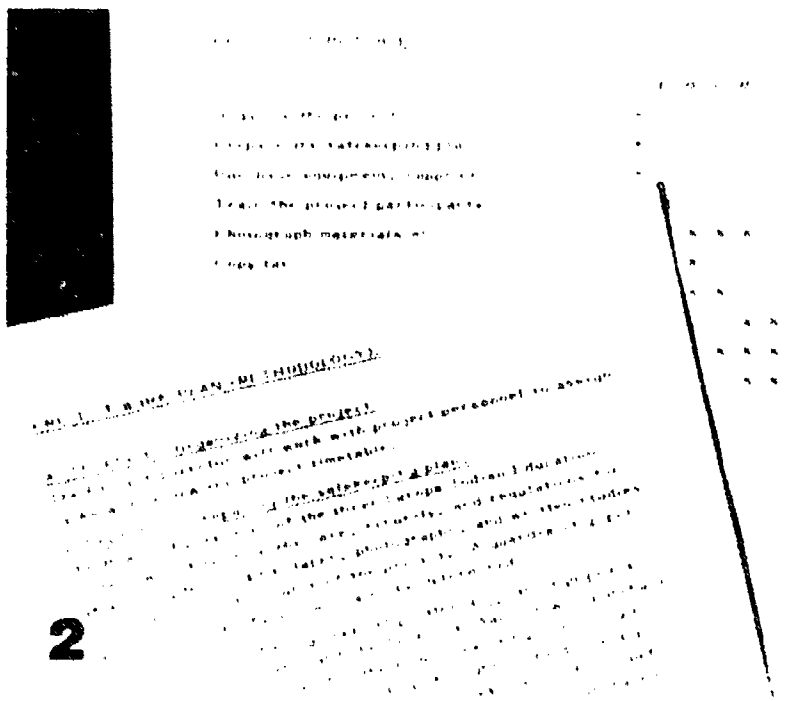


A proposal usually has three parts:

A Problem Statement, . . .

Sometimes also called a "needs statement" or "problem definition," this section of a proposal describes who you are (including the particulars of your circumstances) and identifies your specific need or needs which will be met by the proposed project.

This section should be very specific, including facts and figures, if possible.



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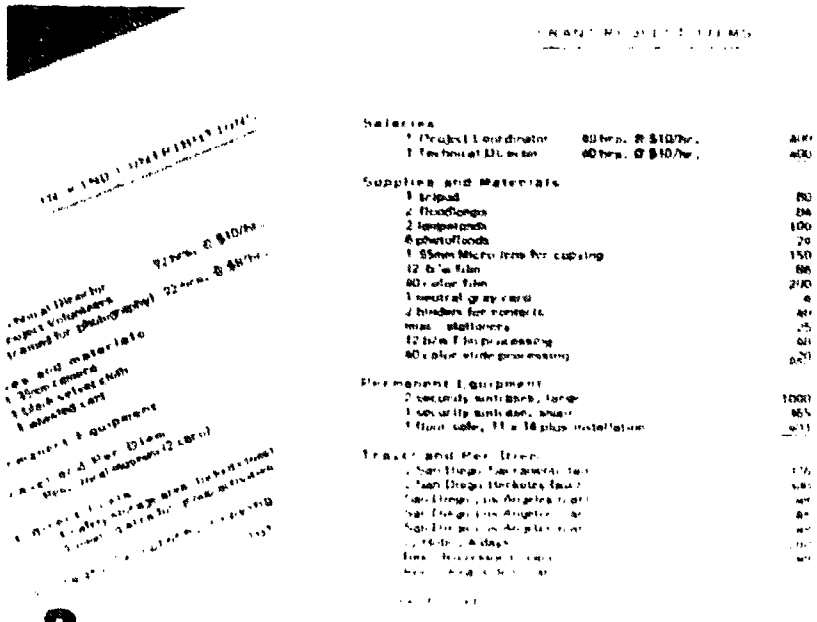
a Work Plan or "Methodology," . . .

This section of a proposal describes the specific objective of your project, or what the specific result of the project will be.

It also describes the specific activities which will be carried out during the course of the project to accomplish this objective.

Finally, the work plan generally includes a timetable for the completion of the project activities.



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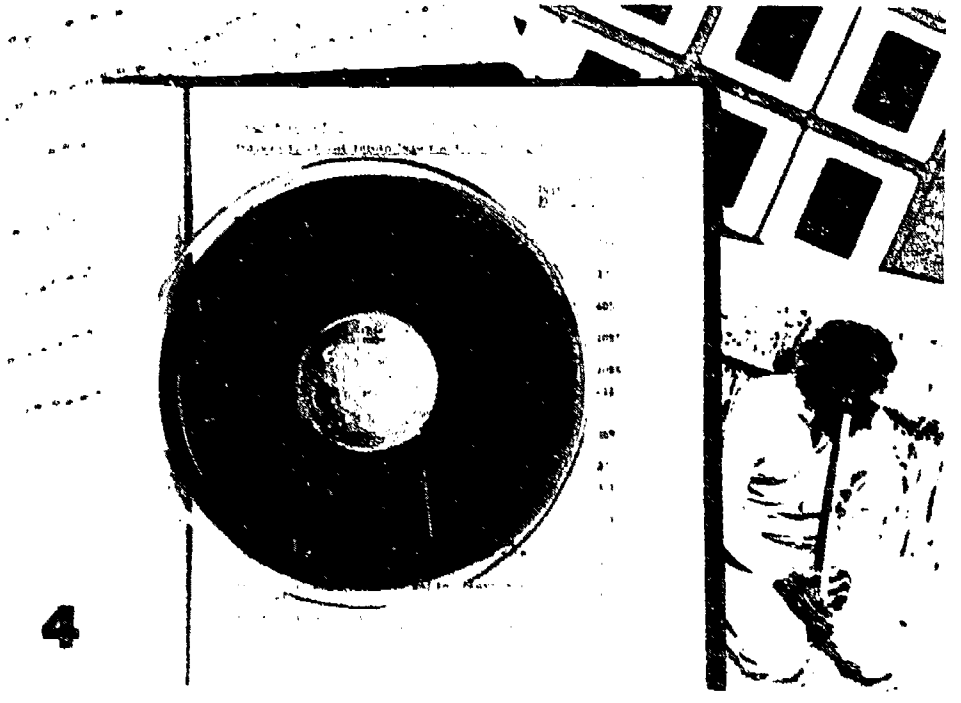
and a budget.

A budget is the part of a proposal which lists the specific costs for each of the project activities. These costs are then usually organized by type, and then, finally, totalled.



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Other, supporting materials may also be included.

Supporting materials or sets of additional or more detailed information may also be required, or they may be added as an extra option if they are thought to be important in explaining or justifying the project.

The Parts of a Proposal (Continued)

The problem statement or needs statement is the part of a proposal which tells the funding agency who you are in very exact terms, and explains, specifically, what you need and why.

Since it must be assumed that the persons who will review your proposal know nothing about you, it may be necessary to mention such data as group size, geographic locale, socio-economic patterns, and relevant introductory facts about the character of your particular traditional culture.

The needs statement, itself, must also be very specific, and well-supported by fact. For example, it is not enough to simply say, "The _____ Tribe needs a musical recording program to document our traditional singers." Rather, a well-documented needs statement would specifically state who and how many traditional singers are involved. It would mention their ages, and the significance of their songs. Furthermore, other factors emphasizing the urgency of the project would also be mentioned, as, for example, their failing health, the absence of successors, their willingness to perform, etc.

Finally, a problem or needs statement for an Indian cultural preservation project should indicate the significance of the problem.

Unfortunately, not all people who read proposals are aware of the special significance of Indian traditional arts. In fact, to some, the meanings of the words "art" and "culture" may be as far from the point as "leisure-time activities" or "the cultivation of good taste." Especially at a time when resources are so scarce, some proposal reviewers may assume that arts projects are just unnecessary frills or icing on the cake.

Therefore, a needs statement in an Indian arts preservation proposal should very specifically indicate the meaning, value, function, and serious intent of the particular art form involved; otherwise, proposel readers may not understand its significance to the social, spiritual, and emotional life of your people.

The "objective" or end result of a project must be very clearly stated in a proposal. Unlike a statement of goals which describes a long-range or abstract outcome, an "objective" states the specific, measurable gains which will be made by the community as a result of the project. In other words, it is a statement of the project *results*, not an activity. For example:

> "At the end of this one-year project, the three Lacopa reservation communities will have convenient access to a portable collection of Lacopa cultural materials, including still photographs, tapes, and written studies, from eight major California museum collections."

The methodology section of a proposal describes the major project activities, or the steps and procedures which will be followed to accomplish the project objective. In other words, it consists of a work plan of (usually about 8 to 20) *measurable* steps which will be carried out within a given time period. For example, a project activity would be specifically described like this:

> "The project director and the technical specialist will make xerox copies of 72 anthropological studies which are in the collections of the UCLA University Research Library and the Bancroft Library at the University of California at Berkeley."

A methodology does more than explain the activities of a project to potential sponsors; it also functions as a work plan to be used as a step by step guide to help the project participants carry out their tasks once the project has begun. In fact, a timetable for the completion of the project activities is usually included with most proposals.

A sample cultural preservation project proposal is given on the next pages in this chapter. This particular sample proposal follows a format similar to the NEA Folk Arts application form. NEA's particular application requires a "Project Summary," including the needs statement, objective(s), and capsulized work plan.

A Sample Traditional Arts Proposal

This project summary is very brief, but it clearly explains who the Lacopa people are, what they need, why they need it, and what they intend to do to meet this stated need. In other words, it clearly defines the problem or need, as well as the project objective or result.

Note: This sample proposal is an example only, and should not be used as a general proposal format guide. When applying to a particular organization, use only the application format which they recommend.

Although our Lacopa Tribe has no museum of its own and few material possessions from our old culture, there are many things about Lacopa culture in public and private collections all over the world. Unfortunately, the Lacopa people, themselves, who live primarily on three reservations in southeastern California, seldom have a chance to see these exhibits (see *Map, Tribal Data*, Appendix A).

In order to gain closer contact with these things which have special cultural significance to us and which distinguish us as a people, we propose these three main activities:

1. To photograph the Lacopa artifacts which are now housed in eight major California collections (see *Museum Accession Lists*, Appendix B).

2. To make duplicate tapes of any stories or songs in these collections which were given by our people in the past (see *Songlist*, Appendix C).

3. To make photocopies and/or photographs of ethnographic documents in these collections which may be about the Lacopa people, including books, articles, field notes, or existing photographs.

We will then bring these photographs, tapes, and written documents back to a reservation center for safekeeping. In addition, we will make a set of copies from these orginals which will be identified, presented in display form, and kept in a set of portable storage cases which will be shared between the three Lacopa reservations. The use of these cases will be regulated by the Board of Directors of the three Lacopa Indian Education Centers. The collected materials will be shown to the elders of each reservation for interpretation and verification, and this information will then be presented to the children at the Education Centers. Furthermore, in the future, we foresee this collection as forming the basis for a Lacopa tribal archive and audiovisual center.

Sample Work Plan (Methodology)

ACTIVITY 1:
Organizing the project: The Project Director will work with project personnel to assign tasks and review the project timetable.

ACTIVITY 2:
Preparing the safekeeping plan: The Board of Directors of the three Lacopa Indian Education Centers will determine the care, security, and regulations for safekeeping the original tapes, photographs, and written studies collected during the course of the project. A guardianship policy for the distant future will also be determined.

ACTIVITY 3:
Purchasing supplies, materials, and equipment: The Project Coordinator and the Technical Advisor will purchase 35mm camera accessories for the tribe's existing 35mm single-lens reflex camera, including a tripod, lights, stands, and a close-up lens for copying. Portable storage cases, film, audio-tape, and other miscellaneous supplies will also be purchased.

ACTIVITY 4:
Training the project participants: The project Technical Advisor will train 12 community volunteers to perform a still camera copying technique.

ACTIVITY 5:
Photographing materials at museum sites: The project participants will travel, in parties of 2, to 5 non-local California museum sites to take photographs of artifacts in these collections and to make copies of archival photographs also housed in these collections. Larger parties of project participants will travel to 3 local California museum locations to carry out this same activity. (See Appendix B for museum names.)

ACTIVITY 6:
Copying tape recordings: The Project Director will arrange for the duplication of approximately 90 songs on tape which are now in the collections of the Southwest Museum in Los Angeles, and the Lowie Museum at the University of California at Berkeley (Appendix C).

ACTIVITY 7:
Copying written studies about Lacopa culture: The 2 librarians at the El Centro Indian Education Center will make xerox copies of approximately 74 anthropological, linguistic, archaeological, and historical reports and articles which are housed in the collections of the UCLA University Research Library and the Bancroft Library at the University of California at Berkeley.

ACTIVITY 8:
Preparing the original tapes, photographs, and written studies for safekeeping: The Project Director and the staff of the 3 Lacopa Indian Education Centers will number, catalog, index, and prepare identifications for the collected project materials and place them in safekeeping as previously determined.

ACTIVITY 9:
Producing copies of the collected materials for community use: 90 songs on tape, 74 written studies, and approximately 100 black and white prints and 500 color slides will be duplicated.

ACTIVITY 10:
Preparing the use copies for community dissemination: The use copies will be bound, mounted, boxed and/or filed, as well as identified and numbered. These organized materials will then be packed in 3 portable storage cases.

ACTIVITY 11:
Preparing a maintenance plan for both safekeeping orginals and use copy materials: The Project Director and the Boards of Directors of the 3 Lacopa Indian Education Centers will prepare a plan for the regular maintenance of the collections and assign personnel to attend to this responsibility, both now and in the future.

ACTIVITY 12:
The 3 portable cases will be introduced, publicized, and put into use in the communities through the 3 Education Centers: Special efforts will be made to encourage intergenerational use of the collection between the tribal elders and the children at the Education Centers.

Sample Project Timetable

Note: The work plan section of this sample proposal is presented in list form, but a narrative format could also be used.

	J	F	M	A	M	J	J	A	S	O	N	D
Organize the project	X											
Prepare the safekeeping plan	X											
Purchase equipment, supplies	X											
Train the project participants	X	X										
Photograph materials at museums			X	X	X							
Copy tape recordings		X	X									
Copy written studies		X	X	X								
Prepare collected materials for safekeeping					X	X	X					
Produce copies for community use			X	X	X	X						
Prepare copies for community dissemination					X	X	(	X	X	X	X	
Prepare and implement a maintenance plan											X	X
Disseminate the materials in the community												X

Preparing a Project Budget

A budget is the part of a proposal which lists the specific costs for each step of the project. That is, it translates the activities listed in the work plan into terms of dollars and cents.

Then, once each step of the work plan has been broken down into individual costs, these costs are then usually organized by type, and, finally, totalled.

The project budget serves, not only as a request for funds to be directed to one or more funding sources, but it also serves as a guide to spending once the project actually begins.

It may also be used to explain project costs to those who may have special interest in the project, as, for example, potential donors, volunteers, other tribal organizations, etc.

It is not uncommon for a project idea to be trimmed many times before it meets a specific budget requirement. Project planners may cost out an idea, only to find that they must make reductions and/or alter their goals to reach an affordable total. In other words, it often takes many tries before a project will slip comfortably into the budget shoe. This is an aspect of project planning which may be expected, but one which does not necessarily reduce the project's value to the community. As was stressed in an earlier chapter in this book, quality is much more important than quantity.

Often there is help available for budget preparation. Budget guidelines are often provided by the funding organization, and grants officers are frequently willing to assist and answer questions over the telephone. In some cases, they may even visit your community to develop your proposal budget with you.

Finally, it is likely that there are members of your own group who have business, bookkeeping, or accounting experience, or there may be persons who have developed budgets for other types of community projects. Their help may prove to be especially valuable.

Here is a seven-step process for constructing a budget which your group may wish to study or use as a guide: (Again, this guide should not be followed if the funding source prefers its own budget format.)

1. On the first set of pages, list each major project activity as given in the work plan, allowing 1 or 2 activities per page.

2. In the space allowed, list everything a person would buy, use, rent, borrow, or do to carry out that activity, including the time it would take personnel to do the related tasks.

3. Give every item an accurate cost or rate, based on current prices.

   Call stores for single items, or visit stores that carry many items of one type which will be used (e.g., camera stores, stationers, etc.). For hourly time rates, especially for unusual items such as elders' time or crafts skills, assign what is considered a fair rate, and then verify this rate with the funding source. Be sure to assign a rate to both paid and volunteer time.

NOTE: Many granting institutions require contributions from other sources to match the dollars which they provide. For example, a donor may require that, for every dollar their group contributes, one dollar must be raised from another source. This requirement, called "match," "in-kind contribution," or "cost-sharing contribution" varies with each organization. For example, some funding agencies will allow contributions of services, supplies, equipment, or overhead, whereas other organizations will accept cash match only; or, some funding sources will not accept matching funds if they come from another government agency. Therefore, it is very important to determine the cost-sharing rules of a particular organization before preparing a budget to submit to them.

4. To show "match," circle every item which could be donated, loaned, or otherwise contributed to the project.

   This may be by individuals in your group, by organizations in your community, by outside organizations, by outside individuals, etc. (This subject is discussed in Chapter 2, "Resources in the Community.")

5. On a second set of pages, list budget categories.

   A list of categories, or budget headings, is usually given on the budget form. If not, here is a typical category list:

   Salaries
   Supplies and Materials
   Permanent Equipment
   Travel and Per Diem
   Indirect Costs (overhead, administration, etc.)
   Telephone, Postage, Copying, etc.
   Other

   Place each budget item and its cost, rounded to the nearest dollar, under the category to which it belongs. Include circled items, keeping them circled.

6. On a third set of pages, make a title for "In-Kind Contributions" and list all circled items by category. Subtotal each category and add the final total.

   Make a title for "Grant Request Items" and list all uncircled items by category. Subtotal each category and add the final total.

7. Type #6 above. *This is your final budget.*

A Sample Budget — Steps 1-4

Activity: Purchasing supplies, materials, equipment for photography.

Job Description	Hrs Job	Rate Hr	Quan	Item	Item Cost	Total Cost
(1) Project Coordinator	40	10				400
(1) Technical Director	40	10				400
			1	11 x 14 floor safe for negatives and installation	403	403
			2	security suitcase	500	1000
			1	security suitcase (small size)	365	365
			1	35mm camera	400	400
			1	tripod	80	80
			2	floodlamps	42	84
			2	lampstands	50	100
			6	photofloods (bulbs) 500W	4	24
			1	55mm Micro lens for closeup copying	150	150
			12	Plus-X (b:w) film	3	36
			40	Ektachrome Professional Tungsten (color) film	5	200
			1 yd	black velvet background cloth	11 yd	17
			1	neutral gray card	4	4
			1	wheeled cart	40	40
			2	binders to hold contact sheets	20	40
				misc stationery		25
			1	safety locked closet	10 mo	120
			1 da mo	meeting area		50
				postage		5
				telephone		25
				copying		5

Activity: Photographing at Museums.

Job Description	Hrs Job	Rate Hr	Quan	Item	Item Cost	Total Cost
(1) Technical Director	72	10				720
(X) Project Volunteers	72	8				576
			2 persons 4 days	Hotel (no meals)	35 day	280
			2	Travel air San Diego Sacramento	94 one way	376
			2	Travel air San Diego Berkeley	75 one way	300
			1	Car travel San Diego Los Angeles	240 mi @ 20¢ mi	48
			1	Car travel San Diego Los Angeles	240 mi @ 20¢ mi	48
			1	Car travel San Diego Los Angeles	240 mi @ 20¢ mi	48
(1) Technical Director	24	10				240
Project Volunteers	24	8				192
			2	Car travel Res to Riverside Museum	120 mi @ 20¢ mi	48
			2	Car travel Res to Oceanside Museum	50 mi @ 20¢ mi	20
			2	Car travel Res to local museum	20 mi @ 20¢ mi	8
			12	b w film processing and contact sheets	4	48
			40	color slide processing and mounting	5 50	220

Note: Because of space limitations here, only two activities from the Sample Work Plan are costed.

STEP 1: On the first set of pages, list each project activity, allowing one or two activities per page.

STEP 2: Under each activity, list the following: What must be used, rented, borrowed, or performed to carry out this activity, and how much time by project personnel will be required?

STEP 3: List the current rate or cost for each item.

STEP 4: Circle every "match" item which could be donated, loaned, or otherwise contributed to the project.

Sample Budget (Step 5)

Salaries		
1 Project Coordinator	40 hrs. @ $10./hr.	$400
1 Technical Director	40 hrs. @ $10./hr	400
	(48) hrs. @ $10./hr	(480)
	(24) hrs. @ $10./hr.	(240)
Project Volunteers	(48) hrs. @ $ 8./hr	(384)
	(24) hrs. @ $ 8./hr	(192)
Supplies and Materials		
(1 35mm Camera)		(400)
1 tripod		80
2 floodlamps		84
2 lampstands		100
6 photofloods		24
1 closeup lens for copying (35mm Micro)		150
12 b/w film		36
40 color film		200
(1 black velvet cloth)		(17)
1 neutral gray card		4
(1 wheeled cart)		(40)
2 binders for contact sheets		40
misc stationery		25
12 b/w film processing and contact sheets		48
40 color slide (roll) processing		220
Permanent Equipment		
1 floor safe for negs plus installation		403
2 security suitcases		1000
1 security suitcases small		365

Travel and Per Diem		
2	San Diego/Sacramento (air)	376
2	San Diego/Berkeley (air)	300
	San Diego/Los Angeles (1 car)	48
	San Diego/Los Angeles (1 car)	48
	San Diego/Los Angeles (1 car)	48
2	Hotel, 4 days	280
	Res./Riverside (2 cars)	48
	Res./Oceanside (2 cars)	20
	(Res./local museum)	(8)
Indirect Costs		
(1 safety storage area)		(120)
(1 meeting area for group activities)		(50)
Postage, Telephone, Copying, etc.		
(postage)		(5)
(telephone)		(25)
(copying)		(5)
Other		

STEP 5: On a second set of pages, list the budget categories.

Place each item and its budget cost, rounded to the nearest dollar, under the category to which it belongs. Include circled items, keeping them circled.

(Again, the totals here reflect only Activities 3 and 5 from the Sample Work Plan.)

Sample Budget (Steps 6 and 7)

In-Kind Contributions

Salaries			
(1) Technical Director	72 hrs @ $10 /hr	720	
(X) Project Volunteers (trained for photography)	72 hrs @ $ 8 /hr	576	
			1296
Supplies and Materials			
1 35mm camera		400	
1 black velvet cloth		17	
1 wheeled cart		40	
			457
Permanent Equipment			0
Travel and Per Diem			
Res. local museum (2 cars)			
			8
Indirect Costs			
1 safety storage area (locked closet)		120	
1 meeting area for group activities (1 da /mo)		50	
			170
Postage Telephone Copying etc			35
Total In Kind Contributions (Activities 3 and 5)			$1966

STEPS 6 AND 7: On a third set of pages, make a title for "In-Kind Contributions" and list all circled items by category (delete circles).

Subtotal each category, and add the final total.

Grant Request Items

Salaries			
1 Project Coordinator	40 hrs @ $10 /hr	400	
1 Technical Director	40 hrs @ $10 /hr	400	
			800
Supplies and Materials			
1 tripod		80	
2 floodlamps		64	
2 lampstands		100	
6 photofloods		24	
1 55mm Micro lens for copying		150	
12 b/w film		86	
40 color film		200	
1 neutral gray card		4	
2 binders for contacts		40	
misc. stationery		25	
12 b/w film processing		48	
40 color slide processing		220	
			1061
Permanent Equipment			
2 security suitcases, large		1000	
1 security suitcase, sm		365	
1 floor safe, 11 x 14 p installation		403	
		1768	
Travel and Per Diem			
2 San Diego/Sacramento (air)		376	
2 San Diego/Berkeley (air)		300	
San Diego/Los Angeles (car)		48	
San Diego/Los Angeles (car)		48	
San Diego/Los Angeles (car)		48	
2, Hotel, 4 days		280	
Res./Riverside (2 cars)		48	
Res./Oceanside (2 cars)		25	
			1168
Indirect Costs			0
Postage, Telephone, Copying			0
Total Grant Request (Activities 3 and 5)			$4797

Make another title for "Grant Request Items" and list all uncircled items by category. Subtotal each category and add the final total.

Type these two lists. These may then either be submitted as the final budget, or they may be used to fill out the budget forms provided by the granting organization, depending on their particular requirements.

Seeking Funds from Several Sources

As indicated by all of the various types of resources listed in Chapter 2, there are many kinds of assets that can lend support to an arts project. In hard times it is more important than ever not to give up when one source fails, but, if necessary, to move on and gather bits of support from many places.

Because there are often very many individual items which make up an arts project, and because these items may be furnished by many different sources, the total picture can sometimes become quite confusing if it is not well organized.

This kind of item-by-item financial planning can become much simpler to manage and communicate to others (especially potential donors), if it is presented in simple chart form.

The format offered here is one way to go about presenting this complex data. It may be used to illustrate the project needs to others, as well as how these needs relate to each other, and how each contributor can participate.

Items needed to complete project are listed at left-hand column: ⬅

Potential donors are indicated across top of graph: ➡

Item Description	Committed Funds			Proposed			Unmet Needs
	ASCI	Lacopa Museum	ACH	Arco	NEH	NEA	
(cont'd) Honoraria for 8 Artists @ $100 ea.						800.	
Honoraria for 5 Presenters @ $100 ea.						500.	
Payment to Presenters for writing pamphlet explaining traditional Artists @ $100	500.						
7 Singers (travel) to present performances at Conference			700.				
(etc.)							

Supporting Materials

As was previously discussed in this chapter, there are three major sections which make up the basic structure of a proposal. These are the problem statement or needs statement, the work plan or methodology, and the budget. However, in many cases, other sets of additional information may also be included. These are called supporting materials.

Frequently a funding source will require some particular type of information from all of their applicant groups (such as proof of tax-exempt status); or, they may request some type of special information so that they can learn more about your particular situation (as, for example, your tribal data). In other cases, sets of additional information may be included with the proposal as an extra option if the people of your group feel that this could be important in explaining or justifying the project.

Supporting materials are frequently in the form of lists and appendixes, or sets of facts may be presented in narrative, graph, chart, or diagram form. Supporting materials are also sometimes presented in visual, audio, or audio-visual form, including slides, photographic prints, tapes, slide tapes, etc.

Before submitting a particular type of supporting material as an option, it is usually wise to inquire if this information would be welcomed. In some cases supporting materials are routinely ignored, or some particular presentation forms (such as slide-tapes or video) are not accepted. In other cases, reviewers have too many proposals to consider and simply cannot take the time to look at any extra information.

Whatever the preferences of a particular funding source may be regarding supplementary materials, they will, above all, look for excellence in the proposal itself. Optional supporting materials may serve to explain details or to make a proposal more memorable, but they should only be included if they are relevant, carefully-prepared, and effectively presented.

These are examples of some of the types of written supporting materials which might be submitted with a proposal. One or more of these items may either be required by the funding source, or submitted as an optional supplement:

- a longer version of the project plan in narrative form
- a description of responsibilities of personnel
- a description of staff time, paid and volunteer
- a timetable
- vitae, resumes, or qualifications of personnel
- biographical sketches of participating artists (place of origin, where they learned their traditional skill, who their teachers were, their specialties, etc.)
- a list of the Board of Directors
- a list of the Advisory Committee members
- professional resumes of the technical advisors
- a history of the sponsoring organization
- proof of IRS tax-exempt status (501 C3)
- previous cultural preservation activities of group
- a background sketch about the art to be documented, including definitions, previous studies, etc.
- a description of the dissemination plan
- expected applications of the project (how the project will relate to future tribal arts development, spin-off projects, use to other tribes, etc.)
- a brief historical sketch of your tribe or group
- lists relating to the project (museums to be visited, existing tape recordings to be copied, songs to be recorded from the elders, artifacts to be photographed, etc.)
- safekeeping policy for documentation originals

- policy for protection of private information
- permission forms from traditional artist(s)
- a bibliography
- a review of related literature
- letters of support for the project

Sometimes supporting materials may be submitted in visual, audio, or audio-visual form. These are some examples:

- sample audio tape if the project relates to song, oral history, etc.
- sample video tape, especially if the project relates to dance or other performed arts
- slide sheets to show a particular art, craft, dance, etc.
- sync-sound slide presentations (slide tapes)
- mounted small or medium-sized photographs with typed captions. (May show locale, historic photos, maps, portraits of traditional artists, examples of arts, art process stages, etc.)

Note: It is very important to check with the funding source to see if these types of supporting materials are accepted, particularly if special playback equipment (projectors, tv monitors, etc.,) will be needed at the time when the proposal is reviewed.

Sometimes a funding agency will actually require a work sample, both to determine the character of the source material, and to examine the quality of its documentation. *In these cases it is extremely important to note that all submitted work will be compared only to high professional standards, and will be reviewed very critically.* In fact, an otherwise excellent proposal may be rejected solely on the basis of a weak work sample! To prevent this from happening, it may be useful to obtain some professional assistance as you prepare your sample. It may also be a good idea to get one or more objective evaluations by professionals outside your group before submitting any finished work.

Proposal-Writing Checklists

___ Is the proposal within the overall grant limits for a particular funding source?

___ Are there limits on mileage and per diem?

___ Are there limits on salaries?

___ Were the match requirements met?

___ Does per diem include only lodging, or meals also?

___ Is major equipment purchase allowed, or must it be rented or leased?

___ Are certain expenses not allowed? (building? book publication? exhibitions?, etc.)

___ Were extra costs allowed for a shared project? (travel between the separate locations? duplicate sets of materials for each participating group? personnel to distribute the findings to separate locations? etc.)

___ Does the budget reflect too much expenditure on salaries rather than on direct project costs?

___ Does the budget reflect emphasis on design and dissemination phases as well as on documentation?

___ Are cost estimates well-researched?

___ *Was the arithmetic rechecked?*

___ Is the budget appropriate, realistic overall?

___ Were all hidden costs considered?

___ cost increases for the upcoming year?

___ employee benefits?

___ indirect costs? (overhead, utilities, etc.)

___ insurance?

___ public relations costs? (advertising, posters, flyers, letterhead, newsletters, etc.)

___ security storage? (safes, safety depost box rental, etc.)

___ equipment maintenance costs?

___ equipment repair costs, if necessary?

___ Was the budget pre-reviewed by grants officers for comment?

___ Are any of the project methodology objectives too ambitious, given the amount of time and money allowed?

___ Was the proposal concept tested for reaction by the funding agency?

___ Is the application form complete in every detail?

___ Were the application guidelines followed in every detail?

___ Is the application deadline for the date when the proposal must be mailed, or for the date when it must be received? (Late applications may be disqualified!)

___ Has the proposal been sent by certified mail to assure receipt?

___ Was a copy made of every part of the proposal for your own reference?

___ Could someone who knows nothing about your group or your culture or your arts understand every term that was used in the proposal?

___ Could anyone who reads your proposal understand why your traditional arts are so special to your people, and why your project is very needed?

___ Did several persons proofread the proposal?

___ Are community members all aware of the project so that their participation will be assured when the project begins?

___ Does the full community support the project?

___ Is the project organized in a way that suits the social and cultural character of your community?

___ Are community people fully committed to working on the project?

___ Has preparation begun so that the project will be well-coordinated when it is time to begin?

IS THE PROPOSAL ATTRACTIVE, SIMPLE, AND CLEAR?

___ Is the title brief and does it express the content of the proposal?

___ Is the project summary as brief as required, yet does it adequately describe the major ideas?

___ Do ideas in the sections flow logically together with their interrelationships clearly developed?

___ Are the section headings clearly titled for easy referencing? (Use extra spacing, bold type, etc.)

___ Do the sections look as though they were designed to go together (visual continuity and format consistency)?

___ Are the pages freely-spaced, giving the impression of openness (not crammed onto the pages)?

___ Is excess information avoided?

___ Are excess visuals avoided (design motifs, complex tables, charts, etc.)?

___ Has an organizational logo or project symbol been used to add interest or identity to the project cover?

___ Is the type style simple and consistent? (In some cases, it may be necessary to rent a special electric typewriter.)

___ If there are copied pages, is the copying clear and high-quality?

ARE THE PROPOSAL MECHANICS COMPLETE AND IN ORDER?

___ Is binding required by the funding source, or is it not preferred?

___ Is the project title on the cover?

___ Is there a title page with all necessary information included?

___ Is there a Table of Contents?

___ Is the application form neatly typed?

___ Are the page margins of the proposal consistent?

___ Are the pages numbered accurately?

___ Are footnotes or other references listed in proper form?

___ Has the spelling been checked?

___ Has the grammar been checked?

___ *Has the budget arithmetic been checked?*

___ Has the proposal been checked for typos?

___ Is reference made to the supporting materials in the text so that they are not overlooked?

___ Is the proposal carefully packaged for mailing?

___ Is a cover letter included on institutional letterhead, tribal stationery, or project logo stationery? (may be optional)

IS ALL THE NECESSARY INFORMATION INCLUDED?

___ Is the funding agency's address given?

___ Is your address given?

___ Is your phone number listed?

___ Is a contact person listed who is prepared to speak about details of the project, and are hours of the day given when this person may be reached?

___ Is the proposal dated?

___ Is the proposal signed by all required?

___ If required, are copies of the proposal included?

___ If there are supporting materials, has a posted mailing envelope been enclosed for their return?

After the Proposal Has Been Accepted:

After a proposal has been accepted, project operations must be organized and structured. To follow here are some suggestions which may offer help to put the project into motion:

- Establish and retain occasional contact with the funding source. They may be able to offer valuable help along the way.
- If necessary, revise the project work plan.
- If necessary, revise the project timetable and/or redefine responsibilities.
- Consider specialties of activity for project participants according to their areas of talent. (As, for example, planning, fundraising and financial administration, technical, project communications, etc.)
- Make certain that all project participants understand what they are to do, how to do it, and when it should be done.
- Post and hand out copies of the project timetable so that project participants are reminded of their schedule, and review it together periodically.
- Set up and keep a receipt file and travel record, assigning it to a project participant with business expertise.
- Set up a name, address, and phone file, recording the names, etc. of all persons who come into contact with the project.
- Set up a project operations file, giving each project objective a folder heading. Then file project data under these headings, organizing and reviewing the data regularly.
- Keep a very brief project diary and document important project activities with photographs. This will help later in reporting on the project.
- Plan project meetings carefully, keeping them as brief and stimulating as possible so that interest for the project stays high.
- Plan project meetings only when they will be necessary or helpful so that more of the project participants' time may be reserved for project tasks.
- To maintain the high interest of the participants, plan highlights at meetings, and, in particular, display or play back materials that have been collected.
- Set up an advisory committee to offer help and suggestions.
- When interest lags, speed up project communications.
- Keep the group open, and encourage new participants.
- If tasks pile up, particularly if they are of a routine or repetitive nature, organize project "workouts", that is, set up work tables and equipment and ask everyone to come in and help. This can be fun for all ages, and can avoid project slowdowns.
- If some aspect of the project seems like a particularly long or difficult struggle, seek appropriate outside professional advice.
- If there is a technical problem, seek help immediately.
- If there are changes or additions of personnel, carefully review the project methodology and timetable with these new persons as soon as they begin to work.
- If the project becomes too large or complex, modify the objectives. It may be more satisfying to do fewer things well. (Later on, a project extension or continuation may be considered.)

Final Reports

Most funding sources require a final report from grantees when a project is completed, and some may require progress reports during the course of a project. These reports are generally for two main purposes: First, they help to determine whether the grantee carried out the project successfully and administered the funds properly. Second, they provide information so that the funding source can report on its own program. Whether or not a funding source requires a final report, there are several good reasons why it can be useful, both to your group and to others:

In particular, a final report which documents a good community-based Indian arts project may influence a funding source to continue to support similar projects, and can often provide them with the proof that they need to justify expenditures of this same type in the future. In some cases, this may directly benefit your group, should you wish to reapply for an extension, continuation, or spin-off project; or, it may open doors for other Indian groups. A well-prepared final report offers proof that a decision to support the traditional arts was well-founded, and can serve to strengthen Indian arts in general and make advances for everyone.

A final report can also serve a very practical function for your own group. For example, it can be used by other organizations in your community so that they may be able to build on to what your group has already accomplished, and strengthen the cultural development of your community as a whole. If the final report is prepared in visual or audio-visual form, it can be used to show your project to others who may be interested, and, especially, to new potential funding sources. Finally, a final report can be used to show your own people how their contributions of time and effort have offered good results, and to give them well-deserved credit for what they have accomplished.

In general a funding or sponsoring organization expects the following from a final report:

- A brief description of the major activities which were carried out in the course of the project. It may be useful here to refer back to the original proposal work plan, and explain how each activity was carried out, or to explain why a particular activity was altered or omitted.
- A description of how the project funds were spent. Again, it may be helpful to refer back to the proposal budget, and explain how, in general, the original allocations were either followed or adjusted.
- A summary of the project final results.
- A description of how these results were used for the benefit of the people of the community.

If a particular funding source requires that grantees follow strict guidelines to present a final report, this format should, obviously, be followed in every detail. However, unless otherwise specified, a final report usually consists of no less than two, but no more than five double-spaced pages.

If, on the other hand, a particular funding source does not specify the format for their final reports, creative freedom may be allowed. In these cases, an audio and/or visual presentation may be a possible alternative. For example, drymounted, type-captioned photographs may be one very effective way to show your project, especially if the project was documented with still photography while it was carried out. Sample tapes or sync-sound slide presentations may also be submitted. These visual or audio-visual materials need not be lengthy or costly, so long as they are interesting and well-prepared. Often these nonwritten presentation forms for a final report can be memorable, unique, and can give others an indication of the true impact of your project.

References and Resources

American Association for State and Local History. *Securing Grant Support: Effective Planning and Preparation.* Nashville: AASLH, 1972.

Broce, Thomas E. *The Guide to Raising Money from Private Sources.* Norman: University of Oklahoma Press, 1979. Tips on proposal development

Chavers, Dean. *Funding Guide for Native Americans,* 1983. Broken Arrow, OK: DCA, Inc., 1983. Primarily an index for the private sector, but also includes some general proposal-writing help. $49.95 plus $5. postage and handling.

Guyette, Susan. *Community-Based Research: A Handbook for Native Americans.* Los Angeles: American Indian Studies Center, University of California, Los Angeles, 1983. Pages 233-265 of this book discuss research proposals and reports. Sample budgets are especially helpful.

Los Angeles City/County Indian Commission. *Proposal Writing Seminar.* Los Angeles: Native American Indian Commission, 1983. Excellent proposal-writing tips. Clear, concise terminology. This looseleaf binder is available from NAIC, 524 North Spring Street, Los Angeles, CA 91106 for $25.

White, Virginia. *Grants for the Arts.* New York: Plenum Publishing, 1979. Discusses proposal writing specifically for the arts. A sample application to NEA is included.

The Grantsmanship Center

1031 South Grand Avenue, Los Angeles, CA 90015. This organization provides excellent, continually-updated information and services to all types of groups writing proposals. They provide special help for arts fundraising.

4

Using the Still Camera for Cultural Preservation

Using the Still Camera for Cultural Preservation

By taking special care and by learning a few extra procedures, anyone who knows the basic ABC's of photography can use the still camera as a cultural documentation tool.

The pages ahead in this chapter discuss some special techniques which are used for taking documentary photographs of traditional arts, as well as some archiving and storage techniques which are used for photographic preservation.

Specifically, these include a copying technique which may be used to photograph the works of traditional artists, collections in museums, old photographs, and photographs from books, as well as some pointers for using the still camera to document people, places, and events.

Also included is a discussion about documenting and preparing original negatives, prints, and slides for long-term safekeeping, as well as information about preparing print and slide copies for community use. A brief section on the many possible forms of slide presentations is also given for reference.

A full knowledge of all aspects of photography is not required for these specialized uses, and any person with an interest in photography or cameras is urged to give them a try. Even beginners can use these techniques, once they have read their camera's instruction manual, and have gotten the feel of loading, focusing, framing, and setting exposures.

Of course, the short discussion here only skims a very broad subject, but what is missing in technical detail can be supplemented with the reference books and leaflets recommended at the end of this chapter.

Meanwhile, these simple photographer's "tricks of the trade" can be used to help show Native American traditional arts at their finest, and can provide a starting place for communities wishing to leave a permanent photographic record for future generations of their people.

Selecting Equipment

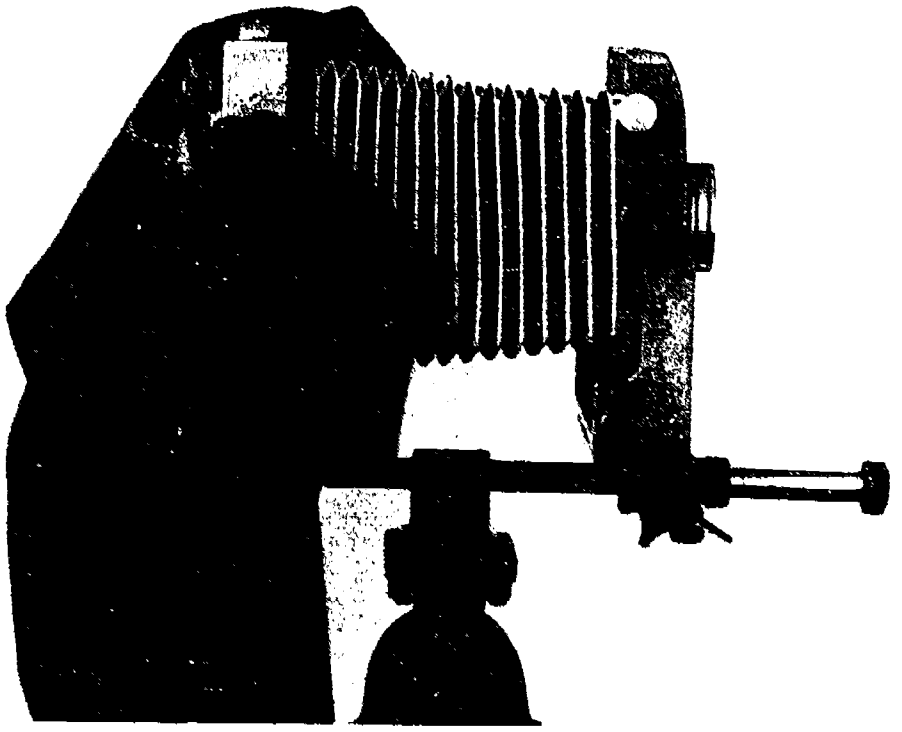
Note: Also see the chart in Chapter 1 for quick reference about the advantages and disadvantages of the various still camera formats.

There are three basic types of cameras which may be used for cultural preservation photography. These are the "four by five" camera, the "two and a quarter" camera, and the "thirty-five milimeter camera."

The largest of these, the "four by five view camera," is so called because the film sheets with which the camera is loaded (for each individual shot) are 4 inches by 5 inches. The negatives and prints, roduced by this camera are of publication quality with sharp detail and definition. Although th is camera unquestionably gives the finest documentation quality, it is large, slow, and complicated to use. Moreover, the large, 4-inch by five-inch film size must be copied and reduced (at about $1. per shot) to fit a standard-sized slide projector.

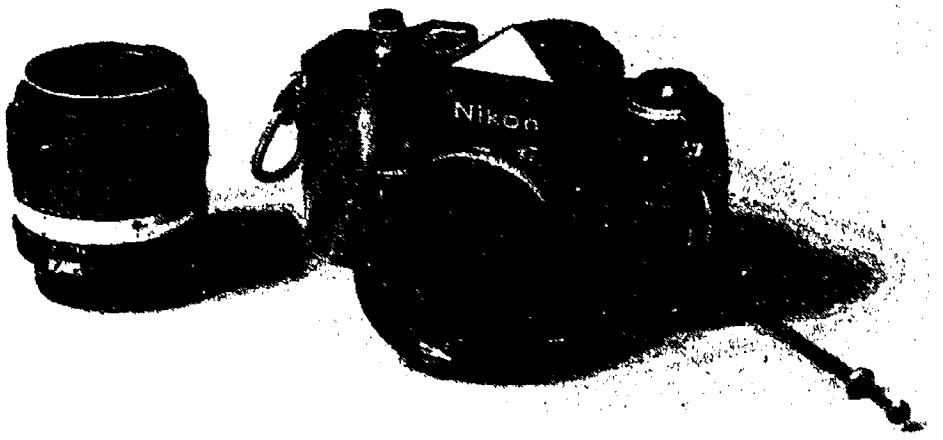
The "two and a quarter" camera, pictured at right (single-lens reflex type with a through-the-lens view) has a size of 2¼ by 2¼ inches for each frame on a roll of film. Although the 2¼ negative does not have quite the same high resolution as the 4 by 5, it, too, produces a very sharp negative which may be used for making fine reproduction-quality prints. Its main advantage over the 4 by 5 camera is that it is smaller, faster, easier to operate, and generally much more convenient to use. However, it is considerably more expensive, and requires additional lenses and extension tubes for the copying uses described in this chapter. Although 2¼ projectors are not often used to show slide programs, they are available.

The "35-milimeter" camera, pictured right, has a film size of approximately 25 by 35 milimeters (or about 1 by 1½ inches) for each frame on a roll. These smaller 35mm negatives are not as sharp in detail as the 2¼ or 4 by 5 negatives, and when they are blown up for enlargements (prints) the image appears slightly grainy. This graininess increases as the print size increases, and 35mm blowups 11 × 14 inches or over show an especially noticeable falloff in detail. For this reason, the 35mm format is not preferred for exhibition prints, nor is it used for photographs to be published.

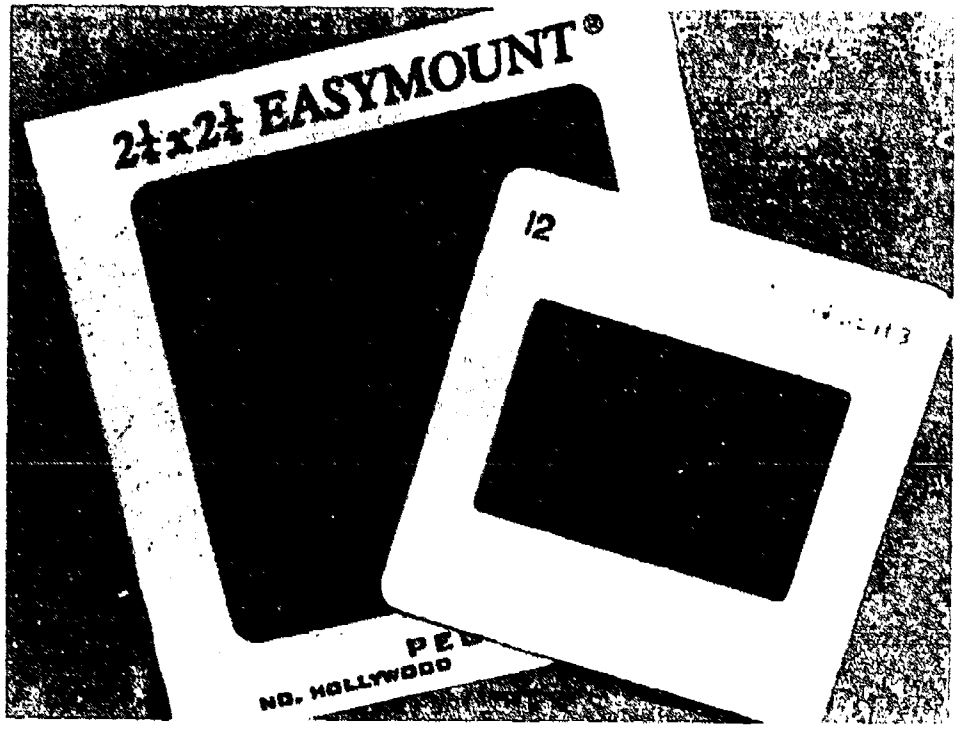


Four by five view camera.

Two and a quarter camera.



Thirty-five millimeter camera (with cable release.)



Actual size of 2¼ and 35mm slides.

Selecting Equipment (continued)

While this disadvantage of the 35mm camera limits its use to a certain extent, it also has several other important advantages which make it a very practical and workable tool for community documentation uses.

First, it is the least expensive of the three camera types here. In fact, a 2¼ camera, outfitted with all the necessary closeup lenses and extension tubes for close copying, can cost more than four times as much as a 35mm camera outfitted for the same purpose. For groups on a tight budget, this advantage of the 35mm camera may be the only one that really matters.

Another very practical reason for using a 35mm camera is that many individuals and/or Indian organizations already have the equipment, as well as some experience with how to use it. In addition, most groups already have a 35mm slide projector which can be used for viewing the final work.

While the 35mm negative is not as sharp as 2¼ or 4 by 5 negatives, there are three extra measures which may be taken to increase sharpness and to provide maximum image definition. These are listed to follow, and are strongly recommended for all 35mm preservation photography:

1. *Use fine grain film* such as Kodachrome 25 for daylight, or Kodachrome 40 with photo lamps (3400K). For black and white, use Panatomic-X or Plus-X.
2. *Use a tripod.* This holds the camera still to set the sharpest possible focus.
3. *Use a cable release.* This trigger on a cable (pictured on the previous page) makes it possible to release the shutter without actually touching the camera body. This device eliminates camera jiggle which will blur the image.

Groups using a 35mm camera should also recognize its limitations, and, if necessary, rent or borrow a larger camera for special shootings or for exhibition or publication uses.

The most convenient type of 35mm camera is one with a Single-Lens Reflex viewfinder. This means that the subject can actually be viewed through the lens as the picture is being taken. In this way the photographer can more easily judge how much of the subject should be included and where the subject should be placed or "framed" within the space of the picture.

Another convenience that is built into most 35mm cameras is a through-the-lens meter which allows the photographer to check the light reading for too much or too little exposure while, at the same time, looking through the lens. Though not a requirement, this feature makes certain types of shots (including copying) much easier, as this chapter will describe.

"Instamatics," or cameras which have a non-adjustable exposure meter, are not recommended. Although they may be used to record some scenes, their capabilities are too limited for most cultural preservation purposes.

There are many good brands of 35mm cameras on the market. Professionals generally require and prefer the high quality, dependability, and versatility of the Nikon or Canon brands, but there are many other makes of 35mm cameras which may offer these features at less cost. If your group is intending to purchase a particular camera, it may be advisable to rent or borrow the same model first to make tests and comparisons against other brands. If a project is small or the budget is very tight, cameras can also be rented, borrowed, or bought second-hand.

Special note: Always obtain an instruction book or owner's manual for the model of camera to be used. If it does not already come with the camera, the manufacturer can usually supply one upon request.

Another very useful book, cited at the end of this chapter, is Kodak's *Planning and Producing Slide Programs*. This well-illustrated booklet discusses, not only slide shows, but also many of the other techniques discussed in this chapter.

Lenses: Most 35mm cameras are outfitted with 50mm lenses. This means that there is about a two-inch "focal length," or distance from the film to the optical center of the lens when the lens is wide open. This "normal" type of lens sees an object with background, middle, and foreground in much the same way as the human eye. Other, shorter or "wide-angle" lenses (for example, a 28mm lens) seem to set the subject back so that a wider area may be viewed. On the other hand, longer lenses, or "telephoto" lenses (85mm, 135mm, 200mm, etc.) seem to bring the subject forward and sharper into view, while, at the same time, throwing areas behind or in front of the subject out of focus. In other words, longer lenses have a shorter range of sharp focus ("depth of field") than normal or wide angle lenses. For most of the purposes in this chapter, the normal, 50-milimeter lens is preferred.

Zoom lenses are very versatile, and, unlike more specific lenses, can be used at many different focal lengths. This is, of course, a very attractive advantage, but it is often outweighed when the disadvantages are considered as well: A zoom lens is bulkier, slower (needs more light at some shutter speeds), and more expensive than more specific lenses. Furthermore, color accuracy and image sharpness are reduced and the optics are generally not as good. In rare cases where the zoom lens may prove useful (for example, to document a fast dance where shooting distances rapidly vary) this piece of equipment may be rented.

Often cultural preservation photography involves closeup work which a normal lens may not be able to do, such as a basketry detail or a small piece of jewelry. In these cases a small, inexpensive "extension ring" may be purchased to fit onto the normal lens to extend its closeup capability. In a few cases (such as with specialties like Pomo miniature basketry or Navajo bead drilling) a special closeup magnifying lens may be necessary, but before buying this accessory, it might be advisable to try to rent or borrow it for temporary use.

Light meters: Most professional 35mm cameras are made with a built-in, through-the-lens light meter (also called an exposure meter). With this instrument the photographer can watch the meter needle through the camera and can tell how much to open or close the lens opening ("set the f-stop") for a normal exposure. For most of the purposes in this chapter, this through-the-lens meter can be used; however, if your camera does not have this feature, a separate, off-the-camera, "reflected-light" type meter will be required.

(Note: A through-the-lens meter should not be confused with the automatic light meter in an instamatic camera which cannot be adjusted.)

Lights, flash, etc.: The specific shooting techniques discussed in this chapter involve only the use of simple, low-cost lights and reflectors, and can be carried out without complicated and expensive electronic flash. Naturally, this poses many technical limitations, but beginning photographers on a tight budget may find this approach more practical. The recommended types of lights, stands, etc., will be described under their specific uses on the pages ahead.

Miscellaneous accessories: A sturdy, but inexpensive tripod can be a great help to hold the camera steady and to allow the photographer freedom of movement while setting up the shot. It can be especially useful for close copying work. A cable release can also help to keep the camera steady while shooting.

In addition to the minimal camera kit recommended here, the cultural preservation photographer may also need to purchase special filters, lights, stands, and other miscellaneous equipment. However, to avoid unnecessary expenditures, these purchases (or rentals) should be made only after each of the photographic needs of the tribe or group have been very specifically identified. In fact, too much camera equipment can even act as a hindrance, and can turn a shutterbug into an overburdened clutterbug.

A Useful Copying Technique

"Camera copying" is a single shooting method with several variations. This procedure is essentially a still-life technique used by professional photographers; or, it is also often used to prepare materials for slide presentations.

While camera copying is generally a professional technique, it is not complicated, and can easily be used by beginning photographers to accomplish many cultural preservation purposes.

Specifically, camera copying may be used to photograph works of traditional art by community artists. These photographs can serve as the artist's portfolio record, or they may be used for advertising and promotion or for display.

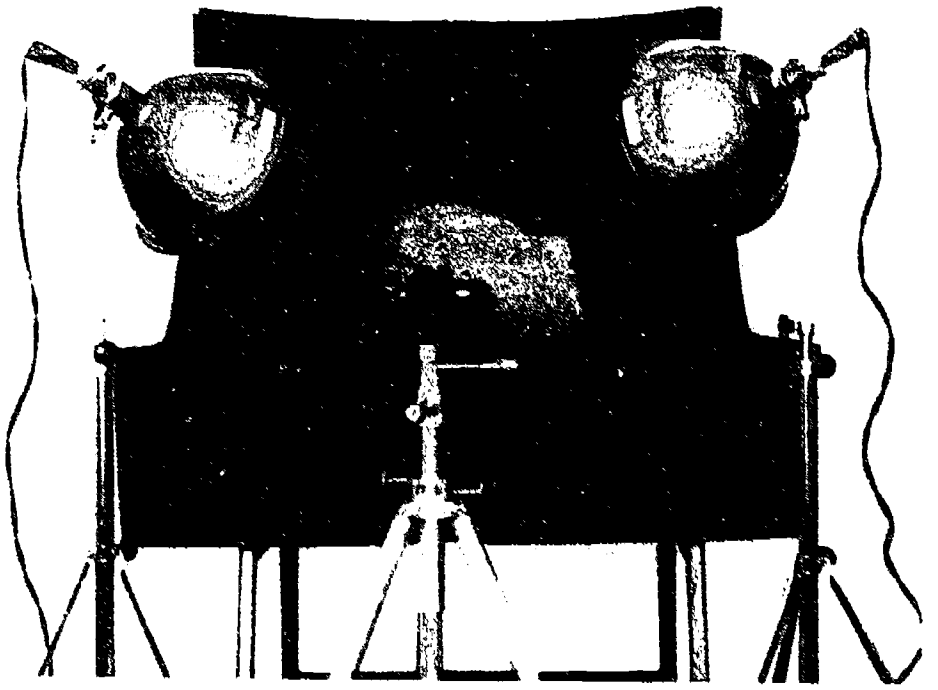
Camera copying may also be used to rephotograph other photographs. This use makes it possible for family pictures, photographs in archives, photographs in books, etc., to be made into more accessible and durable print and slide forms for community use.

Finally, this same technique can be used to photograph traditional art collections in museums. In this way people in the communities can have regular access to pictures of their tribe's oldest and finest masterpieces, and can see and enjoy these works of art without having to go to distant museum locations.

Photographs made by using this simple technique can be used in many exciting ways. Copied photographs can be used as materials in slide programs, or they may be blown up into prints and mounted on walls or on display partitions. Copied photographs can also be used in combination with actual objects in museum settings, or they can be used as educational aids, or as visitor information materials.

Here is a list of the equipment, supplies, and other miscellaneous items which are used for camera copying:

- a 35mm camera Note: If image sharpness is needed for publication or for large blow-ups, a larger format camera should be used.
- an automatic through-the-lens meter, or a comparable reflected-light meter which is not built into the camera
- a 50mm lens
- a lens extension ring for closeups, if necessary
- a tripod
- 2 lamp heads and stands
- 2 500 watt photofloods (a spare set is also advised)
- a special "Kodak neutral gray test card," size 8 in. by 10 in., available at most camera stores
- a table or other flat surface placed against a wall
- a blackdrop cloth approximately 2 yd. by 45 inches wide Note: Many photographers prefer the look of black velvet (not velveteen) since it gives drama to art objects, has no texture to show the planes of the shooting table, and puts all attention on the object, itself, rather than on the background. Other types of backdrops may be used if they do not cast color on the object or attract attention away from the work of art.
- a medium or slow speed professional tungsten film like Kodachrome is recommended for color, and Plus-X is recommended for black and white. Note: Estimate 4 frames for each object to be shot.
- Miscellaneous: a notebook and pencil to record notes and measurements, a tape measure, masking tape to clean lint off of the backdrop cloth, pushpins to hold up the backdrop, a pliers to loosen and tighten the lamp heads, a small towel or gloves to handle the hot lamps and bulbs, and a white posterboard to bounce light from the floodlamps into dark areas and shadows on the object



A copying setup with photofloods placed at 45 degree angles to the object to be copied.

It is often easiest to use black velvet as a shooting background because it does not show distracting shadows and surface angles.

Neg. No. 2A 12665 Courtesy Department Library Services, American Museum of Natural History

Copying in 10 Easy Steps

Here is the basic camera copying set-up which may be varied slightly to suit the particular cultural preservation purpose:

1. In a darkened shooting area, arrange the object on a dust-free and unwrinkled backdrop cloth to feature its shape, design, or other most notable feature.
2. Place the lights at each side of the object with about a 45 degree angle between the lens and the lights (see photo, previous page). Make sure that the lights strike the object evenly all over.
3. To begin, place the lights at about 5 to 6 feet from the object, moving back if there is glare, and moving closer if there is too much shadow.
4. Adjust the ASA setting of the camera according to the instructions included with the film.
5. Set the shutter speed. For indoor shooting with lights, this would usually be at about 125 or 60.
6. Mount the loaded camera securely on the tripod.
7. Frame the object in the viewfinder. Usually the photographer moves in as close to the object as possible, leaving a small margin on the sides of the frame (full shot). If an object has a notable detail, the camera may be moved in for a tighter closeup shot. A closeup extension ring may be fitted to the lens if necessary.

8. These procedures may be followed to set the exposure:

   Place a Kodak neutral gray test card as close as possible to the object to be photographed. Hold the card straight up and directly facing the camera so that it does not reflect.

   If using a through-the-lens meter, move close enough to fill the viewfinder with the gray of the test card, and move the f-stop ring until the through-the-lens meter needle registers exactly in the center of the scale.

   OR: If using a reflected-light meter, take a reading while holding the meter 6 inches or less from the card, making sure that no shadows fall on it. Set the camera at the indicated f-stop and remove the gray card.

9. Focus on the object as carefully and precisely as possible. Many cameras have a built-in focusing grid which may be lined up through the lens for extra accuracy.

10. Shoot and "bracket" the shot. That is, shoot one shot at the exposure indicated by the meter, and then shoot one shot ½ stop smaller and one shot ½ stop larger. These shots, one on each side of the estimated correct setting to "bracket" it, will serve as insurance in case the exposure reading was a bit off for any reason. Later, when the film is developed, and the three exposures are compared, one or the other of the bracket shots may show the object off to better advantage. For example, a slightly dark shot of a ceremonial object may add drama, etc.

Here are some tips and warnings which can improve the results of your shooting:

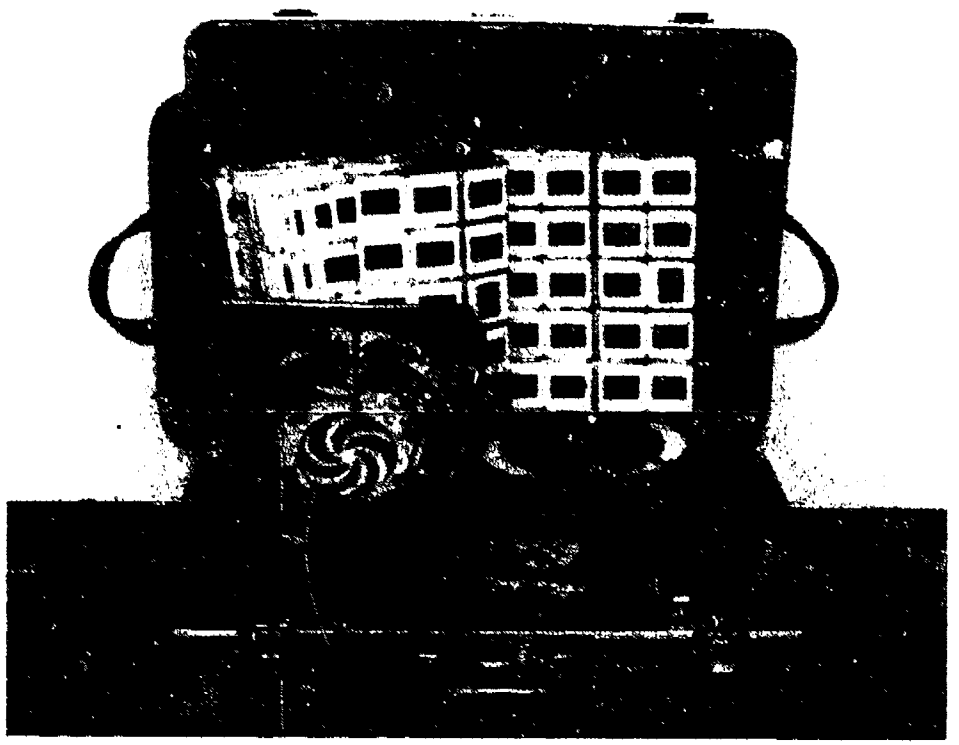
- Take notes on each object as it is shot. If you wait until after the shooting, important information may be omitted. (A later section in this chapter discusses documentation forms which can make this job faster and easier.)
- Measure each object as it is shot. This is necessary since it is impossible to tell the size of one object, alone, in a picture.
- Carefully number the notes about each object to go with the film (e.g., Roll 3, Frames 5-8). At the same time, be sure that each roll of film is numbered before it is exposed.
- Watch for shadows on the shooting area, both as the shot is being taken, and as the light reading is taken
- If using a through-the-lens meter, be sure that the gray card entirely fills the frame as the reading is taken, or the meter may give an incorrect measurement.
- Turn out the lights between shots, or they will overheat and burn out sooner.
- Watch out for dust on the backdrop cloth. The smallest piece of lint will snow on the shot.
- A wrinkled backdrop cloth can make every shot look messy.
- Use tungsten, NOT daylight film, if lights are used.
- Turn out all fluorescent lights while shooting, or the photographs will look greenish.
- Never mix daylight and artificial light from the floodlamps. The room need not be totally blackened, but it should be darkened with all direct sunlight blocked out.
- If an area of an object is in shadow, reflect light back onto this area with a white posterboard or "bouncecard." While the difference is small to the eye, this added light can make a big difference in the photo

Copying Museum Collections

Some of the oldest and finest examples of American Indian arts are now located in museums. Some of these objects may be put on visible display for museum visitors; or, others may be placed in environmentally-controlled storage conditions for preservation purposes.

Since most museums encourage qualified research and study of their collections (including artifacts in storage) it is quite appropriate for an Indian group to approach a museum for permission to photograph works of art which were made by their tribe.

The suitcase below contains one tribe's collection of slides and prints of their traditional arts which were taken in museums and private collections. About 700 items were photographed.



A list of pointers for museum photography:

- To locate museums having collections of your tribe's arts, refer to *The Official Museum Directory* of the American Association of Museums, a reference work available at most public libraries. This work lists information about the museums for each state, and briefly describes their types of collections. Additional referrals may also be obtained through curators of these collections, as well as from authors who have written about your tribe.
- In addition to museums, consider also photographing collections in libraries, historical societies, missions, etc. as well as private collections in homes, trading posts, galleries, Indian arts stores, etc.
- Plan travel costs carefully, since this will be one of the largest project expenditures. Consider visiting more than one collection in the same locale at one time.
- To initially approach a particular museum or other collection, a formal written request may be preferred. This request would identify your group, its community representation, its reasons for photographing, and would request an appointment to shoot.
- Before a shooting, ask if a shooting area can be darkened at the location and if a ladder will be available for shooting larger objects, if necessary.
- Extra equipment needed for museum shootings may include special long extension cords, a travel iron for the background cloth, and a cart for toting equipment.
- One or more photographer's assistants may be helpful to set up objects, to relieve the principal photographer, and, especially, to note museum numbers and descriptive information about the artists, date, place of orgin, measurements, etc.
- Recheck your equipment list carefully! Even one forgotten item can stall or even cancel a shooting.
- Attend the camera and all other high risk theft items at all times!
- Turn off all fluorescent lights while shooting!

Copying Historical Photographs

It may seem like an unusual idea to rephotograph photographs. However, copied stills of cultural subjects can have many cultural preservation uses.

For example, some old photographs may be in such delicate condition they cannot be handled without causing damage. Some dim or low-contrast prints can be improved photographically if copied, and then reprinted and/or retouched. Old family portraits may be copied to ensure their preservation and to widen their use, and photographs may be copied from books, magazines, newspapers, and journals so that they can be enjoyed in slide form or as separate prints. Finally, photographs may be copied from collections at museums, libraries, and historical societies to become more easily accessible in the communities. (Note: It is possible to copy both photograph and artifact collections during the same museum visit to economize on travel expenses.)

Historic photographs of cultural subjects are also an excellent way to help elders recall things about the past. There recollections may either be recorded in writing or tape recorded. However, if a tape recorder is used, be sure to remember that the machine has no eyes, and every reference to the picture (like "over there" or "that person here") must be very specifically described.

To locate possible historical photographs for your tribe, contact the major national archives listed in Chapter 2. A reference librarian at your local library can help to find directories listing the names and locations of historical societies, museums, and libraries in your area which may also have photographs for your group. To locate books which may contain historic photos, look under your tribal name in *The Ethnographic Bibliography of North America*, a set of (5) reference volumes by George Peter Murdock and Timothy J. O'Leary, which is found in most major research libraries. This work lists the names of most of the major cultural studies about your tribe. It may be that some of these listed books and articles contain useful photographs.
Note: If this bibliography is not available in your area, contact the UCLA American Indian Studies Center Library for assistance.

Photographs may be copied by exactly the same process as previously described, and by using exactly the same equipment, minus the black backdrop cloth. While a copying stand with its own attached lights is often recommended, it is by no means necessary.

Plus-X film gives excellent results for copying, whereas special copying films are often too contrasty. Extra care should be taken to keep the camera lens *exactly* parallel to the original photo, or the copy will appear distorted. It is also very important to watch for glare, to hold the original photo very still, and to adjust the focus as accurately as possible.

Copies can also be made with daylight film in a lightly shaded area outdoors. While light changes, breezes, insects, and other natural factors may interfere, a patient photographer can do copying very effectively outside, without ever needing special lights.

Keeping Faith with Those Who Are Photographed

Any traditional artist has the absolute right not to be photographed at all.

Indians have good reason to be wary of the still camera. Since the early part of this century, outsiders have used this tool in Indian homeland with little or no regard for its cultural implications and consequences. Often, for their own purposes, outsiders have violated private places, upset the order and concentration of ceremonies, and have taken and used photographs of Indian people without considering the feelings of their subjects. To compound the insult, many of these photographers have even profited from these offenses.

While we can look back today and see that some of the finer photographers showed care and respect for their Indian subjects, by far the greater number of historical photographs have taken Indian images into a foreign context and have stripped them of their own, fitting meanings.

Today, however, this is being changed. For example, the Santa Domingo Pueblo, which has suffered serious wrongs, now completely prohibits all outside photographers. Other groups, such as the Hopi, require picture-taking licenses from their visitors. The Navajo Nation also requires permits from their visitors, and carefully prohibits the use of any photography for profit without prior arrangement by their Film Commission.

Bad experiences with photographers have left many scars, and the Indian photographer who works in his or her own community must observe complete respect for the wishes of his subjects, especially in situations where the trust has already been broken.

While the following pages discuss the photography of people, places, and events, the introductory remarks in this book should be restated here with particular emphasis: **"None of the persons who have prepared or sponsored this work in any way urge the filming of private areas of the cultures. Rather the techniques presented here are for use in the areas of traditional culture which may be shared, according to the sole authority of the communities and individuals involved."**

Photo permission forms, or "release forms" are usually provided by a photographer to obtain the right to take or use someone's picture. However, permission forms can be used to protect the rights of the person who is pictured (the "subject") as well.

Here are some of the specific questions which may concern a subject:

"How will my photograph be used?"

"In what context will my picture be used?"

"What will be said in print about my picture?"

"How will I share in the profits from the commercial use of my picture?"

"What if I do not approve of the photograph after it is taken?"

etc.

Before signing a release form, it is the absolute right of a subject to require written assurances from the photographer (or other authorized persons) about these or any other issues of concern. These stated limitations are known as "use restrictions."

The sample release form which is provided on this page may be useful, since it openly allow. the subject to express his or her own concerns and restrictions:

It may be that some Indian people do not mind having their picture taken or used by an individual or tribal organization that they know; however, for their own reasons, they may not want to sign a written contract. To preserve trust, the photographer may wish to make a witnessed, verbal promise to the subject as an assurance of good faith. A similar, witnessed verbal agreement can also be used for subjects who use only the tribal language.

Note: A hand-signed release form should be kept by the subject, as well as by the photographer or authorized organization.

I, _____, of _____, hereby give my consent to _____ to take/use my photograph for archival, cultural, or educational purposes, subject to the following restrictions (if any):

_____

_____

Signed _____

Date _____

Understood and Agreed to:

_____

(One hand-signed form for each signee)

A variation of this form might read:

I, _____, of _____, hereby give my consent to _____ (name of person or organization) _____ to take/use my photograph for the purpose given here:

_____

_____

This use is subject to the following restrictions (if any): _____

_____

(signatures as indicated above)

Photographing People, Places and Events

Although traditional restrictions prohibit the photography of certain performances, other occurrences may be recorded with the camera for artistic or documentary purposes.

Many groups may wish to take portraits of their elders and traditional leaders to provide a record for future generations. Traditional artists may also be photographed while they are giving certain performances or as they are working, step-by-step, to produce a particular art or craft; or, artisans may also be photographed with their completed works.

In addition, many sites and scenes and characteristics of nature have special cultural meanings for Indian people, and each tribe has its own particular way of viewing the world around them. This, too, can be expressed with the still camera as a documentation tool.

Some kinds of shooting allow the photographer complete control. For example, under studio conditions the subject can be posed, the lights can be carefully placed, and most outside interferences can be eliminated. Although these conditions can give "picture perfect" results, they do not show people as they really are, under the conditions in which they really live.

Documentary photography, on the other hand, depicts real-life people, places, and events. These shots say many things about the culture and the times, and can provide a valuable record for future generations.

Unfortunately, the documentary photographer seldom has the luxury of shooting under ideal photographic conditions. He or she must move along with the action and make rapid adjustments as the subjects change and interact. The real skill of documentary photography is to quickly compensate for photographic problems which may occur, and, at the same time, to make the most of every momentary advantage.

The next few pages here give some pointers which can help to correct for problems and increase the documentary photographer's advantages.

Pointers for Photographing People

- Use fast films. For color, High Speed Ektachrome or Ektachrome Professional Daylight ("EPD") are both recommended, though EPD gives a softer, less harsh look. Another film, EPR, may be used if accuracy of color is very important, but it is slower and requires more light and a tripod. For black and white, Tri-X or Plus-X, both fast films, may be used. (Tri-X is grainier, whether or not this may be desired.)
- Portraits are often best when shot in the early morning or late afternoon light. Mid-day sun is harsh, causes unflattering shadows, and makes subjects squint.
- Choose locations with soft, flattering light (as on porches, under trees, by interior windows, etc.)
- A white posterboard can be used to reflect or "bounce" soft white light onto the shadowed side of faces.
- Camera flash may be necessary sometimes, but it tends not to be as soft and flattering as natural light.
- Try to select a location for the shooting that says something about the subject or fits the mood.
- In general, move in as close to a subject as possible without cutting away important information. Empty space above the head is usually unnecessary.
- Remember that anything closer to the camera will appear bigger, including feet, hands, knees, elbows, etc.
- Think carefully about how high or low to shoot and what this does to the subject's face. (under-eye shadows? shortening of a small chin? etc.)
- In general, portraits are best when the subject acts natural and does not try to pose. Looking directly at the camera is not always necessary, either.
- Ask the subject not to wear white clothing, since it appears too bright in relation to skin tones.
- Bracket the shot if there is any doubt about exposure.
- Ask subjects not to dress up or change too much for their picture (unless traditional costume will be worn).
- Watch out for tightly tucked chins, reflections on eyeglasses, faces too tightly squashed against hands, etc.
- Try to select uncluttered backgrounds, and watch that no background objects (poles, posts, etc.) appear to come out of the subject's head.
- A shot with both head and shoulders straight to the camera can sometimes look blocky. To add interest, raise a shoulder, turn the head, angle the arms, etc.

Portraits of elders and traditional artists which are taken today will be treasured by generations to come.

Shooting Performed Events

- Always get permission from all those who are involved.
- If possible, do research or ask questions before a performance. An advance knowledge of the emotional content, the meanings, the stages of activity, and the flow of the action will help you to document the event with greater skill.
- To document a performance, try to capture the feeling of the whole event, and approach it as though telling a story.
- Vary the shots, include wide shots and close shots, and shots taken from various angles and levels.
- Try to shoot from an angle where the subject(s) are backlit or sidelit. Strong front lighting can be flat and lacking in visual drama.
- Look for the high points of the performance.
- Try to find moments of emotion or points of dramatic change.
- Never let your photography interrupt or cause distraction during a real performance. Flash, especially, can be very annoying.
- Consider specially staging a performance for the purpose of photographic documentation.
- Document everything about the event. Preparations and the aftermath can be just as important from a documentary viewpoint as the performance, itself.
- To add intensity to shots, look for reactions of those who are watching the event.
- If photographing a traditional artist who is making something, try to show all of the steps involved.
- Look at the work of others. Old *Life* and *Look* and *National Geographic* magazines have many valuable lessons to teach.
- Do not be discouraged if your results are hit and miss. Even the best documentary photographers shoot a lot to get one satisfying picture.

The preparation and aftermath of a performance has cultural significance, too.

The steps in making some traditional arts may be just as important to document as the final result.

An Indian View of Nature

Many features of nature have special cultural significance for Indian people, and can provide a unique subject for the Indian photographer.

For example, many tribes have migration and settlement songs and stories which have been passed down from the earliest times. These may detail the exact locations of incidents which happened to the people long ago.

Many groups have songs and stories about animals and other living characters who acted in certain ways for the benefit or punishment of the people.

Plants may be loved, respected, or even feared for their meanings, and many groups have a vast and complex system of plant use knowledge.

The features of this "Eagle Rock" are shown better when photographed at a certain time of day.

Furthermore, clouds, rain, snow, stars, and other characteristics of nature each may have special meanings within the context of the musical and oral traditions of a tribe.

Of course, a photograph can never fully show all of the cultural associations found in a scene of nature, but it can serve to document many of the particulars, and to preserve, at least on film, some of the sites and species which are now rapidly disappearing.

Perhaps, most importantly, it can show a viewpoint of nature which is uniquely Indian, as this may vary from culture to culture.

A few tips for the nature photographer are listed here:

- Exaggerate the subject. This does not necessarily mean to distort it with camera trickery, but, rather, to think about the most important features of a subject before shooting, and to express them with the camera.
- Wait to shoot until the light and shadows hit the subject in the best possible way.
- Look for camera viewpoints which play up the special features of the subject.
- Watch for times of day or types of weather which enhance the subject (e.g., a red flower seen at sunset will appear more fiery; a drooping cedar seen in misty clouds will seem sadder; etc.).
- Look for combinations of elements in the picture which add up to the desired special idea (e.g., a hawk sitting on a cliff with heavy clouds and trees blowing in the wind may show his particular character, etc.).
- Try several times on one subject to build your skill.
- Use a polarizing filter to cut down the brightness of the sky or the glare from snow or a bright field.
- Be patient. The best nature photographers may wait hours, or even months for the perfect moment to shoot.

Documenting Photographs

A photograph used for cultural preservation should always be accompanied by a documentation, or information about the who, what, where, why, and when of the scene pictured. In fact, the answers to these questions may one day become almost as important as the photographs, themselves.

Although it may seem unnecessary now to list the names of people and places in the community that everyone knows by sight, future Indian generations may not be able to make these identifications so easily; or, they may not be able to find out the traditional meanings and interpretations of the scenes that are pictured.

Documentation forms (also known as logs, doc sheets, catalog sheets, or fieldwork data sheets, etc.) are often used because they are a quick and easy way to list this important information. A sample form is given on the next page for reference.

Documentation forms are usually filled out by the photographer or by a special assistant *at the time of the shooting*, so that no important information is left out.

After the shooting, documentation forms are "archived." This does not necessarily refer to a special room or building known as an archive; rather, "archiving" means giving all original materials their own identification number with relation to the rest of the collection, and then putting them away in safekeeping. This safekeeping deposit area could be any tamper-proof, environmentally-controlled space, such as a safe, locked freezer, locked metal drawer, or locked cupboard (details follow on future pages).

A photographer may contribute photographs to a collection in any number of forms. For example, he or she may submit rolls of developed or undeveloped film, negatives and contact sheets, slides, or prints, either in black and white or color. These may be numbered in any way the photographer chooses, so long as they correctly match the numbers of the documentation forms.

The photographer's numbering system is only for temporary use. Once submitted to be archived, a photograph and its accompanying documentation form are given a new permanent number which relates to the overall collection. This is called the "archive number." A simple archival numbering system is given in the next section.

Original documentation forms should be placed in safekeeping for future generations. Because this important information must last for many years, it is a good idea to print the forms on a special acid-free paper and to place them in acid-free boxes before they are locked away (see references at the end of this chapter for brand names and addresses).

Copies of documentation forms can be xeroxed from the originals, put in a looseleaf binder, and used as a catalog for the collection. They can also be xeroxed a second time and drymounted to the backs of the copy prints so that people using the collection can simply turn the print over to get its identification.

It is important to note that no photo documentation is ever finished so long as there is more known information to add about the scene pictured. Tribal elders and other persons having traditional knowledge may be able to make many additional notable comments. A separate documentation form, filed under the photograph's archive number, should be used for each person who contributes information so that proper credit is given.

The sample multi-purpose photo documentation form here has 3 sections. The first section would be filled out for every photograph taken, whereas the second and third sections would only be filled out when copying historic photographs or artifact collections:

PHOTO DOCUMENTATION FORM

Archive # .....

Please complete this section for each photograph.

Photographer's name(s) .....

Date ..... Place of shooting .....

Roll number ..... frame ..... to ..... Film type .....

Who or what is pictured, including cultural meanings .....

.....

.....

.....

(If necessary, continue in the space at the bottom of this form.)

For copied photographs, please also complete this section:

Source of photograph, including archive number or call number .....

For published photographs, please also list: Title .....

..... Year .....

Author ..... City .....

Publisher ..... Page Number .....

Please list all available information about the subject of this photograph in the space provided at bottom of this form, including cultural meanings.

For objects photographed in collections, please also complete this section:

Accession and/or catalog numbers .....

Measurement of object .....

Maker's name .....

Date ..... Place of origin .....

Please use the space below to describe method of manufacture, cultural meanings, and all other available information

.....

.....

.....

.....

(Continue on back of this form, if necessary)

Proper Care and Use of Photographs

In order to keep photographs so that they will last many years, it is necessary to maintain them in carefully-controlled conditions. Slides, prints, and negatives which have been exposed to light, and to the oils and chemicals found on even the cleanest-looking hands, will soon show permanent traces of damage.

At the same time, photographs of historical and cultural subjects are of great current interest, and people in the communities should not be denied the opportunity of looking at, and even handling, the slides and prints which have taken of their own tribal traditions.

Fortunately, photographs are not just one-of-a-kind items. They can be duplicated relatively easily and inexpensively s. that tribes can both save and use photographs of their choice.

For most groups this will involve immediately making a copy of the original so that this copy can be used to make future reproduction prints and slides for viewing. The original should then be promptly and properly put away in a special storeroom or freezer. Ths is done as immediately as possible to avoid further contact with damaging contaminants which speed up film deterioration.

Because it is so critically important to prepare a high-quality and uncontaminated original, it is strongly recommended that tribes have their processing done, not by local professionals, but by the finest professional labs in the country. While this may involve extra time and special (registered) mailing procedures, there is usually little added processing cost. However, the processing quality and preservation standards will make a very great difference.

The conservator or staff photographer of a major museum in your area may be able to refer your group to a lab of high reputation: or the Library of Congress, the Conservation Center of the International Museum of Photography (George Eastman House, Rochester, NY) or the Smithsonian Institution may also be able to advise.

Care for Black and White

A black and white negative which has had archival processing will receive extra fixing and washing to remove every trace of the developing chemicals (see Kodak Publication J-19).

At the time of processing, the lab will also supply, upon request, a "contact sheet," or positive print of the exposed film. With the aid of this contact sheet it is possible to select the shots that are of preservation quality, and, at the same time, to sort out extras and shots that are not quite as good.

Before the best negatives are put away in safekeeping, a duplicate negative is made as a use copy; or, an extra shot which is almost the same can be used to save the time and cost of making a special copy.

Duplicate negatives can be made in one of two ways, usually by a professional lab:

1. Kodak Direct Duplicating Film SO-15 may be used to expose a copy negative directly with an enlarger. This is a good and inexpensive method to use, but the copy will have the image in reverse (see Kodak technical Leaflet 139).
2. An interpositive may be made by a lab, and then a negative can be made from that positive. This is the best, but most expensive method to use.

To give an original black and white negative maximum preservation protection, place it in a special acid-free paper envelope (the Hollinger Permalife negative envelope is suggested), or place it in a special transparent triacetate (by Kodak) or polyester sleeve (by Talas). The best protection of all is to place the negative in one of the two recommended kinds of plastic sleeves first, and then in the recommended paper envelope.

When a negative is placed in its sleeve and/or envelope, it must be given an identifying archive number to match its contact sheet and documentation form. One handy system is to list the year, the roll number, and the frame number together. For example, 85-06-15 would refer to shot 15 on contact sheet 85-06, the sixth roll shot in 1985. This number should be written in pencil on the paper negative envelope.

The negatives in their numbered, protective envelopes and/or sleeves are then placed loosely on their sides in a metal file with a baked enamel surface or in a special acid-free paper Hollinger record box in a cupboard. File dividers should also be of acid-free paper.

The building used for storing original negatives should be separate from the building where the copies will be stored and used. Special longterm security safekeeping is advised, and a policy should be established for appointing guardians to oversee the care of the negatives, both now and in the distant future. A constant temperature of 65 to 70 degrees and a relative humidity of 40% are ideal conditions for storing negatives.

In some cases a group may have historical photographs, old prints from family collections, or special prints made by artist-photographers. These one-of-a-kind photos also require special care so that they can withstand time and last to future generations.

The first step in their preservation is to make a new print from the original negative for use. If there is no original negative, the print can be camera copied to produce a negative, as described earlier in this chapter. The original print is then placed in a clear acetate or polyester sleeve, placed in a numbered, acid-free paper file folder, and identified, in pencil, on the folder and on the edge of the folder back. Documentation forms are filed separately, rather than where they can touch the paper of the original print. The folder containing the photograph is then stored flat in a baked enamel drawer. If necessary, a vertical file may be used. The constant cool temperature and low humidity required for storing original negatives is also recommended for keeping archival prints.

Care for Black and White (continued)

Here are some DO's and DON'Ts which list, in quick form, some of the problems which others have had storing negatives:

DO clean negatives with a camel's hair brush or blow them with an air-filled syringe before putting them in storage. Never use your breath to blow off dust.

DO clean fingerprints off negatives with special negative cleaner only, and only with a cotton swab on the non-emulsion (smoothest, shiniest, front) side.

DON'T touch the negative. Only touch its border.

DO wash your hands before handling negatives to remove oils, acids, and cosmetics.

DO put a negative in its envelope with the emulsion side away from the seam to protect it from the seam adhesive.

DO use carbon typewriter ribbon, pencil or permanent non-run ink to label envelopes. Never use ballpoints.

DON'T use rubber bands or paper clips to hold negative envelopes together.

DON'T put paste or tape on negative storage envelopes.

DON'T use printed envelopes or rubber stamp identifications on negative storage envelopes.

DON'T use regular paper envelopes or boxes.

DON'T store negatives (or strips of negatives) more than one per envelope.

DON'T store negatives and prints together. Prints can contaminate the negatives.

DON'T eat, drink, or smoke near negatives.

DO avoid temperature changes which shrink negatives.

DO use a room air filter in polluted areas, and remove negatives from a room where there are paint fumes.

DO check regularly for mold and insects, but do not use insecticides or mothballs near negatives.

It is very easy to permanently damage a negative. That is why duplicate negatives, rather than safekeeping negatives, are used to make prints. To save negative duplication costs, a similar negative from the same shooting may also be used.

Duplicate or extra negatives are filed in acid-free paper envelopes or plastic sleeves, and are numbered to go with their corresponding original negatives, contact sheets, and documentations. *They are stored in a separate building from the original negatives* in the same type of controlled environment, if possible.

If the collection is not too large, a catalog can be made by filing a copy or xerox set of contact sheets, in order by number, in a looseleaf binder. To prevent wear, it is a good idea to drymount these sheets on a cardstock backing, and/or to put each sheet in a protective plastic cover sleeve. The contact sheets can be marked with X's, dots, etc., to indicate which negatives are in safekeeping and/or which negatives have been used to make prints. Extra xerox sets of the contacts can also be inexpensively made so that more people in the community can become familiar with the collection. The original set of contacts should be placed in safekeeping.

Short identifications on the backs of contact sheets can be very useful such as "Chief Suvish in ceremonial costume" or "Deer Dance," etc. For further information, catalog users can refer to the documentation sheets, keyed by number to the contacts.

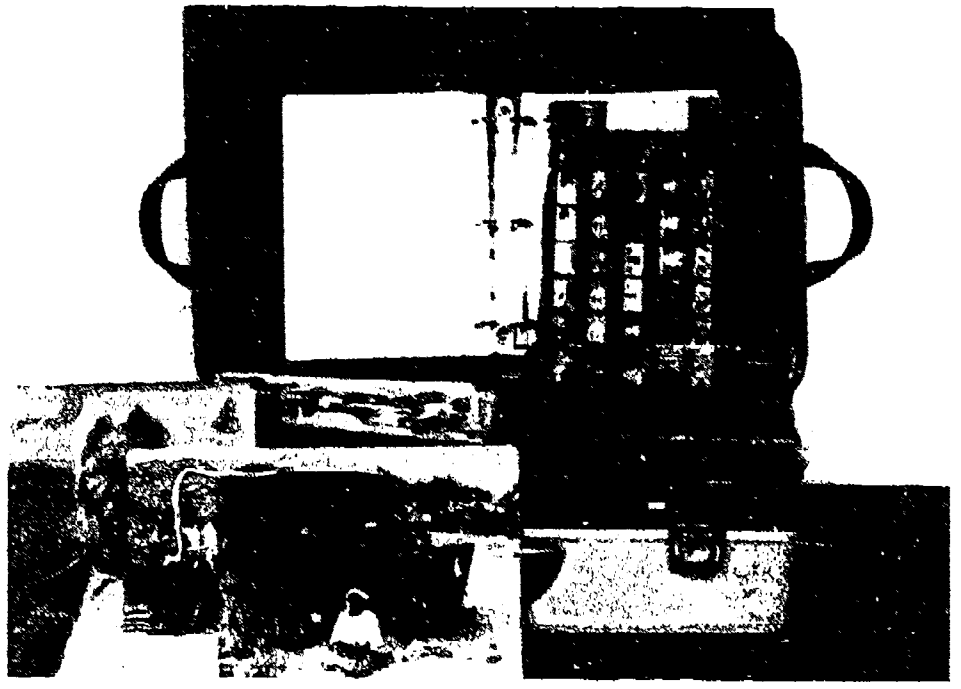
Your group may have experienced photographers and access to darkroom equiment for making your own black and white prints. If not, good black and white prints can often be obtained relatively inexpensively from labs close to home. In either case, it is important to try different papers, different contrasts, and to set very high print quality standards. If selecting an outside lab, it is advisable to shop around to compare prices, and to compare quality with a very critical eye, especially before bringing in a large order.

While some groups may prefer to reserve their collection of black and white prints for exhibition use only, most will want a "hands-on" policy; that is, they will want a collection of prints that can be freely handled, passed around, and shared. Some groups may even prefer to house the prints in a portable box, case, or trunk as in the photo, opposite, so that prints can be carried from location to location to the people.

Of course, all handling will damage prints, but if they are mounted on a heavy illustration board backing, this damage can be minimized. Glue simply does not work for this purpose; the only way to make a print permanently stick to a backing without buckling is to use a "drymount" hot-seal press. The Seal Company makes a good drymount press for three to four hundred dollars, and, if your group has the budget, this piece of equipment is recommended. It will prove useful for many other community tasks, too, including museum labels! Most school art and photography departments and professional graphic artists own this equipment and may allow your group to borrow it. Be cautious, however, of drymounting services at camera stores and photo labs since these tend to be very expensive.

It is also a good idea, while drymounting, to mount a copy of the documentation form to the back side of the photo. This will only take a minute or two extra, and will make the prints much more interesting to users of the collection. Additional space may be provided on the photo backs to encourage people in the community to add documentations if they want to contribute further information.

Cross references to other community collections also may be indicated on the back of a print. For example, if a ceremonial chief is pictured wearing a particular headdress, the documentation might indicate that a similar headdress is available to see at the tribal museum, or a note may be made to refer to a tape recording by this same chief in the tribal tape archive.



This portable photo collection contains a contact sheet catalog and prints mounted on cardboard.

Photo prints and contact sheets will stand up to handling and frequent use if they are drymounted.

Special Handling for Color

Color slides are very attractive. easy, and inexpensive to use for community presentations. Color photography shows a scene just as the human eye sees it, and gives more information than black and white photography.

Unfortunately, color film is not an archival medium. The dyes fade very quickly and are very susceptible to deterioration; especially from light, heat, and moisture. According to experts (Weinstein, Booth, 1977) slides taken just thirty years ago have faded to a pale, overall color of pinkish-purple. At the same time, black and white negatives, stored under the same conditions, remain apparently unchanged.

For this reason, *no event which is very important should ever be photographed only with color film.* If it is, a "three-color separation" should be made immediately by a professional lab (at considerable cost) on black and white film.

According to tests, color film keeps best when frozen. Tests have showed further that slides stored at 0° F with a relative humidity (RH) of 25% will last indefinitely. Regular refrigerator conditions (about 35° F and 25 RH) will also keep slides in good condition, but only for 20 to 40 years.

Kodak Storage Envelopes, made of aluminum foil, are excellent containers for longterm storage, since their tight seal maintains a constant relative humidity inside the envelope. This product, with its accompanying directions, is strongly recommended for either refrigeration or freezing of original slides (Kodak Cat. #1490028).

Original slides should never be used for viewing in a projector. Even the tiniest scratch causes permanent damage, and the projector light can speed the fading of the color film. For these reasons, only duplicate slides, or "dupes," should be used for viewing.

Kodachrome film keeps best when stored, and Ektachrome film has the best resistance to fading caused by light. Therefore, it is best to use Kodachrome for shootings, but to have duplicate slides for viewing made on Ektachrome film.

Duplicate slides need extra care, too, so that they will remain useful for a long time. They must be protected from exposure to strong light, gasses and fumes, as well as from heat, moisture, mold, carpet beetles, and other pests.

Slides, of course, should only be touched on their paper mountings—never on the film, itself. Kodak Film Cleaner can be applied with a soft cotton pad to the non-emulsion (front) side to remove fingerprints. Dust can be removed with "canned air" (available at camera stores) or with a camel's hair brush.

Scratches are most likely to occur when slides are scuffed in and out of their plastic storage sheets. One way to avoid this is to file the slides in stiff plastic storage sheets rather than in the floppy, clear plastic sheets which are commonly put in binder notebooks. Although these stiff sheets cost more, they may be worth it in the long run (see the reference at the end of this chapter for a recommended brand).

Each duplicate slide should be keyed by number, in pencil or non-run ink, to its original slide and to its documentation form. As a final step the stiff slide sheets should be filed, in vertical metal files or storage cabinets, in a cool, low-humidity environment (see AASLH Technical Leaflet 88 to catalog larger collections).

Color prints may be useful in some rare cases, but their high cost can quickly wipe out a modest project budget. Contrary to claims, most non-professional color labs (and many professional labs, as well) do less than acceptable work. Always seek professional recommendations, and always have a test print made before giving a large order. Prices very widely. "R-prints," made directly from the slide, cost much less than "C-prints," made from an internegative, although they are not as good. Therefore, quality comparison and comparison shopping are the best ways to proceed. Mailing away may be another option to consider.

Slide Programs

Slide programs are a dramatic, effective, and lowcost way to present traditional Native American arts. A slide presentation can be easily put together by using any or all of the photo sources mentioned in this chapter, and can be easily picked up and carried to any audience at any time and place.

The type of slide program to be prepared depends on a number of factors such as these: Who is the audience? What is the budget? How much time is there to prepare the slide program? What playback equipment is available to the audience? etc. Particular cultural factors also may also be very important to consider. For example, it may not be proper to show some subjects on the screen; or, it may be that certain persons should not view, present, or narrate the program.

Planning a slide program involves decisions about how long, how fast, and how tight the presentation should be. For example, while some adult audiences in the community might be quite prepared to sit for an hour or more to see a presentation about their traditional culture, a program of this length might not be appropriate for children. A fast-paced program might be very effective for a teen audience or for a visitor information center, but a presentation for elders and other people with strong traditional ties may require a more steady and quiet approach. A very tightly scripted program might be ideal for outsiders, but casual notes or an ad lib presentation may be very much more appropriate for a neighborhood meeting of people who know each other well. In fact, there may be times when slides, alone, can be presented with no script at all. This format often brings out audience participation and discussion and may encourage people in the audience to share their cultural knowledge about a particular slide with the rest of the group. Elders, especially, may make very significant comments about the subjects shown.

Note: These remarks should either be noted or taped--provided, of course, that permission has been granted.

Slide Programs (continued)

Although it is often convenient for the person who prepared a particular slide program to be present at the screenings to announce the slides and/or operate the projector, this may not always be possible. Sometimes the slides must be played back by the viewers, themselves, or by a projectionist who is not familiar with the order of the program. In these cases the following options should be considered:

- Titles may be prepared so that the audience can read the script directly from the screen. (See Kodak Publication S-30.) This method is best used when the information to be printed is very brief.
- A written script can be numbered to indicate slide change cues as here:

  "(1) The fruit of the cactus plant was gathered by the Lacopa women in the hot summer. (2) The fruit was taken from the plant with wooden tongs like these (3) and then put into this milkweed net bag. (4) The fruit was shaken in the bag to remove the thorns, and then put into a carrying basket like the one here (5)..."

  With this format, the slides may either be changed by the viewers, themselves, as they read the script silently, or by an announcer and/or projectionist.
- A tape can be made with sound signals (quiet tones, taps, etc.) to indicate when the viewers or projectionist should change slides
- A "sync sound" tape or "slide tape" can be programmed to change the slides automatically. Here is a description of this technique:

Sync-sound programs are made by using a "synchronizer" (about $80) which is plugged into both the tape recorder and into the slide projector's remote control outlet. This synchronizer is required, not only to produce the slide program, but also to play it back.

It is not necessary to discuss the step-by-step procedures required to run a slide programmer here, since the synchronizer, itself, will come with a complete owner's manual and instruction booklet. The general procedure, however, is for the narrator of the slide program to hook up the synchronizer to both the projector and the tape recorder. Then, while he or she is taping the narration and advancing the slides by hand, the synchronizer will mark the slide changes on one track of the tape with an electronic signal that cannot be heard. Finally, when the tape is replayed, these recorded silent signals will automatically advance the projector.

A slide tape is usually prepared from a written script which indicates how the narration and music and/or sound effects are to be coordinated; however, this is not absolutely necessary. An outline, or notes, or a few untaped run-throughs can often prepare the narrator just as well. In fact, a more casual approach can help the narrator keep a more natural and interesting speech tone.

Note: For further information on scripts and slide presentations, refer to Kodak Publication S-30.

One final slide viewing option which may be useful, especially in busy tribal museums or visitor information centers, is "rear screen projection." As the name suggests, the projector is not placed in front of the screen in the customary way, but rather, it is placed behind it. The only real difference is that the screen is a special almost see-through type. With this projection arrangement, the audience is free to move about in front of the screen without blocking the projector's path and blacking out the screen image.

There are also other technical devices which can be used to present slide programs, but they may have limited use for most community purposes. For example, "multi-screen projection" may even involve up to fifty electronically-programmed projectors all going at once; or, the special "dissolve" feature on some newer projectors can make one image fade into the next, giving the illusion of a film or animation.

With so many technical options available, it is important to decide which methods are the most appropriate for a particular community. While the creative possibilities of many of these techniques are very exciting, there are other factors to consider. In particular, cost may be a concern: A 35mm projector with a remote control costs from $300 to $400. A dissolve unit costs about $150 for a single projector. A synchronizer, which must be used with a stereo tape recorder and a remote control projector, costs about $80, and a rear projection screen runs anywhere from $100 to $300.

Likewise, it is important to consider that equipment must be maintained and kept in good repair, and, further, that the same equipment used to produce a slide program must also be used for playback. For example, a sync-sound program cannot be played back with sound on an unequipped projector.

Consider, too, that some of these new advances, as exciting as they may be in the technical sense, do not always improve a slide presentation. An on-the-spot announcer who can interact live with an audience is often much more interesting than a "canned" speaker's voice; and, in situations where people are interested in cultural preservation and want to participate in learning about their traditional arts, too much technology might even become a barrier.

Finally, one should remember that with American Indian traditional arts, beauty and content are already there. For this reason, a very simple slide presentation is often the most effective approach.

DO's and DON'Ts About Slide Programs

DON'T use original slides in the projector. This not only risks scratches and other damage, but the hot projector light causes slides to deteriorate faster.

DO use dupes for slide presentations to insure the preservation of your originals.

DO arrange for special storage of original slides.

DON'T blow dust off a slide with your breath. Use compressed air (in a can) or a camel's hair brush.

DON'T wipe fingerprints off of a slide with a tissue. Use Kodak film cleaner and a wad of cotton.

DO place the screen at a comfortable height.

DO fit the slides as closely as possible to the screen size, and set the tape or microphone volume carefully.

DO seat the audience at a comfortable distance, not too far to the sides of the screen.

DO turn on the projector fan right after the slides have been shown so that the projector can cool off.

DO carefully remove slides from the projector after each use.

DO use a dust protector for the projector when it is not in use. A lady's shower cap can be used over the carousel.

DON'T turn on the projector before removing the dust protector.

DO read more about slide program design if your group intends to produce professional presentations for sale or for the public (see AASLH Leaflet 42).

References and Resources

EASTMAN KODAK PUBLICATIONS:

Index to Kodak Information (L-5.) Free from Eastman Kodak Company. Dept. 412L, Rochester, NY 14650.

Basic Copying. Rochester, NY: Eastman Kodak Company, 1973 (8 pp.)

Black and White Processing for Permanence. Kodak Publication J-19 Eastman Kodak Company.

Copying. Kodak Data Book No. M-1. Rochester, NY: Eastman Kodak Company, 1968.

Planning and Producing Slide Programs, (S-30.) Eastman Kodak Company, 1981. Available from Eastman Kodak, Dept 454, Rochester, NY 14650, for $6.95.

Preservation of Photographs. Kodak Data Book No. F-30 Rochester, NY: Eastman Kodak Company, 1979.

Storage and Care of KODAK Color Materials, No. E-30. Ask for a single copy from Eastman Kodak Company, Dept. 412L, Rochester, NY 14650.

AASLH PUBLICATIONS:

The American Association for State and Local History Technical Leaflets listed below ($1 ea.) give useful recommendations for general historical society purposes; however, for longterm photographic archiving, their most authoritative publication is *Collection, Use and Care of Historical Photographs.* (see below).

Conrad, James H. "Copying Historical Photographs: Equipment and Methods." Nashville: AASLH Technical Leaflet 139, 1981.

Cox, Janson L. "Photographing Historical Collections: Equipment, Methods, and Bibliography." Nashville: AASLH Technical Leaflet 63, 1973.

Smith, Arthur L. "Producing a Slide-Tape show." Nashville: AASLH Technical Leaflet 42, 1967.

Stewart, Milo V. "Organizing Your 2 × 2 Slides." Nashville: AASLH Technical Leaflet 88, 1976.

Weinstein, Robert A., and Larry Booth. *Collection, Use, and Care of Historical Photographs.* Nashville: AASLH, 1977. ($19)

OTHER PUBLICATIONS:

Wilhelm, Henry. *Preservation of Contemporary Photographic Materials.* Grinnel, Iowa: East Street Gallery, 1978. (Box 775, Grinnel, IO 50112.)

Request photographic preservation leaflets from: Assistant Director of Preservation, Restoration Office, Administrative Department, Library of Congress, Washington, D.C. 20540.

To study photograhs of people in their culture, refer to the many published collections of the work of Henri Cartier Bresson. While not of Indian subjects, these stills show documentary photography at its finest.

PHOTOGRAPHIC PRESERVATION PRODUCTS:

Saf-T-Stor slide pages, Franklin Distributors Corp., P.O. Box 320, Denville, NJ 07834. (Approved by the Library of Congress.)

VPD slide sheets (stiff type), Joshus Meier Co., North Bergen, NJ 07047. Catalog #XSD-11, 90¢ each.

Acid-free paper, negative file envelopes, storage boxes. Hollinger Corp., 3810 South Four Mile Run Drive, Arlington, VA 22206. 703-671-6600.

TALAS (Technical Library Association). Approved plastic negative sleeves. 104 Fifth Avenue, NY 10011.

Making Sound Recordings

American Indian oral and musical traditions are at the heart of the cultures and often express the way in which the people of a particular tribe view life and the world around them.

While some of these traditional forms today are still living and strong and practiced among many of the people, others are known only to a few. It is in these cases, especially, that tape recording can offer a valuable safeguard.

Of course, the tape recording of a tradition does not ensure that it will be continued in the culture to fulfill its originally-intended social and religious purposes. Only practice by the people can accomplish this. However, a tape recording can serve as a historical documentation, a model, and as a treasured remembrance.

Tape recording is one of the most simple of all documentation techniques. Usually it takes no more than a few hours before a beginner can control a tape recorder with ease and can learn how to handle a microphone.

However, there are some special concerns which the people involved should consider before an American Indian traditional art form is tape recorded. There are also some extra procedures which should be followed, both at the time of the taping and immediately after. This chapter will discuss, illustrate, and give examples of these areas of specialty:

Ethics: The rights of the traditional artists and how they may be protected by contract, both now and in the future.

Technique: Production standards for making tape recordings of preservation quality so that they will last for a very long time.

Documentation: Procedures for noting facts and meanings about a taped tradition so that they may be passed on, along with the tapes, to future listeners and future generations.

Recording One's Own Culture

Although many Indian people do not speak their own tribal languages, they are probably skilled in another type of language — the language of the "insider."

Sometimes an Indian person who has a great deal of knowledge will give an easy (or "throwaway") answer to an outsider when the answer he might give an Indian person would be better. For example, an elderly Pawnee woman once told an enthusiastic college student that she "didn't know any stories in Pawnee" because the student asked her to tell them in the summer while the two were working in the kitchen. Both the time and the place were inappropriate; hence, the "throwaway" answer.

Members of the same societies as the artists are much more likely to know the right time and place to ask questions, and how to approach an artist or an elder in the proper way.

Often there are ties of kinship or friendship between the artist and the recordist. This familiarity may build trust and make the artist feel more relaxed and secure about being recorded. Shared ties of relation to future generations of the tribe can also make the artist and recordist feel a sense of shared purpose.

In many cases a traditional artist and an Indian recordist may speak the same tribal language, and this is perhaps the greatest advantage of all. However, even if the recordist does not fully understand every word, he or she may "have an ear" for the mannerisms of the culture. For example, members of the same society as the artist may be familiar with learning by parable or may understand the meanings of symbols or understatements. And, of course, by living in the same community, they may often share the same original sense of humor.

Finally, the Indian community recordist has a great advantage on a practical level because, quite simply, he is there. He or she is present, not only during the ceremonial seasons or on special occasions, but also at a moment's notice, day or night,

whenever a traditional artist may feel like singing or talking or sharing some part of his or her traditional knowledge.

However, the role of the Indian community recordist is not without its special concerns and cautions.

Some of the difficulties in recording one's own culture may by based on such matters as jealousy, sex and role status, age, closeness to a particular person of power, misunderstanding of motives, initiation requirements, religious membership, and, occasionally, witchcraft. For some tribes the issue of clan membership, whether inherited or initiated, can be a very important factor in passing on cultural information; and, of course, the lines set up by tribal political factions can cause even further problems.*

One of the greatest difficulties about documenting one's own culture is that it is all too easy to take things for granted just because they are familiar, and to miss recording something just because it is well known. What may be very interesting and noteworthy to an outsider may be assumed knowledge to an insider, or accepted as commonplace.

In this connection, it is very important to remember, while recording information about our own cultures, that future generations may live in a very different kind of world than we do today. Even those things about ourselves which we may regard as boring details may be of vital interest to people then.

Therefore, although it may be tedious to record many small facts and to report at length on what may seem very obvious, these descriptions will one day become much more important and useful than they are at present. If there is ever any doubt of this fact, we have only to look back at documentations given by the Indian people who came before us, and see what great value they have for our lives today.

*Heth, Charlotte *"The Study of Indian Music: Insiders and Outsiders: An Essay* American Indian Culture and Research Journal, Vol. 6, No. 1, 1982

Indian humor can often only be understood by the insider.

These two women are from the same family and share an "insider's" view of their Navajo culture.

Problems with Cassette Recorders and Tapes

Even though cassette tape recorders are small, inexpensive, and easy to use, this format is not recommended for cultural preservation. Rather, the larger, open-reel format is still the cultural recordist's choice. Here is why:

Most cassette machines cannot be monitored. That is, it is not possible to listen in while recording to adjust the volume level. Most cassette machines also do not have a "level meter" gauge to warn against a disturbing sound distortion called "over-recording." In addition, many cassette machines have a feature called "automatic gain control" which brings up the volume of soft sounds while it lowers those that are loud. A gain control (or level control) may pick up unwanted sounds, like barking dogs or passing cars, while it levels out important loud and soft contrasts of musical or dramatic expression.

Most cassette machines operate at only one speed (1⅞ inches per second) which is too slow for getting good musical reproduction (7½ ips or faster is best). Cassette tape is smaller, breaks and snarls easier, and is more difficult to mend than ¼-inch tape; and, it cannot be edited by splicing (cutting) but must be edited by re-recording (stopping and starting) on a second machine. This may be both difficult and inaccurate, since counters are not standardized from machine to machine.

Finally, cassette tape is so thin that the magnetism can transfer, over time, from one layer of tape to the other. This is called "print-through," and results in sounds actually moving from where they belong to nearby tape segments.

Although cassettes are not recommended for keeping over time and do not give full-quality sound reproduction, they are quite adequate for some archive tasks, as discussed in the next chapter. However, as a general rule, tapings made for cultural preservation purposes should be recorded on ¼-inch tape. In other words: *Any recording that is worth keeping should be made on an open-reel machine.*

Recommended Recording Standards

- **For the highest quality sound recordings, professional open-reel machines are used. Important features to look for are adjustable (not automatic) gain control, full monitoring capabilities, and portable (battery-run) capability for outdoor recording. The Swiss-made Nagra brand machine ($4500, pictured opposite) is the choice of most professional musicologists, but the rule of thumb is: Use the finest quality machine you can afford.**
- **Microphones that are built into the recording machines are not suitable for most documentation purposes; rather, one or more "external" mikes will be required, as explained later in this chapter.**
- **Original recording for cultural preservation is preferably made on 1½ mil (extra thickness) polyester tape, usually on seven-inch (longer playing) reels.**
- ***Recordings are made on one tape side only.***
- **Tape quality is very important, and only the most reputable brands are used. Often Scotch brand 208 is preferred for voice recording, but tape selection may depend on the "bias setting" of a particular recording machine (consult your audio supplier).**
- **3¾ ips (inches per second) speed is sometimes used for speech recording, but 7½ ips is always used for musical recording. Speeds slower than 7½ ips do not give full musical quality (rattles too high, voices more distant, etc.).**
- **Alkaline batteries are recommended over other types. They cost more, but last longer, do not leak, and regain strength between usings faster than other types.**

Recordings made on open-reel machines, with extra-thick, ¼-inch tape will last for many years to come.

Cassette tapes are too thin and unstable to be used for longterm safekeeping.

If You Do Not Have Equipment Now

The second rule of cultural preservation is: "use the best equipment and supplies possible." However, the first and most important rule is: "DON'T WAIT!" In case your group does not have the necessary equipment, but wants to record something immediately, one or more of these stopgap suggestions may help:

- Make calls or write letters to try to borrow professional equipment. For referrals, try local public radio and television stations, local schools and colleges, local historical societies, or all the major national Indian or folk arts programs listed in Chapter 2.
- Some Indian students in the community may have access to tape recording equipment through their schools.
- Your group may be eligible to seek funding for a tape recording project (see listings, Chapter 2). Funds might be requested for supplies only, for supplies and equipment rental, or for more extensive assistance.
- The American Folklife Center at the Library of Congress has an equipment loan program or can make recommendations to assist your group.
- If it is not possible to borrow equipment, rental from a commercial source may be necessary (see telephone classified section under "Sound").
- If funds are limited, purchase a good open-reel machine for indoor use, but rent or borrow a (much more expensive) portable open-reel recorder for special outdoor performances. Note: Many outdoor performances may be restaged for indoor recording.
- Always use high-quality tape.
- If, for any reason, a tape worthy of safekeeping must be recorded on a cassette machine or on thin, open-reel tape stock, transfer it *immediately* to 1½ mil, ¼-inch tape.
- If a cassette machine must be used, buy only C-60 cassette tape. The thinner, slower speed C-90 or C-120 tapes give poorer sound quality.

Protecting Those Who Are Recorded

Any traditional artist has the absolute right not to be recorded at all.

Often elders and traditional artists are hesitant to be taped because they do not want the knowledge that they give to be used in the wrong way, and, especially, for commercial purposes beyond their control. This concern is well-founded and should be respected in all cases.

To avoid later difficulties and conflicts and to ensure that the wishes of the artists will be honored, it is a good idea for the artist(s) and recordist(s) to enter into a formal written agreement *BEFORE* any documentation is produced.

These contracts, known as "permission forms," "consent agreements," or "release forms," may vary in type, depending on the situation and the persons or types of organizations involved. For example, a particular singer may wish to grant one set of privileges and restrictions to a trusted cultural or educational organization in his own community (see the example on the next page); whereas, he or she might authorize a somewhat different set of privileges and restrictions to an outside academic researcher; or, a traditional artist would carefully consider still another set of terms before signing a release form offered by a commercial television, film, or recording company.

Release forms are usually provided by the person or organization to be doing the recording, but this does not mean that the terms presented must necessarily be accepted as offered. Traditional artists should take time to carefully consider the permission form and to add any restrictions or make any adjustments which they consider necessary (see the next pages about use restrictions). Furthermore, traditional artists should be sure that the document is also signed by the recordists (or archive director, as the case may be) and that they, the artists, also have a hand-signed copy to keep for personal protection.

A sample release form is given on the next page:

Sample Permission Form

I, _____, the undersigned, of _____. _____ give my consent to the Sealaska Heritage Foundation, a public charity representative of all Tlingits, Haidas and Tasimshians, to collect on tape, transcribe and translate into the English language, tribal songs and music, as well as the spoken interpretations of the songs. The Sealaska Heritage Foundation has my permission to use the tape-recorded songs for archival, cultural and education purposes subject to the following restrictions (if any):

_____

_____

_____

_____

_____

_____

Signed: _____

Date: _____

Traditional Clan Leader: _____

Undersigned and Agreed to.

Recordist: _____

Date: _____

Director: _____

Date: _____

This sample permission form shows the type of contract which might be used by an authorized, tribal, non-profit organization. This is an especially useful type of form, since it recognizes traditional authority and openly offers artists the opportunity to express their own concerns and restrictions.

Other excellent samples of permission forms are given in references by Baum and Ives listed at the end of this chapter.

Protecting Those Who Are Recorded (continued)

It is the absolute right of a traditional artist to both govern the conduct of a taping, and to govern any uses of the material which he or she may contribute.

These rights, sometimes referred to as "use rights," "protection restrictions," or "protection agreements," may be included with a permission form, or they may be handled by separate contract.

Sometimes protection restrictions are made to specify how much of a particular performance may be recorded and by what means. For example, the elders may request that certain parts of a particular ceremony not be taped at all, or that certain parts may be audiotaped, but not photographed or videotaped. Or, recordists may be required to show all notes, stills, tapes, etc., to the traditional artist(s) for approval after a recording has been made, and to keep or use these documentations only with the artist's consent.

A protection restriction may also require how the recorded material should be used. For example, a traditional artist may determine that the information on tape or film may be used only by certain persons (tribal members, clan members, women or men only, Indians only, etc.). In other cases the artist(s) may require that the documentation be played back only at certain times; as, for example, at special seasons, special occasions, or even at specific hours or times of the day.

Other restriction rights of the artists might also include the following:

Fiduciary relationships: Those who publish the contributed material must share the monetary profits, if any, with the traditional artist(s).

Literary rights: No one but the artist, himself, can publish the material.

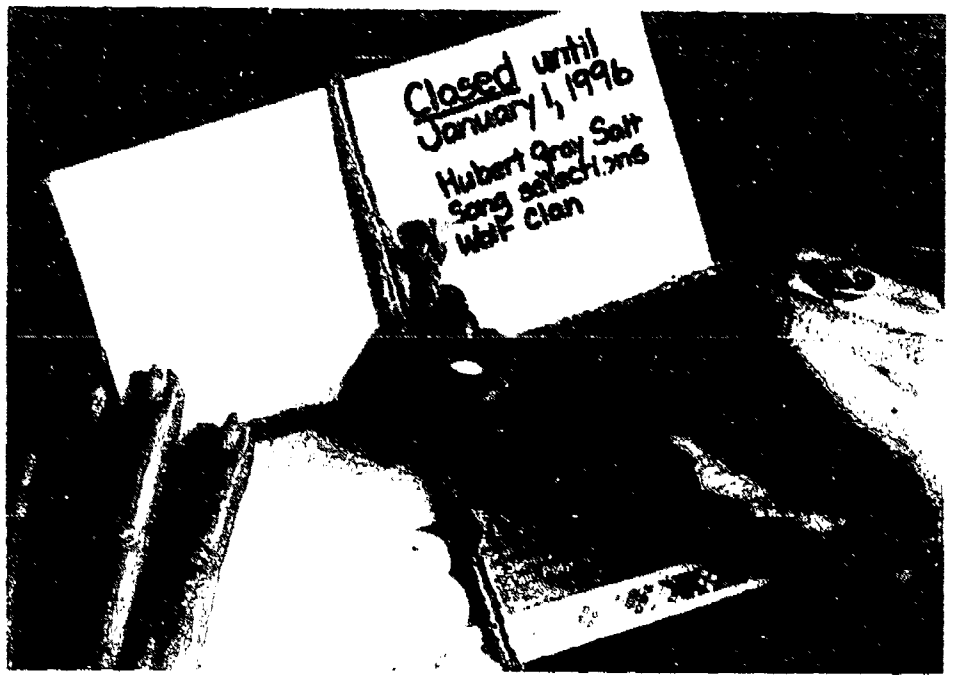
Prior use rights: No one can publish the contributed material until the artist has first published, himself.

Editing rights: Any sections of the recording considered by the artist to be sensitive must be deleted or erased as he or she requests.

Seal privilege: In some situations a traditional artist may decide that a particular documentation should not be played back at all for a given number of years, and that it should be locked away where no one will disturb it until that date. In addition, the recordists present at these occurrences may be asked to write a brief, signed promise of confidentiality.

If a tape is placed under seal, it is packed in its box, together with all notes, etc., and the tape index. It is then tied securely, sealed with wax, and labeled with the opening date. Finally, it is placed in security storage and protected by the persons or archive which has assumed written responsibility (see photo, below).

Important note: Public archives generally cannot guarantee use restrictions, since all materials in their care must, by law, be open to the general public. Only some private archives can make these assurances to their contributors.



Documenting a Tape

A documentation form tells the "who, what, where, when, and why" about a taping, and provides background for those who will use a tape, both now and in the future.

Specifically, documentation forms offer detailed information about the artists, about the performance or activity featured on the tape, and about the recording techniques which were used.

Documentation forms, (also sometimes called catalog sheets, tape logs, fieldwork data sheets, or "doc" sheets) are usually filled out, in part, before a taping, and then completed during or immediately after the tape has been made. Often one member of the recording team who is not busy with actual machine operation will be in charge of filling out the doc sheets; or, in other cases, the recordist will sit down for a few minutes right after the taping to ask the traditional artist some of the necessary questions. *Under no circumstances, however, should a documentation sheet be filled out too long after a taping, because impressions and details can fade from memory, even after only one or two days.*

Although documentation sheets may seem, at times, to slow down the progress of a taping, they are critically important to those who will one day use the tapes. To point this out, imagine, for example, what it would be like to listen to the soundtrack of a television football game if you did not know any of the rules or terminology! This is how a traditional performance may one day seem to someone who is not provided with a documentation sheet to explain the meanings.

Documentation forms are very important for still photography and video, but they are especially necessary for audiotape recording. This is because a tape recording machine cannot "see," and the listener must depend on the recordist to describe everything about the occasion that cannot be heard. For example: What does the setting look like? What is the mood of the occasion? Who is performing which part? Are the performers making gestures? Are they wearing costumes? etc.

Note: If a traditional artist consents, the recordist or one member of the recording team may also wish to take photographs to submit with the documentation sheets to show as much cultural background as possible. For example, these stills might show the artist's home or workplace, the traditional dance area, musical instruments, tools used to make a particular item, etc. (see Chapter 4).

In addition to providing valuable information for future generations, a documentation sheet is also a very useful tool in a tape archive.

Specifically, when a recordist turns in a tape, together with a completed documentation sheet, both the tape and the orginal documentation sheet are put away in safekeeping. However, xerox copies of the documentation sheets can be easily made and filed in looseleaf notebooks. These notebooks will then provide a convenient reference for persons who want to select a particular tape for listening, or for those who want to know about the collection in general.

Finally, documentation sheets are an excellent tool to make the archivist's work easier and faster. By referring to all of the details provided by the recordists on the documentation sheets, the archivist(s) can rapidly and accurately process the tapes, including labeling, duplicating, cataloging, and indexing (see the next chapter).

Although documentation forms can serve as a guide for obtaining complete information, it is important to note that no form should ever be followed so strictly that the traditional artists are forced to follow a method which they may find uncomfortable or artificial to the way that they express themselves. They should always be allowed and encouraged to express the meanings and interpretations of their traditional knowledge in their own ways. In fact, it may be preferable to tape record some documentations rather than to record them in writing.

A sample set of documentation sheets follows on the next three pages. These sheets may either be xeroxed and used as they are, or altered to suit the needs of a particular community situation:

About the Artist(s)

Tape title _____ Collector's tape number _____

Please fill out for tapes featuring several artists (group activities): (i.e., Who did what on the tape?)

name of traditional artist	role in performance or activity

Please fill out for tapes featuring individual artists (attach additional sheets, if necessary):

Name _____ Birthdate _____

Place of birth and rearing _____

Current residence _____

Clan, family group, tribe or other traditional group _____

Special traditional role in tribe or group? _____

Areas of special traditional knowledge, repertoire, or stock of works this artist performs _____

How and when did this artist learn his or her art or area of knowledge? _____

Any important information about the artist(s) omitted on this form _____

(use reverse if necessary)

About the Art Performed

Title of tape segment _____ Collector's tape #(s) _____

Date _____ Time(s) _____

Actual performance? _____ Restaged for taping? _____

Description of setting, including general mood (omit for video) _____

Persons present (or group size) _____

Is selection part of larger group or classification of songs, stories, skills, etc.? _____

_____

How was selection or skill learned (when? where? from whom?) _____

_____

Special time or circumstance when performed? _____

_____

Why performed? _____

_____

Meaning as given by artist _____

_____

_____

Costumes worn, musical instruments used, or objects used (may include names in tribal language) _____

_____

Body movements or gestures made (omit for video) _____

_____

Please record any important information omitted on this form on the reverse side, including meanings, descriptions, names in tribal language, etc.

_____

About the Taping

Collector(s) _____

_____ collector's tape number _____

_____ to _____ subject or title of selection _____

_____ to _____ subject or title of selection _____

_____ to _____ subject or title of selection _____

(complete on reverse, if necessary)

Video format: Tape size, brand _____ Speed: Beta I _____ Beta II _____ other _____

Audio format: Tape size, brand _____

reel size: 5 in. _____ 7 in. _____ Speed: 7½ ips _____ 3¾ _____

number of tracks _____ Microphone type, placement (general) _____

_____

Please list all extra items that were collected to go with the tape (still photos, notes, special objects used for the performance, etc.)

item submitted with tape	tape or selection that goes with this item

Date submitted for safekeeping _____

Signature of collector _____

Signature of archivist _____

Please attach all permission forms, use restrictions, still photographs, written notes, other collected items, etc. Make sure that each is labeled to go with the proper tape.

Using Microphones

To a great extent, the sound quality of a tape will depend on the microphone technique which was used; that is, the type and number of microphones which are used, their placement, and the way in which they are controlled.

Many tape recording machines have built-in microphones. Because these microphones have limited quality, direction, and mobility, and because they pick up the motor noises of the machine, they are not recommended for cultural preservation. Rather, one or more plug-in or "external" mikes will be necessary as discussed on the pages following here.

In basic terms, miking involves deciding which sounds to focus on and which sounds to avoid.

> For example, if a singer is playing a drum outdoors at a large dance event, the microphone would be placed to focus on his voice, but to avoid or reduce the loud, overshadowing sound of his drum. At the same time, the microphone would be covered with a foam windscreen to avoid the loud puffing sound of the wind, and buffered, on one side, with a folded blanket to avoid sound coming from a nearby group of spectators. The footsteps and rattles of the dancers might also be an important feature of the music, and a second microphone might be pointed in their direction to focus on these additional sounds.

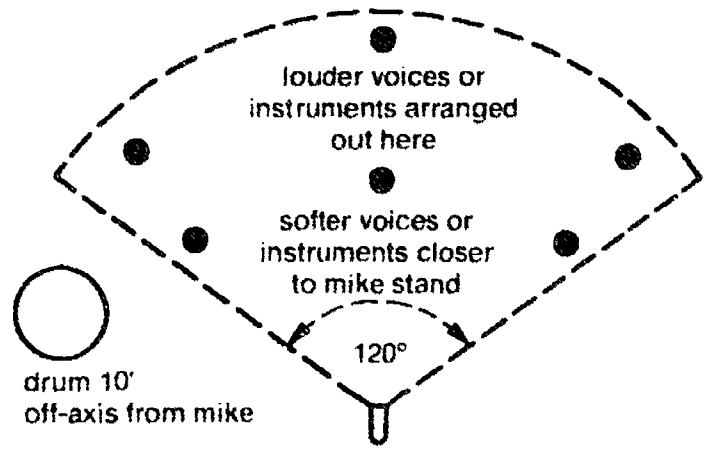
As this example shows, there are no hard and fast rules that can be used for all situations, since some "real-life" recording conditions may be very unique. Often the recordist must just listen in with the earphones and rely on his or her own judgement about how to arrange and adjust the microphones. In addition, tests made before a taping can be a great help.

Although miking may vary from situation to situation, there are some general pointers which can be used as a guide, especially when performances are staged specifically for recording purposes. These are given on the next pages, and may be used as a starting place for your own listening tests.

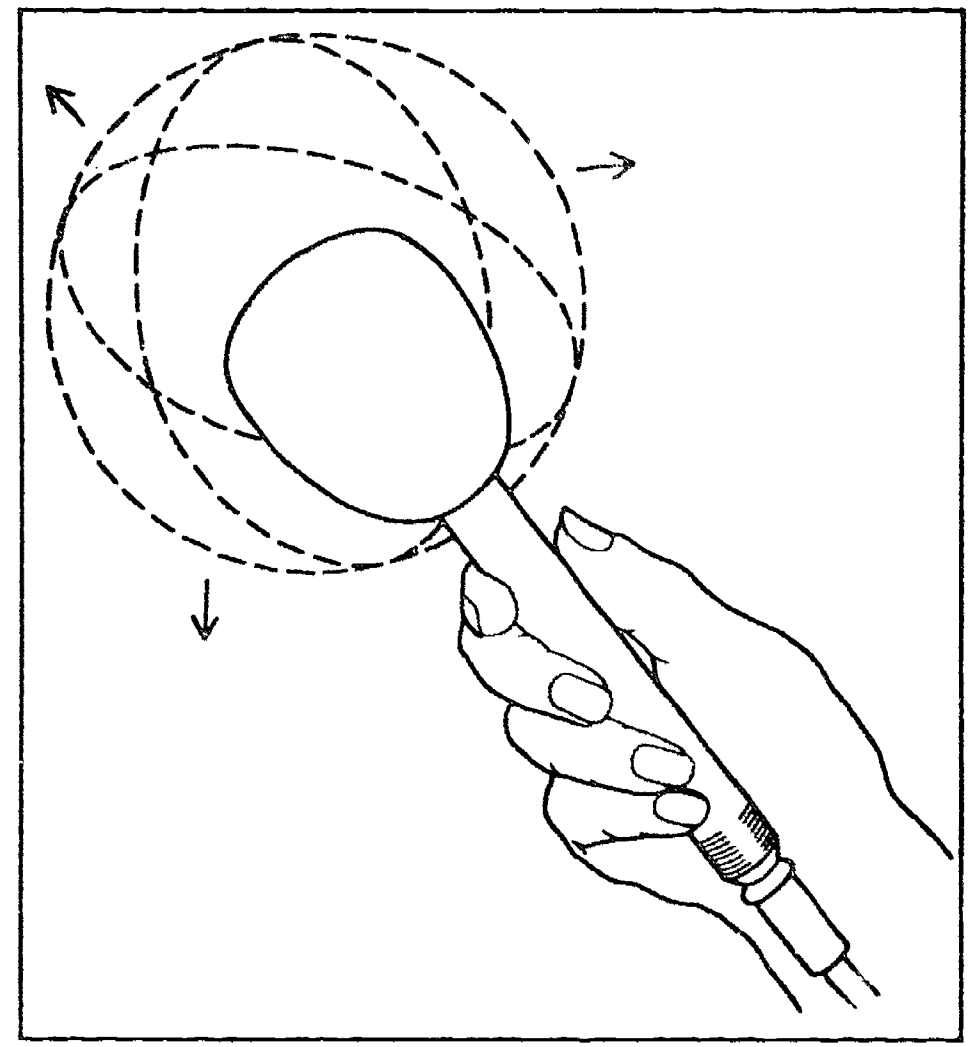
Using Microphones (continued)

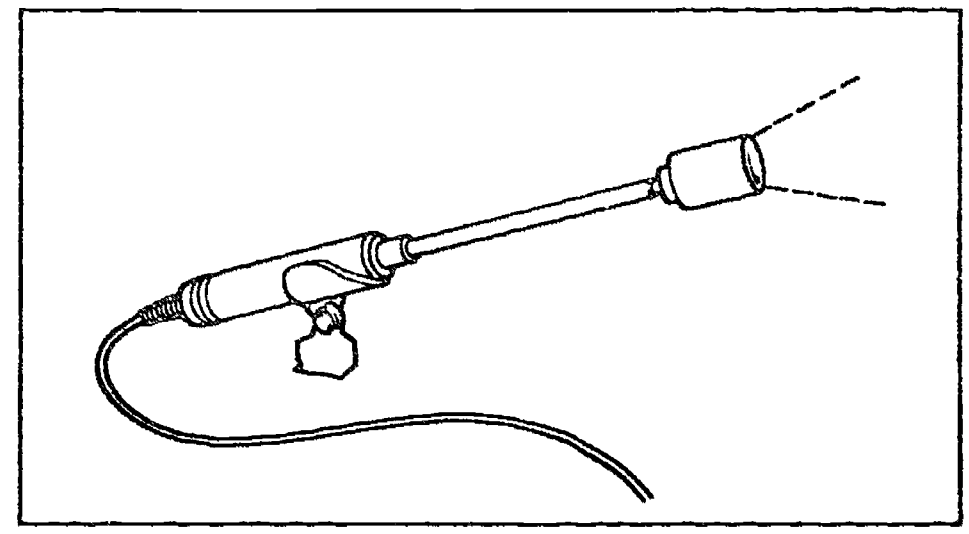
Omnidirectional Microphones: As its name suggests, an omnidirectional microphone is sensitive to sounds coming in from all directions, and works well when placed in the center of a group. It is also good for picking up background sounds. It may be used on a stand, hung above performer's heads, or if a lapel mike is not available, it might be handheld, close to the mouth, for individual speakers or singers.

If an "omni" is hung or used vertically, it will pick up sounds in a complete 360 degree circle as pictured. If it is used horizontally, as when pointed on a stand, it will pick up a 120 degree working area (see below). For a staged performance, whether the mike is hung or used on a stand, place softer voices or instruments closer to the mike, and those that are loud farther away. To prevent very loud instruments (drums, rattles, etc.) from overshadowing singers, place them at 115 degrees off axis at about ten feet, and test to check the balance.



Directional Microphones: If a microphone is not omnidirectional, it is (uni)directional; that is, it picks up sound only in the direction it is pointed. Directional mikes may be used farther away than omnis, and, unlike the omni, no sounds are heard from behind. The telescoping mike pictured is the type used for video to keep out of the view of the camera. It would be aimed at sounds to correspond with the camera's aim. "Shotgun" mikes, which are large, heavy, powerful, and expensive directional mikes, have very limited use for cultural preservation.

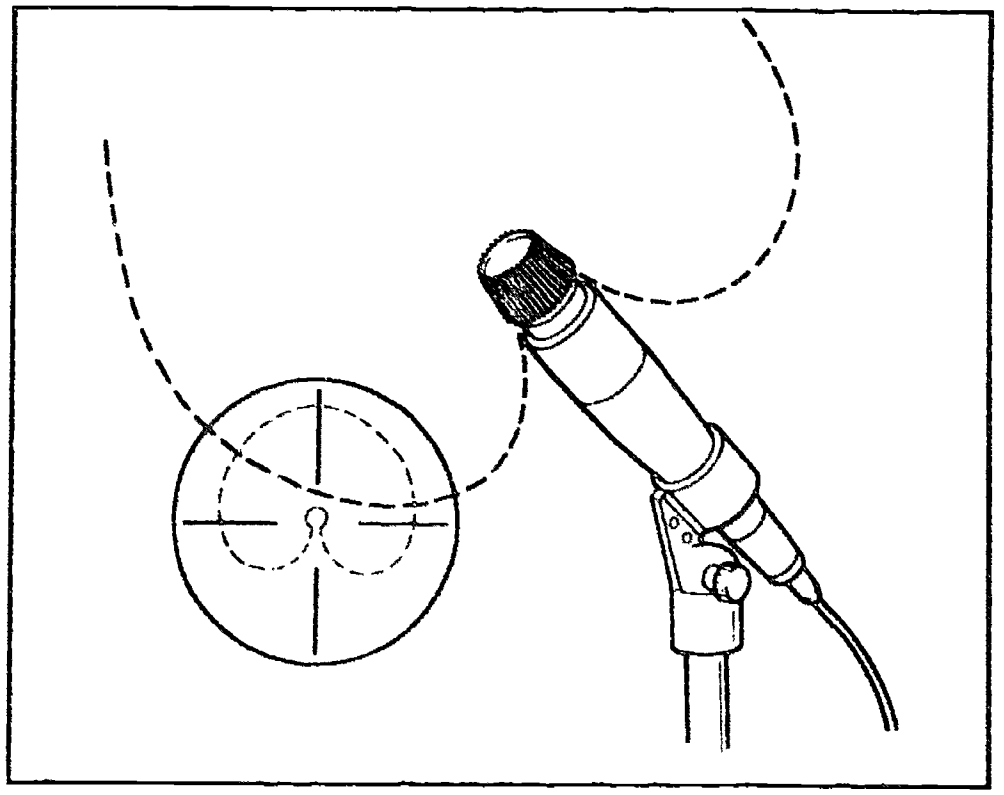




Cardioid (directional) microphones pick up sounds from only one direction, but over a wide area in a heart-shaped pattern (see opposite). Often used in the same ways as an omni, a cardioid mike picks up fewer background sounds, and almost no sounds from behind. It also may be used farther away than an omni, as it has more reach.

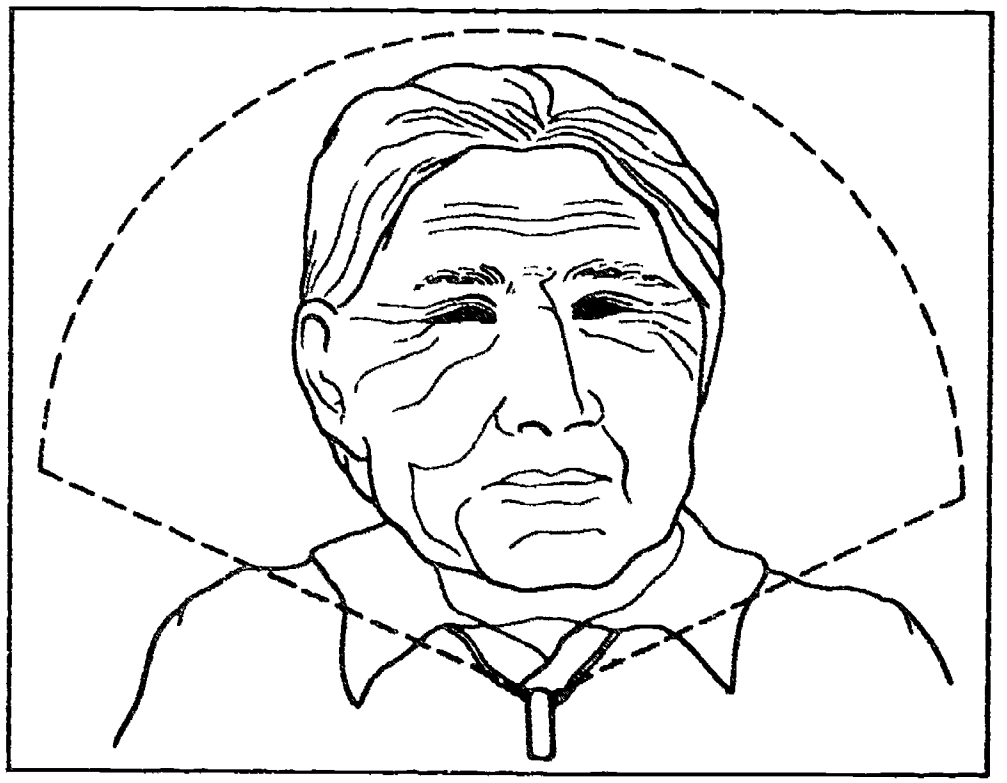
A cardioid mike, perhaps even better than an omni, can be used for individual speakers or singers. The microphone should be held eight to twelve inches from a speaker's mouth, and slightly farther away for a singer, depending on the volume of his or her voice. A mike used this close to the mouth makes the subject's voice "warmer," and, because the volume level can be lowered, surrounding noises can also be reduced. However, if the mike is used too close, the letters p, b, and t will "pop." A windscreen helps to reduce this problem, and, as always, tests will be needed.

The cardioid mike is also excellent for interviews, and may either be placed on a stand or on a table close to the speaker. Again, speakers with softer voices would be positioned closer to the mike than those with louder voices.



Lapel, tie-tack, or lavalier mikes are perhaps the best microphones of all for individual singers or speakers. As the names suggest, this type of microphone may be worn tacked to the subject's clothing, or as a necklace. Because the lapel mike is so small and inconspicuous, it is often used for video. The cord may be hidden in the folds of the subject's clothing or taped to the body.

The one and only slight problem with a lapel mike, is that a mixer may be necessary if there is more than one speaker or singer. However, if a second person only intends to make a few remarks (as an announcer would do) he could just move in close to the first person's mike and speak into it in a slightly louder voice.



Using Microphones (continued)

DO make tests. Even the most experienced professionals make many listening tests before a taping.

DO use headphones to make proper sound adjustments and to avoid recording mistakes.

DO check the VU meter (level monitor) regularly to avoid "over-recording."

DO use a foam windscreen for outdoor miking AT ALL TIMES, even if there does not seem to be any wind.

DO in addition to the foam windscreen, wrap the mike head with several layers of nylon stockings or cheesecloth if the wind is very strong.

DO try to use the best quality and most appropriate type of microphone possible. Some especially good brands are Neumann, Electrovoice, Sennheiser, and Sony.

DO record in a room with a high ceiling, if possible, when recording indoors.

DO avoid background noises, especially fans, air conditioners, open windows, etc.

DO place the microphone stand on a thick rug or pad. If the mike is to be placed on a hard surface like a table or bench, use a towel or other soft cushion under the mike to avoid unwanted reflected noise.

DO mike a flute-player from behind his head, at a height of about 20 inches.

DO mike a drum-playing singer close to his mouth, with his head turned to the side. This will offset the loud beating of the drum to some extent.

DO use this page as a checklist the first few times.

DON'T drag a microphone to get it closer to someone who is being recorded, particularly if the mike is resting on a stand or on a table. This will cause a loud disturbance.

DON'T record near walls or other sound-reflecting surfaces.

DON'T record in a room that echoes (rugs and draperies help).

DON'T pass a mike back and forth.

DON'T jar the mike.

DON'T handle or jar the microphone cords, or cable noise will result. (Watch for feet too!)

DON'T let audio cords get wound up with regular (AC) power cords, or there may be a hum. They may cross at right angles, but keep them as separate as possible.

DON'T position microphone cables in unsafe places so that people will trip on them.

DON'T use mike cords that are too short to do the job.

DON'T adjust the volume to even out the louds and softs of song or voice if they are intended by the artist.

DON'T use an automatic level (gain) control.

DON'T forget to take the phone off the hook.

DON'T let the volume level vary from tape segment to segment unless there is a variation of mood, expression, etc.

DON'T let miking interrupt or interfere with a traditional performance.

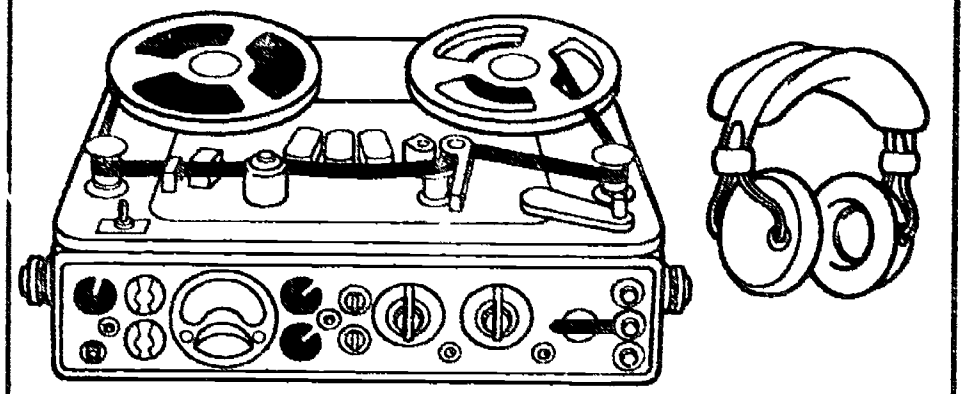
Controlling Sound Levels

It is very important to "monitor" a taping. That is, to listen in with headphones to make sure that no control adjustments are necessary, either for volume (louds and softs) or for frequency (highs and lows). A good set of low impedence (about 20 dB) headphones gives the best response, and will allow the operator to assess the incoming sounds better than he could with his own, unaided ear. Then, if one sound seems too loud or too soft in relation to another, the volume level can be raised or lowered very slowly and carefully. If the highs or lows are too extreme, the bass roll off switch can be adjusted.

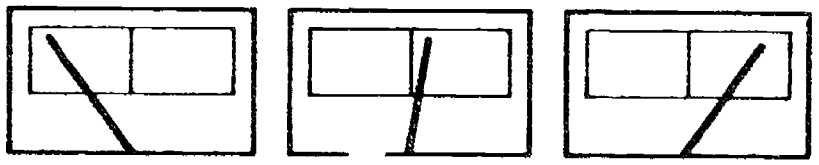
Sometimes it is difficult to determine, even with earphones, exactly how high too high might be. For this reason, most machines have a "VU meter" (or "level meter") which tells the operator at a glance if the setting is either too high or too low (see illustration). Since over-recording can cause an ugly sound distortion on the tape, it is very important to make sure at all times that the VU meter needle only tips briefly into the red for especially loud sounds. If it "pegs," or remains long in the red, the machine is over-recording.

If several microphones are used for a taping, a "mixer" will be necessary to balance the microphone inputs so that they work together and do not cancel each other out. Generally a sliding switch is used to control each microphone (as pictured) so that as the mixer operator listens in with the headphones, he or she can individually raise or lower the volume on each mike. While some mixers are very expensive, other models (especially those without pre-amplification circuits) are realistically priced for a group planning to do extensive recording. The Shure brandname has a good reputation and Sony has an excellent (4-input, 2-channel) portable machine. Prices begin at about $700 for a good mixer.

Note: To avoid using a mixer at all, restage performances for taping and position the performers so that only one or two microphones are necessary.

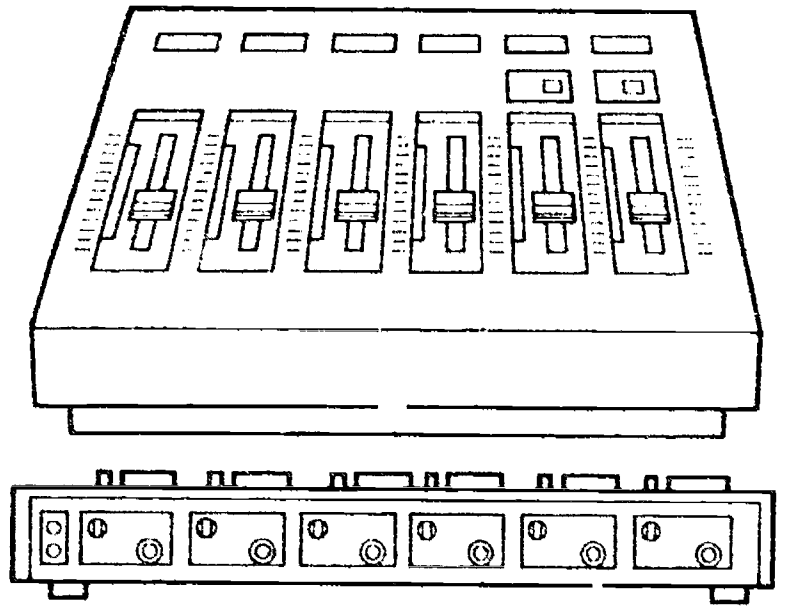


Machine control adjustments are monitored with a headset while recording.



Under-recording danger zone. *Correct recording level.* *Over-recording danger zone.*

A VU meter also tells the recordist how to adjust the machine levels while recording



If several mikes are used, their volume levels can be balanced with separate sliding switches on a mixer. The mixer back, also above, shows the individual mike hookups for each of the separate switches or panels

Technical Pointers

BEFORE A TAPING:

- It is very important to carefully read the instruction manual that comes with your machine. If it is not available, call or write to the manufacturer to get a replacement copy.
- Based on the owner's manual, learn the name, location, and purpose of all controls, meters, buttons and switches. Preferably, put on a test tape and work with the book as you read
- Based on the owner's manual, get a working understanding of the uses of all input and output connections, or "jacks"
- Keep all tape and equipment clean and free of any dust. The next chapter gives equipment maintenance tips.
- Make sure that the tape heads are demagnetized. Old magnetism can build up in both the record and playback heads which will cause the loss of high frequencies. The next chapter will discuss this subject further.
- Make a checklist and use it each time before going out to record. Include fresh batteries, back-up batteries, a plug-in cord, an extension cord, an empty take-up reel, a pad and pencil to take notes, documentation sheets, permission forms, and, of course, tape (twice as much as is really needed).
- If the recording machine is to be used with batteries, test them before taking them out. It may be a good idea to keep a spare set in case of battery failure during an important event
- When recording with batteries, always bring along a power cord just in case
- Number tapes before a recording session, both on the reel side which goes up on the supply spindle and on the box. Use a pen, not a crayon, adhesives or tape
- *Always test the equipment before taking it out to record.* Once you are "in the field," as it is often called, it may be impossible to correct any technical problems.

DURING A TAPING:

- Test the equipment just before making a taping, even if it worked perfectly when you tested it the day before.
- Keep hands clean during a taping and whenever it is necessary to handle the tape. Oil, moisture, food, beverages and cigarette ash, all can damage the tape and affect the surface of the tape machine heads.
- Make sure that all the connection cables are connected tightly in the jacks
- Use good quality 1" mil tape on one tape side only
- Set the machine to the proper tape speed. Generally this is 3¾ ips (inches per second) for speech, and 7½ ips for music
- Set the counter to 0000
- Before taping a group, make a test to "get a level" that is, to make sure that the voices are balanced and that the volume is set correctly on the VU meter.
- To make doublesure that tapes will not get mixed up, it is a good idea to make an announcement at the beginning of each tape for identification. For example: "This is _____ recording on _____ _____ is about to sing _____ on my tape number _____." This not only provides an identification, but it also a good way to quickly recheck the equipment. For quick reference, it is also useful to announce, "End of tape _____" if possible

- Watch out for background sounds like passing cars, barking dogs, air conditioners, clocks, fans, telephones, etc.
- Tape the whole event. Introductions, repeats, false starts, etc., all can be important. Remember: Tape is cheaper than time and it can be erased and used again.
- Monitor the entire recording with earphones to assure proper level settings and microphone adjustments.
- Constantly watch the volume level meter (VU meter) while recording to make sure that it does not go into the meter danger zones.
- Make occasional volume adjustments very slowly and only as they are required. Too many changes during a taping will only be distracting.
- Watch for under-recording on the VU meter as well as for over-recording. If the volume is recorded too low, it will have to be raised for listening and the machine sounds will become audible on the tape.
- A 7-inch reel of 1.5 mil tape will run through in 30 minutes when recording music at 7½ ips. For speech recording at 3¾ ips, it will run through in 60 minutes.
- Never switch tape speeds to match a performer who switches back and forth from speech to singing.
- Stopping and starting a machine during a taping creates disturbance. If a pause is absolutely required, use the PAUSE switch rather than OFF.
- Look for natural pauses in an occurrence when it looks like the tape is beginning to run out. Have the new reel ready to make a fast change. In some cases, it may be possible to ask the traditional artist to pause a moment.

- Check the battery-strength indicator several times during a taping.
- Complete the documentation forms at the time of the taping or immediately after the performance. Never wait.

AFTER A TAPING:

- Label each reel immediately after recording so that it will not get mixed up.
- Do not rewind the tape. Store it "tails out" (played all the way to the end).
- Use a set of batteries for no longer than a couple of hours at a time.
- Learn the life expectancy of your batteries, and keep track of how many hours each set has been used.
- When traveling home from a taping, make sure that the tapes do not get too hot or cold. To avoid erasure, never place them directly next to magnets or machine motors, including your own tape recorder or video recorder. It is also a good idea to ask if it is safe before going through airport, store or library security detection systems.
- Recharge the batteries as soon as you get back from field recording. Don't wait!
- Clean the equipment before putting it away.
- Review the "Recordist's Checklist" given on the next page, and complete all of the tasks that are necessary before the tape can be archived. Don't delay!

Note: These pages may be xeroxed and kept with the equipment.

After a Taping: A Checklist

A Recordists Checklist; What Should Go to the Archive?

____ Are both the boxes and reels numbered? (Use your own numbering system, not the archive's.)

____ Are the tapes labeled with the contributor's name, your name, and a brief subject title?

____ Are the permission forms completed and signed, and are the use restrictions (if any) clearly identified on these forms?

____ Are the permission forms numbered to go with the correct tapes?

____ Are the documentation sheets completed?

____ Are the documentation sheets numbered to go with the correct tapes?

____ Are supplementary materials (photographs, items given by the artists, other collected materials, etc.) clearly labeled and numbered to go with the correct tapes?

____ Do you feel that the documentation sheets and other materials submitted with the tapes tell the whole story about the event, or could you, as the recordist, contribute more information now which would help to bring the event to life for future listeners?

Ways to Improve a Recording Session

A good taping involves more than just competent use of equipment; there are "people factors" to be considered too. Here are some techniques which may be used to improve a recording session and to help the narrator or performer feel more comfortable:

- Most people get tired after about 1½ hours of taping, but elderly subjects may tire even sooner. Some elders may find it more comfortable to lie down or take rest breaks between shorter intervals of speaking, singing, etc.
- Be sensitive to the homelife of the subjects, and adjust to their schedules.
- Initial "mike fright" is common, but nearly everyone warms up as a taping progresses. Here are some hints which may help:

  Explain to the subject that everyone feels self-conscious and that he is not the first to feel this way.

  Let the subject tape his or her own voice before the session.

  Let the subject watch someone else being recorded.

  As the recordist, act relaxed, yourself.

  After the equipment has been set up, and before the taping begins, have coffee with the subject or take a relaxed break.

  To make the subject less conscious of the tape machine, move it out of his or her direct eyeline. (On the other hand, NEVER CONCEAL A RECORDER!)
- When recording a song or story, be sure to also record introductory remarks and interpretations by the artists, even if they are not thought to be important. These may come to have as much value as the performance, itself.

- An interview will move more smoothly if the interviewer has done some preliminary homework, or if the subject has been informally asked, before the actual interview, about what he or she may be prepared to discuss.
- For oral history interviews, carefully consider what kinds of questions to ask. If a question is too vague, the subject may feel that he or she is just rambling and not giving the kind of information that people want to hear. On the other hand, if a question is too specific, some very important areas of information may be missed. Refer to the oral history publications listed at the end of this chapter for more help in this area.
- Give a speaker the freedom to go off in a new direction. (For example, a man may start to tell about a deer feast, but then may continue by describing a medicine plant which grows in the area where the deer graze.) If necessary, a former topic may be picked up again at a later time and date.
- Recordists should explain to speakers that valuable cultural information may be very everyday. For example, the way in which an elderly woman once used to wash her clothes or cook greens may have important cultural significance.
- Photographs, maps, antiques, or other objects related to a particular topic are an excellent way to encourage information. Be sure to remember, however, that the tape recorder has no eyes, and that every comment must be given with clear descriptive detail. (See also Chapter 4 on photographing objects of cultural significance.)
- An interviewer should try to avoid saying "yeah," "uh-huh," or the other noneventful words of natural conversation. In their place, nod, smile, make interested facial expressions, etc. On the other hand, meaningful questions or comments can help the conversation along, provided that they do not intrude into the speaker's train of thought.
- Let the subject listen to the tape after the session, and give him or her a copy tape as soon as possible.

References and Resources

ORGANIZATIONS TO CONTACT (See Chapter 2)

The American Association for State and Local History
The American Folklife Center of the Library of Congress
The American West Center of the University of Utah
The Archive of Folk Culture of the Library of Congress
The Bancroft Library of the University of California at Berkeley
The National Anthropological Archives of the Smithsonian Institution
The Folk Arts Program of the National Endowment for the Arts
The National Endowment for the Humanities
The Newberry Library
The Oral History Association

COMMERCIAL SOURCES.

Nagra Tape Recorder Manufactory
CH - 1033 Cheseaux/Lausanne
Switzerland

3M Magnetic Audio/Video Products Division
223-5N 3M Center
Saint Paul, MN 55144

Consumer Division
Sony Corporation, Consumer Division
700 West Artesia Boulevard
Compton, CA 90220

USEFUL PUBLICATIONS:

Bartis, Peter. *Folklife and Fieldwork*. Publications of the American Folklife Center, No 3, 1981. Free of charge

Baum, Willa K. *Oral History for the Local Historical Society*. Nashville American Association for State and Local History, 1982

Cash, Joseph H and Herbert T Hoover, eds *To Be an Indian, an Oral History*. New York: Holt, Rinehart and Winston, 1971 $4 Excerpts from Doris Duke Oral History Project

Clifford, Martin *Microphones, 2nd Edition* Blue Ridge Summit PA TAB Books, 1982.

Ives, Edward D. *The Tape Recorded Interview, A Manual for Field Workers in Folklore and Oral History* Knoxville Tennessee: The University of Tennessee Press, 1974

McCracken, Jane, ed. *Oral History-Basic Techniques*. 1974 ($1) from Manitoba Museum, 190 Rupert Avenue, Winnipeg, Manitoba R3B 0N2 Canada.

McWilliams, Jerry. *The Preservation and Restoration of Sound Recordings*. Nashville. American Association for State and Local History, 1979.

The Oral History Association. *Bibliography on Oral History*, 1975. $3 from the Oral History Association (see ref. above)

The Oral History Association. *Oral History in the United States, A Directory*. 1971. $1.50 from the Oral History Association (see ref. above)

Romney, Joeseph. "Legal Considerations in Oral History," in *Oral History Review*, 1973. ($3) From the Oral History Association (see ref. above)

Society of American Archivists. *Forms Manual*. $8 from the Society of American Archivists, P.O. Box 8198, University of Illinois at Chicago Circle, Chicago, IL 60680

3M Company. *Recording Basics*. $1 from Magnetic Products Division, 3M Company, St. Paul, MN 55101 (Out of print.).

Tyrrell, William G *Tape-Recording Local History* Nashville, TN. American Association for State and Local History, 1978 ($ 50)

6

Tools and Techniques for Preserving Tapes

Preserving Taped Traditions

Tape recordings which document American Indian or other Native American cultures often go back deep into time and carry meanings that have been passed down through a long line of people to the present. As documentations of traditional Indian life and thought, these tapes require very careful guardianship.

The procedures which are used to care for documented materials (tapes, stills, videotapes, written documentations, etc.) are collectively known as "archiving."

This term is somewhat confusing because it suggests that, in order to receive proper care, documented materials must be housed in a special library or museum-like building known as an "archive," as well as tended by a permanent professional staff.

While tribes which can offer these conditions are at a certain advantage, other groups should not be discouraged. Archiving can be accomplished by anyone, even in a situation where the available resources are very limited.

More than anything else, archiving is accomplished by committed people who do careful planning for the long term. Although a tape archive can become a hopeless tangle if it is not kept up on a regular basis, people who do not have training as archivists can do the job very well. Archiving tasks are simple and routine, if carried out correctly and conscientiously, bit by bit.

This chapter will discuss basic archiving tasks and will explain how original tapes can be processed, stored, and maintained in safekeeping.

It will also discuss the procedures which may be carried out to make copy tapes available for community use, including duplicating, cataloging, indexing, editing, translating and transcribing.

Finally, a section is included about locating and obtaining tapes by your tribe from outside archival sources.

Setting Guardianship Policies

A tape archive must make promises, both to the contributing artists and to the community. These promises may be made by legal contract, and they may include certain implied obligations which are not actually spelled out in writing.

Permission forms and use restrictions have been discussed in the previous chapter. These are contracts between the traditional artists and the persons who are responsible for the guardianship of the tapes. Briefly, again, these may include the following areas of concern:

In giving permission to be taped, traditional artists may sometimes limit the uses of the information which they contribute. For example, they may want their tape to be used only for cultural and educational purposes within the tribe; or, they may wish to restrict the time or place when their tape may be used. They may require literary rights, prior use rights, various financial relationships, or the right of "seal privilege," requireing that the tape be put away and used by no one until a specified date in the future.

When a tape guardian signs a permission form, (usually the "Understood and Agreed to" portion of the agreement), he or she is committed *by legal contract* to follow these requests.

In addition, the persons responsible for the guardianship of traditional tape recordings must live up to certain implied responsiblities. In particular, it is expected that they will give the best possible care to the tapes, as well as to the documentations and other accompanying materials. Furthermore, this care is expected to continue, not only through the present, but to the times of future generations.

In some cases traditional artists contribute their knowledge with the understanding that their tapes will be shared with the people of the community to strengthen the culture. This involves further responsibility on the part of the archive, both to give the tapes additional preparation, and to plan and arrange ways for the people to gain convenient access to the tapes.

In order to be effective, a tape archive must, of course, have the participation of a few committed individuals who take care of the tapes; but the archive must also have a carefully-planned and well-established permanent guardianship policy which has the full support of the group. This is the only sure way to honor the promises which have been made, and to guarantee tape preservation, even beyond the lifetimes of the people today.

No one can tell anyone else how to set up tape guardianship policies. These are matters which must be decided by each individual group, and should fit its particular circumstances. However, there are certain basic questions which every group might consider, and then resolve in the ways that their people feel are the most appropriate. Some of these considerations are given here:

Who will manage and administer the collection?
Which person, persons, or organization will have executive charge over the affairs of the collection? This would include determining policy, planning, raising and allocating funds, establishing and overseeing maintenance tasks for tapes, etc.

Who will tend the collection?
Who will prepare, process, maintain, and monitor the tape recordings (both safekeeping originals and use copies)? Other tasks might include ordering supplies and equipment, seeing to the repair and maintenance of equipment, tending facilities, etc.

Who will advise in matters of traditional authority which concern the collection?
Because those who administer and tend the collection may not be fully acquainted with all matters regarding the correct and proper handling of traditional materials, one or more elders or other traditional leaders might oversee the collection and provide guidance.

Where will the original tapes be permanently maintained in safekeeping?
Tapes which are to be kept for the future must be deposited and kept in a tamper-proof, environmentally-controlled location (see following pages for recommended specifications). Persons who are setting guardianship policies must determine how this location can be provided on a permanent basis in the years ahead. It should also be determined who will have access to this area, and how the successors to these guardians will be chosen in the future.

How will guardians be appointed in the future?
It may be advisable to prepare some form of legal agreement now, so that a pattern of succession is established for appointing new guardians in the future. These persons, then, would be responsible for overseeing the safekeeping of originals after the present organization or group of individuals can no longer perform this responsibility.

Standards for Safekeeping Original Tapes

Safekeeping tapes should be stored on preservation-quality tape only. If a tape has been made on an open-reel machine with a quality brand, ¼-inch, 1.5-mil (thick) polyester tape, it is ready to store. If, however, the original recording was made on any other tape stock (as, on a cassette, an unknown tape brand, a thin tape stock, etc.), it should be transferred, without delay, to the more stable ¼-inch, 1.5-mil tape. This preservation-quality copy would then be used for safekeeping rather than the original.

A safekeeping tape should never be used for listening. It is only used to make copies. Safekeeping tapes may also be know as "preservation tapes" or "masters." Copies made from the safekeeping tape are known as "use copies" or "listening copies." They may also be called "protection copies" since they provide a safeguard in case anything happens to the original.

Safekeeping tapes must be kept in a securely-locked place. A safe, a safety deposit box, a windowless closet with a security door, a locked cupboard, or even a locked freezer or refrigerator might be used (a locked metal file, however, does not offer enough protection). Access to this area is usually authorized in writing to more than one, but not more than three guardians, and a permanent plan of guardianship succession should be arranged for the future.

Originals and copy tapes should never be stored in the same building. To ensure against loss, particularly by fire, safekeeping tapes are kept in a building that is separate from the tape listening area or the place where the protection copies are stored.

Tapes should be kept away from direct contact with magnetic fields. Tapes can be erased if they are put directly next to transformers, electric motors,, and other electronic equipment. Small, high-intensity magnets are especially dangerous (keychain or flashlight magnets, refrigerator note magnets, magnetic cupboard latches, etc.).

Safekeeping tapes should be properly stored. Tapes should be kept in the cardboard or plastic boxes that they came in, or some similar, individual boxes specifically for tapes.

Tapes should be stored on end, like books on a shelf. Never stack the boxes, or the reels will warp. Metal shelves are preferred.

A tape storage area should be dust-free, with the temperature in the 60's or 70's, and a relative humidity that is neither too high or low (50% is ideal).

If a tape is to be stored for five years or more, it should be kept in a metal can and sealed with adhesive tape.

Safekeeping tapes must have proper regular care. "Print-through" is an echoing sound distortion which may occur over time. It is caused by an interaction of the magnetic fields from one layer of tape on the reel to other, adjacent layers. To avoid print-through, store tapes "tails-out" (all the way to the end). Just before use as a master, the tape may be wound back to "heads" (the beginning), but this should be done at normal speed only, since FAST FORWARD and REWIND are too fast and can damage masters. Print-through can also be avoided by using only extra-thickness, 1.5-mil tape, and by keeping tapes in a place where they are not exposed to high temperatures.

Tape distortion can also occur if a tape is too tightly wound, or if it is wound irregularly. Ideally, safekeeping tapes should be rewound once a year to put a puff of air between the layers to relieve stress on the tape.

Tape machine care is very important for the safety of tapes. Every month, or after every 8 hours of use, clean the heads with a cotton swab and head cleaner. In addition, "de-gauss" or demagnetize the heads and tape guides regularly (after about 60 to 70 hours of use) with a head demagnetizer. Keep the entire machine well-dusted, and cover it when not in use.

Skin oils and perspiration, cigarette ashes, dust, food, beverages, cellophane tape, wax or grease pencils, and high or low temperatures are all enemies of tapes.

Tapes should be tested and evaluated about every ten years. Since print-through increases as tape ages, and since there are always better, longer-lasting tape stocks on the market, it may be necessary to copy stored tapes at certain times in the future.

Safekeeping tapes and all of their related materials must be carefully numbered. To avoid serious and time-consuming mix-ups, all tapes, permission forms, documentation forms, stills, or other items related to a tape must be labeled and numbered as soon as they are contributed to a collection. This simple procedure is outlined here:

When a recordist deposits a tape in a collection, he or she has already given this tape and all of its paperwork and accompanying materials an identifying number. The archive, then will take these tapes and related materials and reassign new numbers to them which relate to the overall archive collection. This is called the "archive number."

Some archives just start numbering with #1 and continue counting as they acquire new tapes. This is called serial numbering. Other archives often count serially, but also indicate the year (for example, 84-07 is the seventh tape accession in 1984).

Many archives ask their recordists to leave some blank tape at the beginning of each reel (to about #20 on the tape counter) so that the archives can announce their tape number and title directly on the tape. This helps to prevent mix-ups in the future.

Making Copies for Listening

Once again, a safekeeping tape is never used for listening. It is only used to make copies. Only a copy tape should be exposed to the wear and tear of listening and regular use.

Most archives immediately make a copy for listening purposes unless the artist's use restrictions specify otherwise. The copy tape is labeled with the archive number and the notation "First Generation Copy." The original tape is then closed in its box and labeled with its use restricitons, if any. Finally, *the original is stored in a building separate from where the copy tape will be used.*

At the time when the tape is copied, the accompanying paperwork is also xeroxed (documentation sheets, use restrictions, photos, notes, etc.). The originals are organized and carefully stored in a safe place, while only the copies are made available for regular use.

Copying or "dubbing" tape is very easy to do. Simply connect the line output of one tape recorder to the line input of another, using a shielded cable or "patchcord." Then play the tape to be copied on the first machine and record it with blank tape on the second. It is not necessary to run the two machines at the same speed. To save time, the copying may be done at higher than normal speeds on both machines.

It is also a relatively inexpensive job to have tapes copied by professionals. For example, in cases where 20 or 30 copies are needed this service can be a great timesaver.

While the open-reel format is required for recording and safekeeping, it is not necessarily preferred for listening. For this purpose, either the cassette or open-reel format may be used, depending on the character and needs of each particular community.

For example, if a group has a library, tribal archive, or school facility which could accommodate a tape collection and its related requirements, the open-reel format would be a likely choice. Open-reel tapes are more durable and last longer.

They are less likely than cassettes to get dirty, lost, broken, snarled, or tangled, and they can be easily repaired if they break. Unlike cassettes, they can be easily edited, and the machines offer greater durability and better listening quality.

However, the cassette format has its important advantages, too. In particular, tapes made on this format are much more likely to be used because so many people today have their own cassette equipment. Cassettes can be played on inexpensive recording machines, or on tapedecks in homes or cars. They are even now commonly worn as transistor headsets in the popular (Sony) "Walkman" form (see photo).

Therefore, if a group has no available facilities for tape listening purposes, and if there is no one to monitor the collection on a regular basis, home cassette use might be preferred.

Cassettes are especially useful for people who live in distant locations. Because they are small and light-weight, they can be easily mailed and shared with people who might be otherwise unable to use the collection.

Home use of tapes, which the cassette format makes possible, also make people more likely to learn from the tapes. In the privacy of their own homes, they may feel more free to replay, sing along, or practice.

In many situations, a combination of open-reel and cassette is particularly effective. For example, the full collection could be housed and used in the archive, but tapes of special interest or popularity could be put on cassette for home use. Unless use restrictions specify otherwise, members of the community might be encouraged to copy tape selections of their own choice on their own blank cassettes for private use.

Using tapes to learn and practice can help to keep traditions alive. Here a Hopi boy uses a traditional song tape to practice his dance steps.

Cataloging and Indexing Tapes

A tape catalog is a listing of the contents of a collection which people use to locate a particular tape. When a collection is still small (up to 30 or 40 tapes) a set of xerox copies of the documentation sheets, alone, can serve as an adequate catalog (see Chapter 5). These can be stored in a looseleaf binder, and persons who want to locate a tape can simply look through this notebook to find the tapes of their choice.

As a tape collection grows from this point, it may be necessary to divide the collection into categories and file the documentation sheets in separate sections. For example, all language tapes might be cataloged in one binder section with musical recordings in another, and the tribe's oral history collection in another. However, traditional culture does not easily lend itself to clearcut organizational divisions of this type, and a more flexible cataloging system might be preferred.

Unless a computer is available, the most effective means for cataloging a large collection is to prepare a card catalog, much like the type used in libraries for books.

For example, an "artist card" might be prepared to feature the name of the artist(s) and a "subject card" could be prepared for the general subject of the tape. The archive number of the tape would be given on these cards, and they would then be placed in a catalog drawer or card file in alphabetical order so that the persons using the collection could find tapes of particular interest.

As necessary, additional cards could also be prepared for separate subtopics (as, for example, Kitka the Cricket, story; Frog Woman, story; Death of Deer, story, etc.).

In some cases, cards could also be prepared for the clans, communities, or other social divisions of the tribe, if this classification might help the people more easily locate tapes of interest. Here, again, each group may prefer to choose its own most suitable system.

A tape index (also called a "tape log" or "table of tape contents") is a running list which describes, in order, the titles of the major subjects contained on a tape, as well as the approximate time space for each topic on that tape. In other words, a tape index is like a book index, except that there are no page numbers; instead, there are numbers that either indicate the time on the clock or the numbers on the tape recorder's digital counter.

While some archive procedures are optional, tape indexing is generally a required step. This is because an index is the only way, other than playing a tape from beginning to end, that a listener can tell if something on that tape is of particular interest. It is also the only way to tell, without listening to the whole tape, at which point this information is located.

In addition to listing subjects and time segments, a tape index spells out names contained on the tape which might be useful to the listener. This might include place names, the names of people, and other special names or words given in the tribal language.

Any person who works in the tape archive can index a tape, but it is usually easier for the recordist, himself, to log his own tapes. This is because he or she is already familiar with the contents of the tape, and knows, firsthand, all of the necessary details. An example of an index sheet is given opposite, here, as it might be completed for a tape about plant uses.

Note: The digital counters on tape recording machines are not standardized. For example, 1-87 on one machine might register 1-92 on another. Consequently, telling the time by the clock (minutes 1-4, 8-13, etc.), is sometimes less confusing. All that is really necessary is an approximate time mark, so that a listener can tell whether to go backwards or forwards a little or a lot.

Tape Index (sample)

Archive # 84-06

Name of traditional artist(s) Ernestina Coda

Brief title of tape Lacopa plant uses

Recordist Sam Coda Date 9-12-84

Counter # Start	Subjects of tape in running order. Please spell out names of persons, places, and other special terms, and translate words in tribal language, if possible:
1	Wushka plant gave Lacopa Res. its original Indian name.
42	Wild grape, mukvit, attracted doves.
58	Dove song (translation attached)
99	Fiber of yucca plant, punul, used to make carrying net.
"	tuvapish, heavy cord of punul; tumpla, carrying net; suda, thin cord of punul
157	Green leaves of Red Maids plant, puchaka, favored for greens.

Editing Tapes

To edit means to add or remove segments of tape by cutting and/or splicing. Often this operation is performed to make tapes more dramatic, convenient, or useful. For example:

If some coughing occurs during an oral history interview, it may simply be edited out of the tape. (or)

If an archive has several versions of one type of song (as, for example, flute selections) these may all be spliced together on a single reel. (or)

If a group decides to use a particular oral story as a lesson tape for its tribal leanguage class, blank leader could be spliced in after each sentence so that listeners could "repeat after" as a pronunciation exercise. (etc.)

A safekeeping original is never used for editing. Because it is a historical document, it should be preserved, direct and intact, in the way in which it was given. Only copy tapes, made from the safekeeping original, are used for editing purposes.

Here is a brief description of the steps for editing:

Listen to the whole tape, and, with the aid of the machine counter, write down the starting and ending numbers of all areas to be edited.

Rewind the tape and go back to the first place that was noted.

With clean hands (or editing gloves) move the tape by hand across the head to hear the exact point where the cut should be made, and mark this spot on the back of the tape with a china marking pencil. Be sure not to write on the side of the tape that passes across the heads or let the pencil touch the heads!

Go on to the end of the section to be cut and mark this spot in the same way.

Cut the tape at the end point and draw the tape back from the take-up reel until the marked starting point is located. "Splice" the tape here.

To make a splice, three pieces of equipment are needed: a demagnetized razor blade, a roll of splicing tape that is made specially for editing purposes, and a "jig" or cutting block. Although a jig is not absolutely necessary, it makes the job easier and cleaner and, since it only costs about $15, it is a worthwhile purchase.

Here is how to use a jig to edit (reprinted by permission of 3M Company).

IT'S EASY TO MAKE TIGHT, NOISE-FREE SPLICES . . .

1. Place tape within splicing block guide channel, *backing side up.* Overlap ends. (Tip: Fold back end of top piece of tape and crease for easy removal after cutting.)

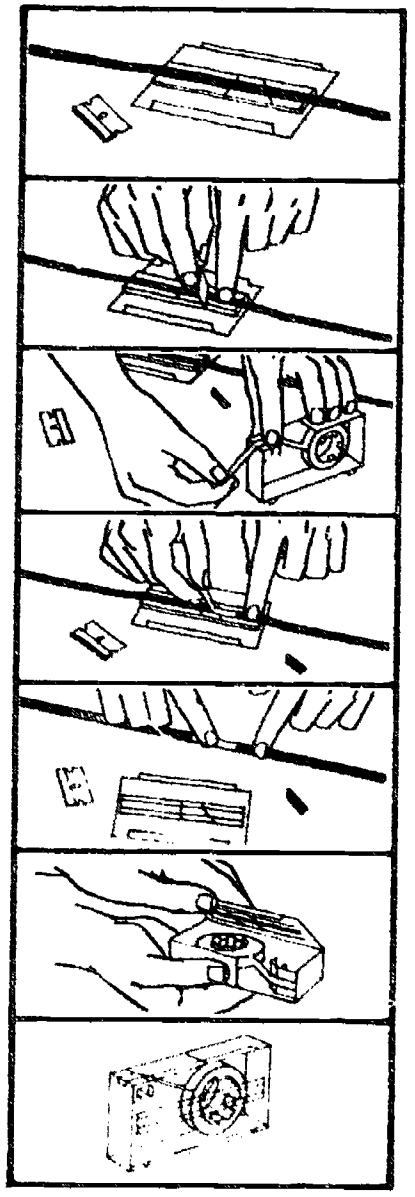
2. Hold tape firmly in channel with finger and cut with sharp, demagnetized razor blade. (45° diagonal cut for regular splices. 90° cut for editing splices)

3. Pull out approximately 1 inch of splicing tape and draw downward against cutting blade; use finger to hold tape on dispenser platform to prevent slippage for cleanest cut.

4. Keep tape ends butted tightly together and lay splicing tape carefully on top inside channel. Press down lightly to adhere tape full length of splice.

5. Remove spliced tape from channel and rub splicing tape firmly with fingernail to remove all air bubbles.

6. Clip splicing block to open side of dispenser for convenient kit storage. Keep in a clean dry place when not in use. (If splicing tape isn't used for several weeks, remove length that has been exposed to air before next splicing use to assure fresh, clean adhesive contact.)



Translation and Special Study

For many tapes, English translations will be needed, particularly if the tribal language is no longer commonly used in the community.

In most cases, a "free" translation will provide listeners with the necessary information to understand what is being spoken or sung on a tape. This type of translation is a smooth-flowing, but still detailed and accurate, English wording of the tribal language.

On the other hand, a "literal" or word-for-word translation is more true to the tribal language; that is, the English or translated words are given in the order and in the sense of the tribal language. This retains much of the original cultural expression.

Literal translations are usually transcribed and carefully prepared with the collaboration and supervision of the original narrator or performer or another qualified tribal language speaker. Then, as a final step, they are usually prepared in free translation form.

In most cases, free translations are prepared for a general audience of listener/readers who are likely to want to know about the overall content of a particular tape or tape selection. Literal translations, on the other hand, are prepared when listeners will want to know about a tape in its smallest detail, as they would if they were using it for learning or special study.

In some instances, linguists, musicologists, anthropologists, or other scholars may take special interest in certain types of tapes. Their study is often very particular, and may relate to structure, description, origin, function, or some other limited aspect or trait of a particular art form. Although outside scholars may have technical vocabulary and skills (see, for example, the phonetic spelling of the crayfish story on the next page), they are by no means necessarily the best or only suitable authority for analysis of a tape. Interpretation and special study of tapes can often be especially effective if it is carried out by cultural "insiders." This is shown by the example to follow:

Translation and Special Study (continued)

The following story, "The Cherokee Story-Teller: The Red and Green Crayfish," shows an example of both free and literal translation.

The Commentary and Acknowledgement which are included demonstrate the kind of special study and interpretation which can be very effectively carried out with the expertise and knowledge of a cultural insider. The short biographical sketch and photograph of the artist are especially useful because they give the traditional storyteller her full due credit and recognition.

Free Translation

Back in the olden days, when animals behaved as humans, two crayfish were walking along, when they were approached by "Skina." "Come this way with me," he told them. Only one crayfish decided to follow. As he kept getting closer and closer to the land of fire, the temperature continued to gradually rise. As a result, the crayfish did not notice that his body was turning red from the heat. The other crayfish, following some distance behind, noticed the change in his friend's shell. Instinctively, he began retreating backwards, in the motion in which crayfish have moved ever since that day. When he reached the water, he was so frightened, that he jumped into the water, and from that day forward, Tsi-stv-na (green crayfish) continues to dwell in that habitat.

The red scorched crayfish, Tsi-sko-ki-li, when he realized his shell was burning, dug a hole in the soft mud to cool off. The red crayfish has ever since lived in the mud. Its meat was spoiled by the heat, and the Cherokees do not eat it. However, the water emerging from the hole where the red crayfish lives, is revered for its medicinal properties and is used today for curing an individual who is hard of hearing.

Literal, Word-for-Word Translation

	Phonetics	English
1.	e thihyv hno	'A long time ago'
2.	tsi ke se ?i	'it was'
3.	ani tha li	'two'
4.	tshstv na	'Crawfish'
5.	Tsana ?ise	'were walking'
6.	hana ? i sv ?ihno	'as they were walking'
7.	tsitu natso se ?i	'they met'
8.	aski ni	'the devil'
9.	hi ?itsa	'this way'
10.	tihste na	'you (dual) come!'
11.	tu wo se le?i	'he told them'
12.	so kwohno	'one'
13	tsihstv na	'crawfish'
14.	hu tahstawatv se ?i	'followed'
15.	na ?v nikehstihno	'as they got closer'
16.	wa na ?isv ?i	'walked'
17.	tiko thv ?i	'the fire'
18.	u ti le ki	'hot'
19.	nikahlstiske ?i	'was becoming'
20.	ko hi ?iyvhno	'after a while'
21.	nate loho skv na	'didn't notice'
22.	ke se?	'it was'
23.	ki kake ?i	'red'
24.	nikahlisti skv ?i	'was becoming'
25.	so ?ihno	'the other one'
26.	ohni	'last'
27.	uwe nv ta	'to go'
28.	tsihstv na	'crawfish'
29.	yo ko	'certainly'
30.	hate loho ske ?i	'was noticing'
31.	hahlste tali yv skv ?i	'the changing'
32.	uyahskahlv ?i	'of his shell'
33.	khilakwo hno	'very quickly'
34.	i yv	'at that time'
35.	u sinv se ?i	'he walked backward'
36.	hi ko	'today'
37.	tsinanatv ne ho ?i	'as they do'
	etc.	

Commentary

The Judeo-Christian influence is reflected in this myth. "Skina" in today's Cherokee usage refers to the Devil. Also the parallelism between good and bad is indirectly implied between the cray fish's behavior. However, as seen in the myth both crayfish have contributed to time needs of the Cherokee people: the green crayfish "Tsi-stv-na" for its edible meat, and the red scorched crayfish "Tsi-sko-ki-li" for its medicinal properties.

This myth parallels an earlier account of a crayfish collected by James Mooney in 1886-1887.[1] (This) cosmogonic myth "How the World Was Made," relates how the Red Crawfish (Red Crayfish) attained its red scorched color from the sun.

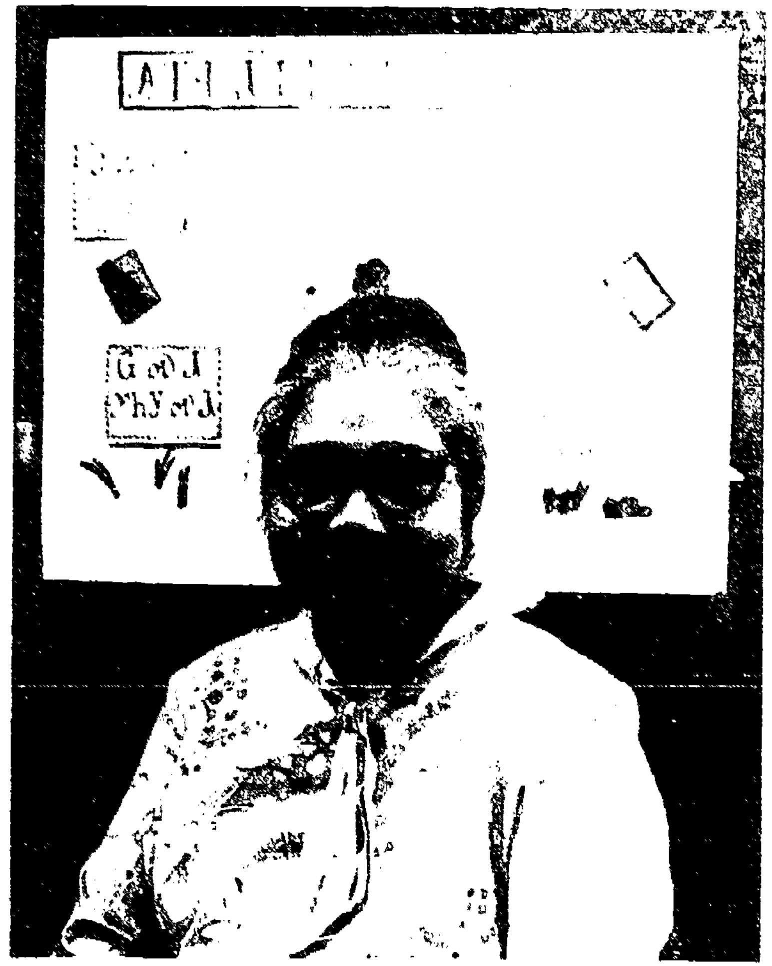
The two myths exemplify the recurring phenomena in Cherokee mythology of explaining the peculiar characteristics of various life forms.

[1] [illegible]

"The Cherokee Story-Teller The Red and Green Crayfish" was recorded by Laura H. King in [illegible] Vol. 11, Number 2, Spring 19[illegible] Cherokee, North Carolina: Museum of the Cherokee Indian.

Acknowledgement

Lula Welch, better known to her friends as "Nicey," is well-versed in Cherokee customs and beliefs. Her original home is located in the Snowbird Township, Graham County, approximately 60 miles southwest of Cherokee, North Carolina. Today she resides in the Birdtown Community of the Qualla Boundary. Literate in the Sequoyan syllabary, "Nicey" teaches the Cherokee language. A member of the Deer Clan, she is involved with a bilingual project which will assist in the preservation of the Cherokee language, beliefs, and customs.



Lula "Nicey" Welch

Transcribing Tapes

A transcript is a word-for-word, typewritten manuscript of a tape recording (see example opposite).

Many steps are involved in making a transcript, including typing, editing, indexing, proofing, correcting by the person or persons who were taped, and final retyping. This may take anywhere from about 12 to 50 hours for one hour of tape.

A transcript may be very necessary for some tapes, whereas, for others, it may just be icing on the cake.

In most Indian community situations the most urgent purpose is to record, and to record immediately. Because the preparation of a transcript involves many steps, many hours, and certain expense (see following page), a tape recording project can quickly become bogged down if it becomes too concerned with transcription. Moreover, the Indian people of the community will probably be less interested to read what their traditional artists have put on tape than they will be to actually hear it for themselves. Quick access to minor points and ready text format may be very valuable for some academic researchers, but for Indian people in the communities, the tone, the accent, the melody, or the character of the tape, itself, may be much more meaningful.

On the other hand, some tapes will really need transcription. For example, a word-for-word transcription is prepared when a literal translation is needed. A transcription is also useful when a tape is of wide interest or of special importance to the people; and, of course, transcripts are made if the project sponsor requires them, or if the archive expects to publish. They are also sometimes used to justify and/or explain a project to a prospective sponsor.

In general, a transcript of a tape (or part of a tape) is often made if the people of the community are likely to want to learn from that tape in a very complete way (as, for example, to study the language or to learn how to perform a particular song). Otherwise, in most cases, the index and the tape, itself, is probably sufficient.

Continuation of interview with Mrs. Teresa B. Salabiye, by Linda Yazzie (daughter) in Mrs. Salabiye's home, Lower Greasewood, Navajo Nation, Arizona, September 13, 1984.

LY: Could you tell me about your memories while you were growing up and weaving? You know, about Grandpa making tools and Grandma carding and dying the wool?

TS: As a little girl, when I was five, I was sent to a boarding school. When I returned that summer, I sat and watched as my mother wove her rug. This is all I did then to learn — was to observe. In order for my mom to be able to weave a rug, my dad had to shear many sheep, then this wool had to be washed and dried. Carding the wool was the next process (which) Then it had to be spun and the wool had to be dyed in the colors of red, black, gray or left white. After all this preparation work, a loom had to be set up.

I was about eight or nine when I made my first rug. I took it to the trading post when my mom took in one. I never knew what the trader paid for it, but I remember we got groceries for it.

My dad was always a help to my mother making weaving tools. In fact, he'd make them for other people also.

During my high school days, I learned to weave more difficult rugs such as two-faced rugs, twills, diamonds, regular one-faced rugs, and I also learned to weave sash belts during this time. Now that I am employed and teaching, my leisure time is very limited and I haven't done much weaving.

LY: Do you plan on taking up the art of weaving when you're not employed anymore? Retired?

TX: I hope to return to this Navajo art that is slowly dying out. It may take me awhile to re-refine my skills. Then I hope to teach my grandchildren.

Transcribing can be done off any machine, but it is much easier for a typist to work with one having a foot pedal control for stop, start, forward, and reverse.

Transcribing machines cost about $250 to $450 for cassette, and about $600 for open reel. Uher and Tandberg make good open-reel machines, and Craig, Sony, Wollensak, and Dictaphone offer cassette models.

When selecting a machine, consider cost and durability, and, if your group will be recording at 3¾ ips for speech as well as at 7½ ips for music, variable speed capability will be needed. Since most groups will prefer the longer recording time of the 7-inch reel (rather than 5-inch), this factor should be considered as well.

An excellent source for further details is *Transcribing and Editing Oral History* by Willa K. Baum, listed at the end of this chapter. Its uses go beyond oral history.

Sending for Tapes from Archives

Today many tribes are discovering rich sources of old recordings of their people in both local and national archives and are making use of these tapes in their current cultural programs. Some of these old recordings provide valuable cultural information as it was given by Indian people in the past; even, in some cases, from as early as the turn of the century. These recordings often span the distance of the years, and allow people today to feel strong ties to what has gone before.

If a recording was made in the early days, before the invention of magnetic tape, it is likely to have been recorded on a wax cylinder or on an aluminum disc. Because these old recording forms are so delicate and deterioriate with playing, copies cannot be made directly from them. Rather, they must first be very carefully transferred to magnetic tape by experts. In recent years, much of this copying has ben carried out, and most of the old recordings are now ready for listening.

Previously-recorded tapes for most tribes are scattered in many locations, and several different approaches may be needed to obtain them. Here are some points of information and some suggested ways to proceed:

- *It is not necessary, in most instances, to actually visit a distant archive to obtain copy tapes.* Often these libraries and museums have their own technicians, procedures, and costs for copying and will provide duplicate tapes upon request by phone or mail.
- In some cases a music archive can provide catalog listings of all of their tapes for a particular tribe, including information about

the subject, date, names of performers, archive numbers, etc. This data often indicates what has been recorded and what has not, and can help a tribe to establish its own recording priorities, or, by examinging an exisiting list of tapes for their tribe, recordists can often gain an overview, orientation, and standard for comparison.

- The Federal Cylinder Project is currently transferring thousands of old cylinders from the major American archives to magnetic tape so that these recordings can be more widely used. Many of these are old documentations of American Indian songs and speeches. To determine if any of these tapes or catalogs are available about your tribal group, call or write the American Folklife Center of the Library of Congress, or consult this publication: Lee, Dorothy Sara, ed. *The Federal Cylinder Project: A Guide to Field Cylinder Collections in Federal Agencies, Vol 1* Washington, D.C. Library of Congress Publications, 1984.

- It is generally advisable, once a first generation copy tape is received from an archive, to place this tape in tribal safekeeping rather than to use it for listening purposes. It is very fast, easy, and inexpensive to make a second copy for community use, and this will ensure against loss or damage.

- To locate other sources of tapes for your group, refer to these directories.

  Native North American Musical and Oral Data, A Catalog of Sound Recordings, 1893-1976. Dorothy Sara Lee, Foreward by Willard Rhodes. Available for $22.50 from University of Indiana Press, Bloomington, IN. Phone: 812-335-4203.

  Directory of Ethnomusicology and Sound Recording Collections in the U.S. and Canada. Ann Briegleb, ed. Available from University of Michigan, Society of Ethnomusicology, Ann Arbor, MI. Phone: 313-764-1817.

  A Discography of North American Indian and Eskimo Music by Mark Forry. This index to commercial Indian-subject phonograph records is to be published in 1986. Before that date, the manuscript is available for reference from the UCLA Ethnomusicology Archive, Los Angeles. Phone: 213-825-1695.

- Letters of inquiry seeking sound recordings might also be sent to local museums, state and local historical societies, and university and college libraries in your state or locale.

- Many of the books and articles about your tribe may refer to tape recordings and give collection sources and archive numbers. These are often listed as footnotes.

- Following are some of the most notable collections of Native North American musical and oral recordings:

  The Archive of Folksong at the Library of Congress, Washington, D.C.

  The Archive of Traditional Music at the University of Indiana, Bloomington, Indiana

  The UCLA Ethnomusicology Archive, Los Angeles

  The American Museum of Natural History, New York

  The Frances Densmore Collection at the Library of Congress, Washington, D.C.

  The Southwest Museum, Los Angeles

  The Lowie Museum at the University of California at Berkeley

  The Doris Duke Oral History Projects at the American West Center, University of Utah, Salt Lake City

  The Harrington Collection at The Smithsonian Institution, Washington, D.C.

  The American Folklife Center at the Library of Congress, Washington, D.C.

Using Tapes In the Community

Many groups have an existing facility which is well suited to tape listening. This may be at a school, tribal archive, community library, or other community center which is used for educational or cultural purposes. A listening area for sound recordings might easily double up with a tribal video center, since the two functions share many of the same requirements (see Chapter 7).

Open shelves are not required for a tape listening area since people seldom browse through tapes; rather, they would use the collection catalog or the tape index file to locate selections of their choice. In fact, a file cabinet, locker, or other lockable compartment might be preferred to open shelves so that the collection can be kept clean and in order when it is not in use.

Use copies, or listening copy tapes, are stored under much the same conditions as safekeeping originals. That is, all open-reel format tapes should be stored "tails out" (played all the way to the end) and placed upright in their boxes, like books on a shelf.

If the cassette format is preferred for listening copies, tapes may be stored in cassette file folders or portfolios offered by library and audio-visual suppliers (see listings at the end of this chapter); or, they might be stored with videotapes in pack files or hanger systems offered by tape manufacturing companies such as 3M (catalogs are available free of charge).

A tape listening area should be located in a building other than where the safekeeping originals are stored. This area should be neither too hot, cold, humid, nor dry. About 70 degrees with a relative humidity of 50% is ideal.

A well-ventilated room with good seating and adequate lighting is best for the comfort of tape listeners, and this space should, of course, be kept very clean, since room dust can damage tapes. To increase tape life and to prevent damage, special care should be taken to maintain the playback machines in good working order and to make sure that the

tape heads are regularly cleaned and de-magnetized. A head demagnetizer is a relatively inexpensive tool which is easy to use according to its accompanying directions.

Signs should be clearly posted to warn tape users about the "enemies" of tapes. Once again, these are: skin oils and perspiration, cigarette ash, dust, food, beverages, dirt, cellophane tape, wax or grease pencils, high and low temperatures, and close contact with small magnets.

Some special method should be devised to show archive users how to use the collection catalog and the index file for individual tapes. This may be by means of an in-person archive monitor, a special written archive guide, special signs and photographs, a slide tape with archive use instructions, etc. If a monitor is not present, step-by-step instructions should be posted near the machines to show listeners how to operate the playback equipment.

A tape listening area will receive better community support if it is presented as a place where people belong, rather than as a fortress where tapes are locked up. Invitations, posters, announcements in newsletters, etc., all can attract people inside.

Archive extras can also make the people feel like the listening area really belongs to them. For example, photos on the walls of community people making tapes and being taped, photos of community scenes and tribal performances, etc., all can help to build an atmosphere that will make users of the archive feel comfortable.

Often the Indian people who use a tape may have much more valuable information to add about its meanings. For example, tribal historians may be able to point out written records which explain and interpret a particular subject or relate it to events or practices in the past. Or, persons from different locales or clans may be able to point out important variations between different versions of a song, story, or other tradition. Elders, especially, may find that listening to tapes will trigger memories which are very valuable and which should be recorded and added to the collection.

For these reasons, it is very important to emphasize that a tape is not necessarily finished, just because it has been recorded and made available for listening. All tape users should be strongly encouraged to add whatever information they can to the collections. Indian culture is, after all, never a finished matter, and all contributions will be of great value in the years ahead.

Specific methods to collect this kind of information might be made part of regular archive procedure. For example, extra documentation forms might be included in the tape boxes so that listeners can either make notes directly on the form, or indicate that they would be willing to give information about that tape at another time (see Chapter 5 on documentation forms).

It is also sometimes very worthwhile to bring tapes out of the archive. For instance, it may be possible to play a selection or two at some community gatherings. This may serve to reach those persons who, for one reason or another, do not visit the archive, and it can introduce people to the experience of tape listening. Some people have found that when they gathered in a group and listened to their old tapes, they felt closer together, and more united in their tribal heritage.

Tapes can be used outside the archive, not only for listening, but also in combination with other media and presentation styles. For example, a tape may be presented with a set of related slides as a slide/tape show (see Chapter 4), or it could be dubbed in as a soundtrack for a video presentation. Tapes are also excellent for interpreting exhibitions in tribal museums and visitor centers, where they may be used to add drama and meaning to traditional art collections, collections of still photographs, or modern Indian arts. Tapes provide an especially appropriate means of encouraging and teaching the tribal language, and, finally, they can be incorporated into elementary and secondary school curriculums in a wide variety of ways.

References and Resources

Ampex Corporation. "The Care and Handling of Magnetic Recording Tape." Redwood City, California: Ampex Corporation, 1976. Free. (401 Broadway, Redwood City, CA 94063.)

Baum, Willa K. *Oral History for the Local Historical Society*. Nashville: American Association for State and Local History, 1982.

Baum, Willa K. *Transcribing and Editing Oral History*. Nashville: American Association for State and Local History, 1981.

Catholic Library World. October, 1975. This issue, about oral history, is available for $2. from Catholic Library Association, 461 West Lancaster Avenue, Haverford, PA 19041

Davis, Cullom *From Tape to Type — An Oral History manual and Workbook*. $4.50 from the Oral History Office, Sangamon State University, Springfield, IL 62703

Ives, Edward D. *The Tape-Recorded Interview*. Knoxville, TN: The University of Tennessee Press, 1974.

McWilliams, Jerry. *The Preservation and Restoration of Sound Recordings*. Nashville: American Association for State and Local History, 1982.

Shumway, Gary and William G. Hartley. "A Guide for Oral History Programs" and "an Oral History Primer." Available from the Oral History Program, California State University, Fullerton, CA 92631.

The Archive of Folk Culture at the Library of Congress offers information about specialists and resources for tape recording, as well as information about duplicating tapes from their collections (at $7. each). These four lists are available from them upon request:

"An Inventory of the Bibliographies and Other References and Finding Aids Prepared by the Archive of Folk Culture"
"A Selected List of Works on American Indian Music, Not Including Eskimo"
"Folklife and Ethnomusicology Archives and Related Collections in the U.S. and Canada"
"Record Companies in North America Specializing in Folklore and Ethnomusicology"

Some American Indian tape recording projects which may be helpful to use as a reference:

Crampton, C. Gregory. "The Archives of the Duke Projecs in American Indian Oral History." In *Indian-White Relations: A Persistent Paradox*. Smith, Jane F. and Robert Kvasnicka, eds. Washington, D.C.: Howard University Press, 1976. pp. 119-128.

Listening to the Indians: An Oral History Collection from Saint Louis Community College at Florissant Valley. Microfiche. Sanford, North Carolina: Microfilming Corporation of America, 1979.

University of South Dakota American Indian Oral History Research Project. Microfiche. Sanford, North Carolina: Microfilming Corporation of America, 1979.

3M Magnetic Audio/Video Products Division, Saint Paul, MN 55144 provides several free pamphlets on tape storage as well as catalogs for audio tape products.

20th Century Plastics, Inc. 3628 Crenshaw Boulevard P.O. Box 30022. Los Angeles, CA 90030. Catalog offers cassette accessories, audio and video.

The Highsmith Company, Inc., P.O. Box 25, Highway 106 East, Fort Atkinson, WI 53538. Library supply catalog (free) which offers products for the tape archive.

See, also, McWilliams, above, for an excellent manufacturers and suppliers list for tape recording.

For more references and resources, refer to the end of Chapter 5.

7

Using Video Tools

An Introduction to Video

Videotape is the newest, and probably the most exciting of all cultural preservation tools. Although just a few years ago portable color video was too expensive and too complicated for most non-professionals to use, the equipment has recently changed dramatically to meet the needs of home video users. It is now smaller, lighter, less expensive, easier to use, and generally more accessible to everyone.

These new potentials of the medium are ideally suited to Indian documentation needs. Now Indian people can get behind the camera and more easily document both the sight and sound of the occurrences in their own families and communities. Dance events, musical performances, traditional story-telling, oral history interviews, art and craft demonstrations, and the common acts of daily traditional life now can all be preserved "from the inside-out."

Video is a lot like driving a car — you have to try it in order to learn. No book in the world can teach as much as practical experience, and no set of instructions can fully describe the movements and the "feel" of video.

Therefore, this chapter has been written to provide an introduction to video rather than a step-by-step guide. More detailed instructions are given in the owner's manuals for each particular piece of equipment and for each specific brand. Most of these instruction books are brief, clear, well-illustrated, and an easy way for anyone to rapidly learn the basics of equipment operation.

The brief chapter here is a starting place for those who have an interest in video and who might be considering it as a possibility for their own tribe or group. It is designed to show the basic tools and techniques of portable video and to relate them specifically to Indian cultural preservation. Groups wishing further information might refer to the publications listed at the end of this chapter; or, even better, they might rent or borrow a portable video system for a trial run, to find out first hand if video is suitable for their own community documentation needs.

Keeping Faith with the Artists

Before moving ahead with the technology of vide· it is very important to first consider the people and their concerns about being videotaped.

Because the video medium can so fully mirror the life and times of a people, it is very cr. ical that a video project have the understanding and support of the community. Furthermore, it is especially important for there to be a relationship of trust between the traditional artists and those persons in the community who will make and/or act as guardians for the tapes.

Traditional artists must have the security of knowing that their traditions will be passed on correctly and accurately to future Indian generations, and that their videotapes will be used only in the proper ways.

While a certain natural trust may be assumed between artists and recordists who live in the same community, it is often helpful to specifically define the concerns of the artists and the assurances of the recordists. "Permission forms," which define the terms between the artists, recordists, and archivists, and "documentation forms," which give the specific details about a taping, may be used to ensure both accurate and proper treatment of traditional information.

Chapter 5 of this book explains the rights of traditional artists in detail and gives some sample permission forms and documentation forms for audiotape recording which may also be used for videotaping. The general terms of these contracts are summarized, once again, here:

A permission form written contract is generally made between the artists and the persons responsible for the taping to protect the rights and privileges of the traditional artist(s).

Basically, permission forms serve these three functions:

1. *The artist gives permission to be videotaped.* By signing a permission form, the artist authorizes a particular archive, group, or individual the right to make a tape on which he or she is featured.

2. *The permission form provides an assurance, in writing to the artist, as to how the tape or tapes will be used.* This may be for purposes of education within the tribe, for use in the tribal archive, for scholarly study, etc. When the agent(s) responsible sign this measure, their use of the tapes is limited by the terms specified by the contract. (In other words, they could not sell it to a recording company, put it on tv, etc., unless extended permissions were granted by the artist.)

3. *A permission form allows an artist to make use restrictions.* For example, he or she may wish to restrict the audience (to clan members only, to Indians only, etc.,) or to restrict the occasions when the tape may be used (certain seasons, holidays, settings, times of day, etc.) The artist may also wish to restrict the recording process, itself. For example, certain sensitive sections of a performance may be off-limits to the video camera, or, the artist may wish to retain the right to erase sections of the tape which do not meet with his or her approval. Finally, the artist has the right to request "seal privilege;" that is, he or she may request that the tape be closed, sealed, and kept in strict confidentiality by the recordist(s) until a specified date in the future.

It should be noted here, once again, that an artist has the absolute right not to be recorded at all.

A documentation sheet provides a very important link between those present at a taping and those who may one day use that tape. This form is generally filled out by the recordist at the time of the taping and then turned in to the archive with the tape. It provides a set of explanations telling future viewers (or listeners, as the case may be) all about the "who-what-where-why-and when" of a particular taped occurrence. Specifically, a documentation form may include the following kinds of information:

- *Pertinent information about the artist(s):* name, age, clan, birthplace, present address, languages spoken, traditional role within the tribe, present or past activities in the tribe or community, other traditional skills or repertoire, etc.
- *Particulars about the time and place of the occurrence:* date, hour of the day, setting, those in attendance, special occasion, etc.
- *Technical information:* name of recordist(s), equipment used, length of tape, tape speed, quality of recording, etc.
- *Supplementary material included with the tape:* still prints, slides, negatives, written notes, taped interviews relating to the event, etc.
- *Background about the tradition, itself:* meanings as given by the artist(s) or others in attendance, information about how the artist learned to practice the tradition, the name of the artist's teacher or teachers, the significance of objects used in the performance, the explanations of symbols, etc.

Documentation sheets should be filled out by the recordist or a member of the recording team at the time of a taping, or immediately thereafter; otherwise, if it is left to later, important information (spellings, special names, technical data, etc.) can be easily forgotten or recorded in error.

Why Use Video?

Video is an exciting and effective tool, but it has certain disadvantages:

First, it is relatively expensive. This means that, unlike audiotape, video is impractical to use for recording vast amounts of information. On the other hand, video is far less expensive to produce than film, and it is often possible to rent or borrow video equipment for occasional use.

Another drawback with video is that it is difficult and expensive to edit. Unless your group either has a very large budget to buy an editing suite, or can borrow nearby facilities, it may be necessary to "edit in the camera," or shoot everything exactly in the order in which it will be seen.

There is some question as to whether videotape, as we now know it, is a good archival medium. Some archives copy their most valuable tapes on film to ensure their preservation.

Video is also often thought to be less "esthetic" than film. Some are bothered by its size and shape, and by its grain or horizontal lines ("rastars"). Whether or not this position is taken, there is no question that the optical quality of the electronic video image is inferior to film.

Finally, with video, people know that they are about to have their pictures taken, and often tend to stiffen. Although subjects may become more relaxed as they gain experience with video, this factor should be carefully considered, particularly if those to be taped are especially shy, reserved, or private persons.

Although video has its drawbacks, there are some very important advantages which it has over other media:

With video, the results can be seen right away. Unlike with film, there is no series of specialized steps between shooting and the final product. The tape does not have to be sent to a lab, and there is no wait and no bill to pay for processing. The recordist can "give back" to the subjects right on the spot, and can find out what their reactions and comments are at once.

Videotape can be erased and reused. This feature of video is especially useful if some sensitive areas of the culture are being documented. If the artists view the scene on the monitor and then feel that it is improper, or that something should not be seen, the section in question can be erased immediately.

Subjects never have to wonder if they look bad, and if anyone makes a mistake, it does not matter — the scene can just be erased and shot again, right away, while everything is in place. This feature of video makes it excellent for experimentation and casual shooting, and the crew can practice their skills as much as they want without any added cost.

With video, the audience can see everything about an event, and they can see it for themselves. Unlike sound recording which requires detailed explanation, video permits the audience to see exactly who is doing what. They can see the movements, expressions, personalities, and moods of the performers, as well as the objects or instruments which the performers may be using. The time, season, setting, landscape, and atmosphere, as well as the relationships between the participants are all open to the audience's view. In fact, so much of a video performance often can be documented, that viewers, even in another time and place, actually feel like they were present at the occasion, themselves.

Selecting a Video Format

In Chapter 5, two different formats for recording sound were discussed: these were the open-reel format and the cassette format. Obviously, a cassette cannot be played or recorded on an open-reel machine, or vice-versa, because the equipment and tape design is not compatible. The same is true of video. It, too, is made in several different styles or formats.

For example, many television broadcasting stations use two-inch wide tape which is recorded on huge, open-reel machines costing well over a hundred thousand dollars; or, these stations may use one of the four available one-inch formats. Of course, these professional broadcasting systems are not necessary for most Indian groups who wish to videotape their traditional arts, but there are some other, smaller video formats which are quite suitable. These include the ¾-inch, or "U-Matic" cassette format, and the two major ½-inch cassette formats, called Beta and VHS.

Here are some of the more important advantages and disadvantages which a group might consider in deciding between the ¾-inch and ½-inch formats:

THE U-MATIC ¾-INCH CASSETTE FORMAT:

This video format, made by Sony, is preferred for library, educational, and industrial uses, and is being used more and more for broadcast TV. Historical societies and professional recordists most often use this format for cultural preservation because of these three features which are not comparable in the smaller, ½-inch formats:

1. ¾-inch cassettes can be smoothly edited.
2. The ¾-inch format transmits a very stable and high quality signal which is suitable for broadcast.
3. Original tapes made on a special, thicker than normal, ¾-inch tape stock are suitable for long-term preservation and can be used as masters to produce good second generation copy tapes.

Selecting a Video Format (continued)

The ¾-inch cassette format is not limited only to studio production, but may also be obtained in portable form. While the portapack for this unit is larger and heavier than ½-inch video recording equipment, it is, nevertheless, quite suitable for Indian community field recording.

Perhaps the only real disadvantage of the ¾-inch cassette format is its cost. The recorder (VCR), alone, costs about $3000, and the editing equipment costs between $10,000 and $17,000.

Although few Indian groups may have the resources to purchase this equipment for a beginning video project, the ¾-inch format is often available for rent commercially, or equipment may be borrowed from local libraries, colleges, historical societies, etc. Because of its high purchase cost, ¾-inch editing equipment is quite commonly rented.

THE ½-INCH CASSETTE FORMAT:

This video format is known as "home video." These are the size cassettes that are now commonly rented and purchased in video and record stores to be played on home machines like the "Betamax."

While many owners of home equipment primarily use their VCR's (recorders) for taping favorite programs off the air, many others are taking advantage of the exciting new advances in portable video camera technology, and are putting away their home movie systems in favor of ½-inch video. Three of the main reasons for this are listed here:

1. *The equipment is very easy to operate.* Because the ½-inch format is designed for home users rather than professionals, the newer models have many automatic features. Anyone can learn how to set up and operate these systems in a matter of hours.

2. *Home video is relatively inexpensive.* A good color, portable VCR and camera, not including accessories, costs about $1700 to $1900, as compared to about $8000 for a ¾-inch system.

3. *The portable systems are small, lightweight, and easy to take into any setting, indoors or out.* The photograph, opposite, shows the remarkable portability of the ½-inch camera and recorder.

Half-inch video cassettes come in two formats. "Beta," developed by Sony, is somewhat smaller than the VHS format developed by JVC (the Japan Victor Corp.). At the time of this writing, Beta sized tapes are compatible with the following lines of equipment: Sony, Sears, Zenith, Sanyo, and Toshiba, etc. VHS-sized tapes are compatible with equipment by GE, Sylvania, RCA, Panasonic, Matsushita, Hitachi, Mitsubishi, Akai, and Magnavox (etc.). The Beta and VHS formats are close in quality, close in price, and are hotly argued as to their points of superiority and inferiority. One practical approach, if faced with making a decision between the two, is to rent, test, and compare personally. It is also helpful to inquire locally about which format has better nearby service and repair, and to consult consumer reports at a library about current models.

While half-inch video is a remarkable tool, it also has some important disadvantages for cultural preservation:

It is not as sharp and stable as U-Matic ¾-inch tape and cannot be used for broadcasting.

It does not provide an original tape of high enough quality to be copied.

It is not as smoothly edited as the larger formats (the edit points are quite noticeable to the viewer).

The equipment is not as durable as U Matic.

½-inch tape is not a good preservation tape stock

Some Alternatives for Selecting a Format

The newest (1985) half-inch video equipment incorporates the camera, the VCR, and the batteries into one amazingly lightweight unit, as shown opposite. However, it should be considered that while half-inch video is more convenient and affordable, it is less stable than three-quarter-inch for copying, broadcasting, and for preservation.

The advantages and disadvantages of the ½-inch and ¾-inch video cassette formats present a difficult cost versus quality decision for groups on a limited budget. However, there are some possible "half-way" measures which can help to bridge this gap:

First, if the ½-inch format is used, the best possible professional tape should be purchased and recorded at the fastest possible speed. This will increase tape stability.

Second, Sony, Panasonic, and JVC make better-quality, more durable "industrial" model machines for the ½-inch format. Your group may find that the somewhat higher cost of these models may be well-justified in the long run.

In some cases it may be possible to make a ¾-inch tape from a high-quality ½-inch tape. This ¾-inch copy can then be used for preservation and as a master to make copies. For example, some groups may keep most tapes on ½-inch tape for in-archive use, but re-record tapes of special interest or popularity on ¾-inch.

Finally, the less expensive ½-inch format may be used for most documentation purposes, but for special performances, a ¾-inch U-Matic system might be rented.

What Pieces of Equipment Are Necessary?

Several pieces of video equipment, or "elements" must be put together to make a video system. Here is a list of the major elements which are required:

VCR: The video cassette recorder, or "VCR," as it is commonly called, is the machine that records the video sound and picture and plays it back. VCRs come in a range of studio or console models, or in portable (battery-run) forms. Portable models vary considerably in size, capability, and price. Very high-quality ¾-inch U-Matic VCRs weigh about 25 pounds and cost in the range of $3000. Half-inch portable home video recorders weight much less and cost approximately $600, and very durable, industrial-quality ½-inch VCRs cost from about $1600 to $2300.

When selecting a VCR for cultural documentation purposes, look for these four features:

1. 7½ ips (extra fast) tape speed capability
2. 2-microphone input capability (especially if your group does not intend to buy a mixer)
3. Fast picture search so that viewers can later locate tape segments of special interest
4. Heavy-duty body design if machine will receive heavy community archive use.

Cameras: Although older color cameras and black and white cameras may be used for cultural preservation, the newer color cameras have recently offered vast improvements at very little extra cost. These improvements make the camera much easier for the non-professional operator to use. For example, it now takes no more than a flip of a switch to color balance from artificial (red) light to (blue) daylight, and scenes can be recorded at very low light levels without any special lighting. The automatic iris feature als › now automatically adjusts to changing light levels, making it unnecessary for the operator to continually adjust the f-stop. With the new

viewfinder monitor, the camera can be operated from the shoulder while the operator simultaneously sees the shot which he or she is framing in the tiny (black and white) monitor screen mounted on the camera. This same tiny screen, then, can be used to play the scene back in the field without the use of a separate monitor. Other new features such as power zoom and automatic fade make hand operations much easier and smoother for the cameraperson. Cameras of this type may cost approximately $1300.

Lenses and filters: Most video cameras are made to be used with the lenses that come with them, and most newer cameras come with zoom or power zoom lenses which make it possible to shoot everything from exteme close-up to wide angle. Inexpensive color correction filters may be used to obtain special tones, or to compensate for color distortions. Neutral density filters can also be very useful to cut down contrasts between flared and shadowed areas (especially in snow) and to make it possible to widen the lens opening. However, special effects filters (starbursts, fisheyes, etc.) have very limited use for cultural preservation, since they tend to distract and call attention away from the subject, itself.

A tripod is necessary for steady, professional-looking shots, particularly if a scene holds in one place for any length of time. Although an inexpensive friction head type tripod may be used, it often causes the camera to jerk. The more expensive, fluid head type gives a smoother and steadier glide ($150 to $250). Some tripods may be locked onto wheels or dollies, but these have limited use, since they must be rolled on completely smooth surfaces.

Monitor: It is possible to view video on any home TV set by connecting the VCR's "RF output" to the tv set antenna. However, a more professional-quality picture is provided with a separate, studio model monitor/receiver which costs about $500 to $800. Separate portable monitors or built-in camera monitors are especially useful for field recording to review segments right after they have been shot. This gives the artists the opportunity to give their approval (or not) of individual scenes, and allows the recordist to erase segments and to reshoot, if necessary. If a group does not intend to use editing equipment, a portable monitor is almost a necessity.

Microphones: Because built-in camera microphone have many shortcomings, separate microphone equipment is required. A discussion of sound for video follows on the next page, and an illustrated microphone section is given in Chapter 5 on sound recording. Microphones run from about $50 for a lavalier type to about $200 and up for a good wireless mike. Stereo headphones are additional. A good portable mixer can cost several thousand dollars (Shure's FP31 is one of the least costly at $700), so renting may be necessary in many cases.

Lights: Although in most community situations a full professional lighting setup is not necessary, optional lighting kits may be purchased from about $100 to $400 (see the section in this chapter on video lighting).

Power: Video, of course, must be powered, either by AC current or by a battery supply if the unit is portable. One battery pack runs for only 20 minutes, so several packs (at about $50 each) will be needed. A battery recharger unit is also necessary, at about $150.

This list of items completes the basic video kit:

Shoulder strap case to carry the portable VCR foam-filled traveling case for the camera and VCR (cuts down on repairs)

a cart or trunk to store and load equipment

a body brace for steady shooting

electrical: adapters (3-prong, and AC adapter to use portable equipment on house current), extensions for the main power line or "multifunction cable," a battery tester, extension cords, pliers, screwdrivers, gaffer's tape, scissors, etc.

Video Sound

It is critically important to use good sound recording tools to fully reproduce the subtle tones and colorations of American Indian oral and musical traditions.

Unfortunately, sound is the least developed area of portable video technology. The built-in, omni-directional microphone which comes with many cameras picks up any and all sounds that are near it. This means that even camera handling sounds and the camera motor noise may be very clearly recorded, while, at the same time, the voices of the main subjects of a scene may be heard only at a distance.

Some of the newest cameras now come with easy to use built-in zoom mikes with a wider range, but even these improved mikes offer little of the full sound quality and flexibility that is needed. Therefore, *for most cultural documentation videotaping, it is strongly recommended that one or more separate, off-the-camera ("external") mikes be used.* (See Chapter 5 on microphones.)

To further improve video sound quality, these additional recommendations may be followed:

- Use an industrial-quality ½-inch format machine or a U-Matic machine for more professional two-channel sound. (Other portable VCR's have only one channel.)
- Use fine quality tape, and record on fastest speeds only
- Where several microphones are necessary, make a separate audio track using a profesional tape recorder and a mixer. Later, this sound track can be put in step (sync) with the video track.
- In some cases a musical track may be specially staged and separately recorded, either before or after an actual performance, and then added to the video track later. This technique is called "audio-dubbing." Sound effects, narrations, etc., may also be added in this way.
- For better playback than is possible with a TV speaker, play the soundtrack on a hi-fi set. (Connect the AUDIO OUT of the VCR to the TAPE IN of the hi-fi amplifier.)

DO's and DON'Ts for Video Sound

DO keep the sound the same "size" as the visuals. In other words, if a figure is seen close up by the camera, make sure that this person's voice is not heard from far away, (or vice versa.)

DON'T let the volume vary from scene to scene.

DO advance planning, rehearsals, and tests for miking.

DO keep microphones out of sight of the camera, if possible. Mikes may be hidden in plants, lamps, or folds of clothing, hung from ceilings, taped to chairs, etc.

DO fade the sound with the fade of the camera to change scenes.

DO keep the miking as simple as possible.

DON'T forget to turn down the volume on the TV monitor while recording.

DO get the microphone(s) as close to the action as possible.

DO use lavalier mikes for subjects on the move.

DO use a microphone on a boom to get close to the action without being seen. (A broom handle will do, if necessary.)

DO wear headphones when operating a boom mike.

DO fit microphones with long cables so that they can easily go anywhere they may be needed.

DO review Chapter 5 on microphones.

DO take this list when going into the field, if necessary.

DO *ALWAYS* use a windscreen when recording outdoors.

Video Lighting

In general, "brighter is better" for video. That is why some of the crispest and most brilliant tapes are usually shot out of doors on sunny days.

Outdoor shooting is not only often better looking, but it is also easier to set up. For most exteriors it is not even necessary to use special lights, stands, and other lighting equipment. In fact, because video cameras see more contrast than there really is, the light level often has to be reduced, either by closing down the iris, by using a neutral density filter, or by avoiding the midday sun. (Bright sun makes subjects squint, anyway.)

Videotaping out of doors is also very appropriate for American Indian traditional arts. Many of these forms have always been traditionally performed out of doors, and nature is perhaps the best backdrop possible (see photo, next page). Therefore, for most purposes, many Indian groups will find that the more casual atmosphere of outdoor videotaping is preferred.

While outdoor shooting is very much a "natural" for Indian traditional arts, indoor shooting can also now be done very easily. While some cameras, made even just a few years ago, still require complicated and tedious lighting setups, the newest models have been designed to be very sensitive to low light levels and can be used with almost no extra lighting equipment.

For example, it may be possible to shoot indoors by simply opening the curtains and/or turning on the lamps. Or, if the monitor indicates that this is still too dark, it may be possible to put 250 watt lightbulbs in regular decorator lamps and fixtures. Or, if this still does not do the job, one or two inexpensive reflector floodlights, mounted in ceramic sockets and fitted with spring clamps, can be aimed at the ceiling to reflect a soft light on the scene below.

In some cases, however, a more complete lighting setup may be necessary. For example, the monitor may show the scene to look flat and dull and lacking in contrast;

Video Lighting (continued)

on the other hand, there may be so much contrast that middle tones are lost in dark shadow. In these situations, extra lighting may be needed to balance the lights and darks and to improve the picture quality.

Quartz lights are recommended for this purpose, and they are usually sold (or rented) in kits (from $200 up). One of these kits might include 4 or more 500 watt lights, as well as "barn doors" (flaps), reflectors, and extendable stands.

The most basic and often-used setup for these lights (using key light, fill light, backlight, and background light) is discussed in any of the three books recommended at the end of this chapter, as well as in the Kodak book on slide presentations recommended in Chapter 5.

Brown Tadd, Miwok singer, as he is documented in an outdoor setting with natural lighting.

Some Tips for Video Lighting

- Always put the lens cap on while positioning lights.
- Avoid axis (camera-mounted) lights.
- Shoot near windows to use direct daylight, but do not shoot directly at a window or the subject will blacken out.
- Avoid mixing daylight and artificial light or more than one type of artificial light. If unavoidable, color temperature adjustments or filters will be needed. *Avoid fluorescents!*
- Avoid bright areas in the frame such as white clothing, windows, reflective surfaces, etc. These tend to create "blasts" of contrast. Stay with medium tones.
- Try using a large white posterboard or tinfoil card to bounce light back into the dark side of subject's faces.
- Turn off the hot lights whenever possible, and cool them before touching or moving them.
- Do not overload the house power or leave powerful lights in household fittings for more than ten minutes.
- Try to match the lighting from scene to scene so that, for example, the sun does not look like it suddenly moved.
- Try to match the lighting for movement, so that as the subject changes places, the light source stays in the same relative place.
- *Never point the camera at the sun or directly at a bright light. This will cause the "vidicon," or main tube to severely burn. Small bright lights in a dark room, photographer's flashbulbs, unexpected headlights, or even bright reflections can also cause permanent and expensive damage.*

Getting Ready to Shoot

The most important preparation for a beginning videographer is to read the owner's manuals for all of the equipment which will be used, and then to make test runs until familiar with the "feel" of the equipment. After a brief period of hesitation and awkwardness, the motions will become automatic, like they do when you drive a car.

Video is usually not a one-person operation. Although a big team is seldom necessary for portable video (and may only serve to make the traditional artists feel nervous) two or three persons is just about the right number — one for camera, one for sound, and one to assist and take care of documentation forms.

A portable video system is made up of many parts, and each of these parts depends on all of the others to work. Unfortunately, when one part is missing or in poor working order, the entire video production will suffer or break down completely. This means that organization is critical.

These three pointers often make the simple difference between video that does or does not work:

1. *Keep the equipment clean and in place and ready to go.* While the camera and VCR will be carried in foam-fitted cases, a special trunk, chest, or backpack will keep the other video gear ready to go at a moment's notice.

2. *Make a checklist so that no item is ever forgotten for a shooting, and keep it with the equipment.* For extra durability, list the items on cardboard with non-run pen. Remember to list food, water, and warm clothing when shooting outside, and NEVER go out into the field without taking the equipment instructions manual(s)! A microphone windscreen is another extremely important item.

3. *Run a test of the equipment each time before taking it out, even if it ran perfectly the last time.* Just one equipment failure can make a shooting a no-go.

Nothing about video is really difficult, but setting up the equipment and making all of the connections can be a bit slow at first.

This list gives a general idea of what is involved in setting up, and shows how shooting indoors differs from shooting outdoors. (At an actual shooting, the instructions that come with your own particular brands and models of equipment would be used.)

1. Decide where the scene will be shot. Try to choose an uncluttered spot that fits the mood and is also within reach of the light source which will be used. Once again, the light source may be one or more of the following:

   a window
   lamps or ceiling lights fitted with extra wattage bulbs
   one or two clamp-on reflector floodlights
   a set of professional quartz lights on stands.

2. Move all the equipment into the room. A well-organized equipment trunk or cart makes this step easier.

3. Choose a spot, convenient to AC outlets, where the control center (VCR, power adapter, mixer, monitor, etc.) may be located.

4. Set the VCR, mixer, monitor, etc. in position.

5. Position the tripod and attach the camera, removing the plastic grip, if necessary. Make sure the lens cap is tightly fitted on the camera.

6. Connect the camera:

   To shoot indoors using house current:
   Connect the camera's main "multifunction cable" to the AC adapter (also called "power adapter"). Be very careful not to break the delicate 10-pin connector. Extensions for the multifunction cable may be needed so that the camera has more room to move.

   Connect the AC adapter to the wall socket. A 3-prong adapter will be needed for house fittings.

   Connect the AC adapter's VIDEO OUT and AUDIO OUT plugs to the VCR's VIDEO IN and AUDIO IN sockets. Be sure the VCR is OFF.

   OR:

   To shoot outdoors using the battery-run VCR:
   With the VCR OFF, carefully connect the camera's 10-pin multifunction cable to the battery-run VCR.

7. Connect the monitor:
   To connect a special video monitor to the VCR, be careful not to break the delicate 8-pin connector. OR: a regular tv set can be used as a monitor with a small "RF (radio frequency) adapter." Directions for this connection come with the adapter.

8. Position cables so that they are out of the way, and, if possible, tape them down.

9. Connect the microphones:
   If your VCR has single channel sound, plug one microphone into the MIC IN jack.

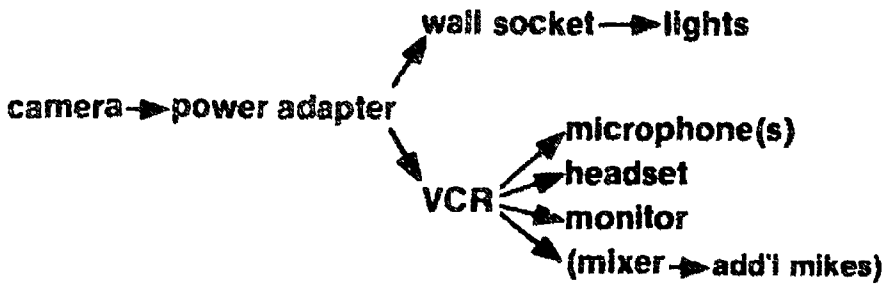
   If using a U-Matic VCR or a ½-inch VCR with two-channel sound, there will be two MIC IN jacks. To use two microphones, plug one mike into each of the two microphones, plug one mike into each of the two sockets and set the audio selector on MIX; or, to use one microphone, use a Y-plug adapter to connect the plug from the single mike into both MIC IN jacks at once.

   If using an audio mixer, attach the mixer to the LINE IN of the VCR, and run mikes and cables from the mixer to the spots where they will be used.

10. Connect the headphones to the HEADPHONES or AUDIO OUT jack of the VCR.

11. Set up any special lights which may be needed. These may be adjusted later when the lighting test is made. Try to keep all cords out of the way, and, if possible, tape them down.

Once again, the connections for indoor shooting are:



For outdoor shooting, the camera would be connected directly to the VCR. Lights generally would not be used.

Video equipment should always be tested two times before a taping; once before going out into the field to make sure that all of the elements are working, and once again immediately before the taping so that all of the elements can be adjusted to give the best possible results.

A video test can be thought of in three parts. These are given to follow here:

(1) ADJUSTING THE SETTINGS:

Switch on the equipment (power adapter, VCR, Monitor, mixer, etc.) depending on the situation.

Load the cassette into the VCR. If it is a new tape, run it FAST FORWARD and back one time to give it extra flexibility.

Push the RECORD button of the VCR and record about 15 seconds of blank tape.

Point the camera at a well-lit, but not too bright, area of the scene, and remove the lens cap.

Set the iris:

Open the iris by adjusting the f-stop ring on the lens barrel until the image appears in the viewfinder and/or monitor. Move the f-stop ring until the image appears in the viewfinder and/or monitor. Try to get crisp whites, dark blacks, and good contrast in the middle tones.

OR: Your camera may have an automatic iris. In this case, just turn it on.

The lights on the set may have to be adjusted at this point, especially if the scene is too dark, too low in contrast, or if there is glare. Remember, however, not to move the lights with the lens cap off, or the vidicon tube may get permanently burned!

Set the color balance filter setting (alsc called "white balance"):

Pick the setting that fits the scene, usually marked on the control for INDOOR, BRIGHT SUN, OVERCAST SUN, etc. (refer to your owner's manual).

Set the color balance (or white balance) fine tuning:

Each camera differs, but, in general, the camera is pointed at a white object or white card in the area where the subject will be. Zoom in to TELEPHOTO and fill the screen, turning the lens out of focus. Set the viewfinder switch for WHITE BALANCE fine adjustment and turn the fine tuning knob according to the needle in the viewfinder. Your owner's manual will explain and detail this step.

(2) RECORDING A TEST TAPE.

Test the microphones:

A sound test can be made at the same time as the video test. Put each microphone in position, use the same voice tone as will be used in the taping, and set the volume levels. Headphones will be needed to get the correct balance.

Test the video:

Press the VCR PLAY and RECORD buttons at the same time. Point the camera at the subject, turn on the camera ON switch, and zoom in on the subject. Adjust the focus and zoom out to frame the shot. Shoot the test subject for about 20 seconds.

Press STOP On the camera. Press STOP on the VCR. Close the iris, replace the lens cap, and put the camera carefully out of the way.

(3) EVALUATING THE TEST:

Rewind the VCR, press PLAY, and look at the test on a carefully-adjusted monitor. Make adjustments now, before it is too late! Professionals often try many settings before they settle on one.

Too dark? Add lights or open the iris.

Weak contrast? Add lights or reposition lights.

Contrast too high? Add lights to fill in the middle tones, use a neutral density filter, close down the f-stop, cut down the lights, etc.

Glare? Move the lighting around or move it back.

Color off-key? Reset the color balance, use a color-compensating filter, stop mixing light sources, etc.

Subject in too much shadow? Use a large white card or board to "bounce" light from the sun or from the lights, back onto the subject.

Camera Techniques

MAKING SMOOTH SHOTS:

Because audiences are now used to the high-tech smoothness of professional studio TV, they are quick to notice the bumps, jerks, and jiggles that are so easy to make under less than perfect field conditions.

The surest way to keep a camera steady is to mount it on a tripod. After tightening the tripod legs and securely locking the camera in a level position, the cameraperson can then use the tripod arm to "pan" or "tilt" the camera (move it from side to side or up and down). The tripod "head," or point where the camera swivels, may jerk at the beginning and end of a movement if the tripod is the "friction-head" type. The more expensive "fluidhead" type offers greater resistance and keeps the motion steady throughout. A tripod may also be put on a "dolly" and wheeled about for shots, but since the floor surface must be completely smooth, this technique has limited use.

Since a tripod-mounted camera can get boring to watch after a while, and because it may be necessary to follow the action of traditional artists, a handheld camera should also be used. Hold the camera according to the instructions in your owner's manual, looping the handle strap around your wrist. Hold the camera with a firm, but not tense grip, keeping your wrists flexible. Then practice moving all of the lens barrel controls without jiggling the camera in any way with your hands.

To "track" (walk) or "arc" around a subj vithout making the camera jerk and bob, set the lens on the widest angle zoom. Then, slightly bending your knees, walk with a gliding motion, slowly and carefully sliding each foot forward. (It helps to wear tennis shoes.) Although it may seem awkward at first to walk with bent knees, this will absorb much of the vertical shock, and will keep the camera from bobbing up and down.

In some cases it may be necessary to handhold the camera for a still shot which may either begin or end with tracking or

A good tripod can help to make camera movements steady and smooth.

Without a tripod, a cameraperson has greater flexibility, and can actually get into the action. Photos courtesy Ute Tribe

arcing. To keep the camera from trembling, brace your body against anything that is available; lean against a car, a wall, a tree, a fence, etc. If nothing is available to lean on, brace against your own body, either by sitting or kneeling with one knee up; or, to stand with the camera, bend your knees, move your toes inward, and lean slightly forward with your body weight centered over your knees.

Smooth hand movements are very important at all times, but particularly when shooting close up. When the zoom is set on TELEPHOTO (closeup), even a light touch of the camera will make the picture on the screen shake and jerk violently. One way to avoid this problem is to have a hand poised on the zoom switch before the shot begins so that there will be no fumbling. For smoothness, the zoom focus can also be set before a shot begins. These steps are given here:

1. Find the subject in the viewfinder at wide angle.
2. Zoom in to a closeup.
3. Focus.
4. Move out to any distance and the focus will hold.

Note: If a zoom is focused in wide angle and then moved to other distances, the image will be blurred.

AVOIDING "ZOOM GLOOM"

Most cameras now have an electronic zoom (some, even, with varying speeds) which can smoothly and automatically move a shot in from wide angle to closeup.

While zooming can be very useful at times, (as, for example, to move from a medium shot of a weaver at work to a closeup of her hands) it can also easily be used too much. "Zoom gloom" may be a good name for the dizzying, headache that a viewer can get if the camera operator overuses this technique. Here, then, are some ways to avoid "zoom gloom."

- Use the zoom as a tool to help to frame a good composition before actually beginning a taping, but avoid using it continually while shooting
- Use very slow zooms. One zoom can even last for two to three minutes with good effect.
- Zoom only to show a very important detail. In other words, zoom in only for a very good reason.
- Use shorter zooms. The zoom need not go all the way from wide angle to closeup.
- Zoom in bit by bit in time with the action (for example, when a speaker pauses, when a singer begins a new chorus, when a dancer changes steps, etc.)
- Never zoom back out. In this connection, remember that a zoom can box you in. Once in, it is necessary to change shots.

One way to bring variety and interest to a shot is to actually move with the camera. Because the operator must glide along very smoothly on foot and constantly check and adjust the focus, the tracking shot is somewhat more difficult to perform than the zoom. However there are many benefits from this style of shooting. Specifically, in a tracking shot, the camera seems to be actually involved in the scene, rather than observing it coolly, from a distance. The operator also has the flexibility to move in any direction at varying speeds, and to react in direct response to whatever may occur. Because a wide angle lens or a wide angle setting is used, the depth of field (focus distance) is deeper and clearer than with a zoom lens, and, unlike the zoom, the background does not look unusually far away and distorted in perspective.

Panning, like zooming, can become very tiring if it is repeated too much. Of course, slight camera movements from one side to the other are necessary to frame a shot and to follow movements, but sweeping pans are often the sign of a beginning camera operator, and should be used with great reserve.

For more on camera technique, see *Making Home Video* (Bishop and Bishop), listed at the end of this chapter.

Camera Techniques (Continued)

Here are some DO's and DON'Ts which list, in quick form, some tips for a beginning video camera operator:

DON'T use extreme "art" shots that are confusing and tend to take attention away from the traditional artist.

DON'T always put subjects in the middle of the frame. Especially for an interview, shoot from a side rather than from the center.

DON'T bring in so much background that the subject loses importance. Closer shots are "warmer" for video.

DON'T choose cluttered backgrounds or let background objects appear like they are coming out of people's heads.

DON'T tilt the horizon or place it too high or low. Generally, about 1/3 down the frame is a good level.

DON'T get your own shadow in the shot!

DO look for interesting groupings of things.

DO keep camera movements slow, simple, and deliberate.

DO select things in the community that have special beauty, meaning, or interest, and try to view them with the camera in the best and most fitting way.

DO try to look for things with the camera that "go together" visually, as well as things that show dramatic contrast.

DO consider the angle, level and distance of the camera for each shot, as illustrated in this section.

DO review Chapter 4 on still photography in this book. Many of the same points apply to video camerawork.

DO study the camera positions and the camera moves used for television documentaries and commercials.

DO experiment. Videotape can be erased and reused.

A composition is determined by the camera's angle of view to the subject, by its level of view, and/or by its distance from the subject (called "framing").

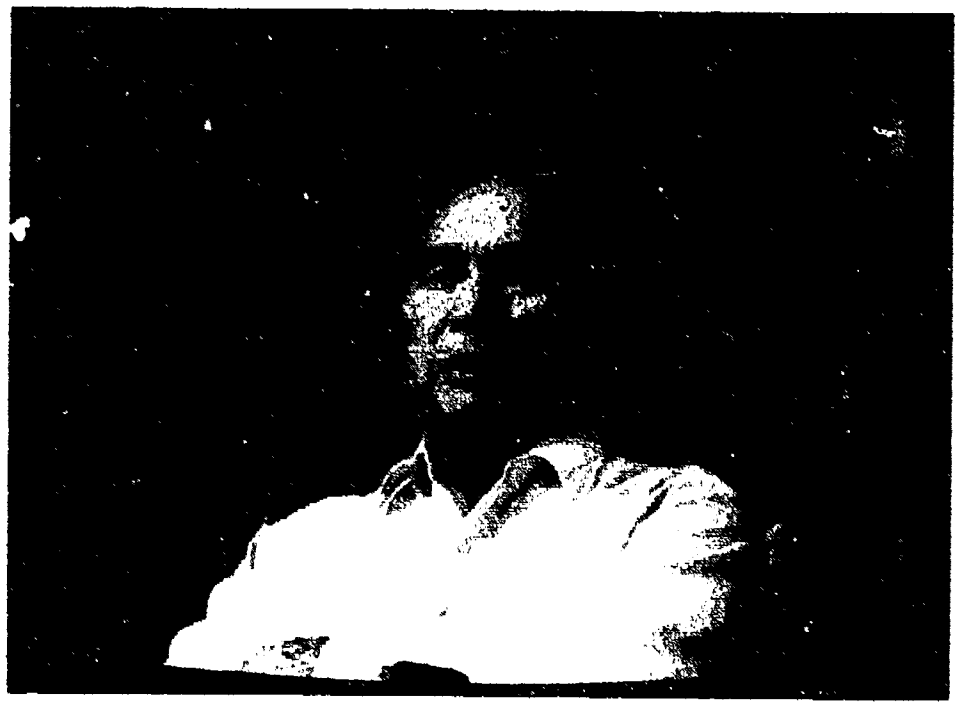
Angle: A subject may be viewed or approached by the camera from any angle. This may be head-on, profile, half-profile, etc. However, a single speaker should look directly into the camera or at someone completely off-camera. Half way in-between has an uncomfortable appearance.

Level: High camera levels make a subject look small in relation to the setting. However, when the camera is lowered, as in the illustration below, the subject seems to be "looked up to." Subjects appear to have greater stature in relation to their surroundings, and may actually appear to be heroic.

Distance: This aspect of composition is illustrated on the next page:

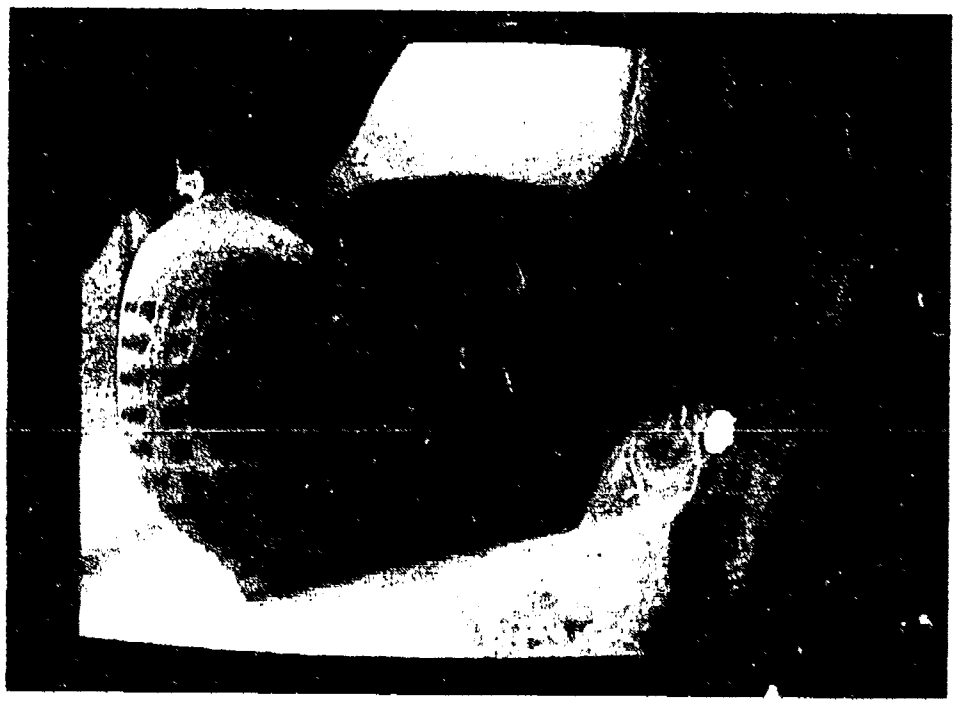
Victor Masayesva

Long shot: Shows the overall setting. Often used to open or close a sequence.



Medium shot: Somewhat closer than this example, the medium shot is to about waist level. It shows detail, yet still shows what is happening overall.

Closeup: To just below the neck. A warm shot which puts the audience face to face with the subject. Used well with the medium shot.



Extreme closeup: May be used for occasional drama or to show an important detail, but beware of overuse.

Joining Shots

Videotape, unlike audio tape, is not edited by cutting and splicing. Instead, chosen sections of the original tape are copied onto a blank tape in the desired order. To do this, costly equipment is necessary. Two VCR's, two monitors, and an "editing control" are used, at a minimum cost of about $7,000 to $10,000. However, for groups on a budget, other options are available. Commercial editing houses, public television stations, historical societies and schools, or some other of the resources listed in Chapter 2 may offer help. As another alternative, it may be possible to avoid editing altogether; shots may be assembled in the camera, in the order in which they will be seen, so that no other editing is necessary.

Joining shots with professional editing equipment: In order to make a clean edit, both the original tape and copy tape must be rolling at an even speed. However, like a car that takes time to build up to its cruising speed, a VCR takes a bit of time to get going. Therefore, in order to make a smooth edit, without a "glitch," or wild burst of video noise, both tapes must be rolled back exactly the same distance from the edit point, so that when they reach their "cruising speed," they will both hit their edit points at the same split second.

With a professional "editing suite," (which may be rented at about $50/hr.) this procedure is very simple. The editor simply locates the edit point, presses a button, and the editing machine logs this point in its memory. Both tapes are then rolled back exactly the right distance on two perfectly matched machines, and when the tapes are played forward, the edit is automatically made. The machines then play a few seconds beyond the edit point to make space for the next edit.

Therefore, it is important to remember that if your tape is going to be edited with an editing suite, several seconds should be recorded before and after the action starts, so that a stable edit can be made.

Joining shots in the camera: If a tape will be edited with an editing suite, several versions of a shot may be taped; later, at

the time of editing, the best one may be chosen. However, if editing must be avoided, and if the shots must be assembled in the camera in the order in which they will be seen, the shooting will have to be much more selective. If a particular scene does not work, it can, of course, be cut from the tape; however, all the footage which follows must be cut as well. *Remember, then, that if a tape will not be edited, each scene should be carefully evaluated and reshot, if necessary, before going on.*

It is obvious that for "in-the-camera-editing," careful planning is very necessary. In these cases, a "story-board" can be useful. This is a panel of drawings (and/or snapshots, polaroids, magazine photo clippings, etc.) which depict, in order, the significant changes of action and scene. In other words, it tells the story and shows the look of the tape before the shooting.

Assembling shots, in order, in the camera, is sometimes called "backspace editing." This is because every time the camera is switched on, it takes a few seconds to reach its "cruising speed." To compensate for this lag, most cameras will automatically back up the tape slightly when the PAUSE button is pushed (see your owner's manual). Although a fraction of a second may be lost from the previous scene, the picture is stabilized at the edit point, and no picture "noise" occurs between shots. On the screen a backspace edit will look like a fast cut.

In addition to this means of joining shots, other transitions are also possible: Many cameras have a FADER button which fades both the picture and the sound together. This is usually used at the beginning or end of a sequence rather than as a mid-sequence transition. It is also possible to go out of focus and cut. A Special Effects Generator (SEG) or "switcher" (about $1000) can make "dissolves" (the fading of one image into another) as well as switches from one camera to another, and fade-ins and fade-outs of titles.

A word of warning: It is not always easy to shoot a videotape exactly as it will be seen, and usually a tape can be greatly improved by editing. Unlike audiotape, which can be cut and spliced by hand, videotape must be edited electronically. Unfortunately, this equipment is very expensive. Buying, renting, or borrowing an editing bay (like the one shown above) can often be a problem. Groups considering the video medium for documenting their traditional arts should carefully weigh this important factor.

Directing a Videotape

Basically, directing is decisionmaking. Since a videotape cannot be all things at once, the director(s) must set limits and choose among the many possibilities. Often, in the final analysis, the best tapes are those which are the most simple. Here is a list of the kinds of questions which a director might consider in limiting and focusing the emphasis of a video piece:

What is the purpose of this tape? To document a traditional art form for the community archive? To increase public awareness? To obtain funding? To teach? etc.

Who will be the audience? Will it be specially prepared for children? Community visitors? The tribal archive? For a general audience? etc.; and, because of this audience, will special translations, explanations, subtitles, announcers or commentators be needed?

What is the subject of this tape? That is, what is the one subject, above all others, which will be presented?

What is the most important aspect of the subject? Can the tape be made to have more impact by emphasizing and focusing on this one feature, and by minimizing others?

Will a real performance be taped, or will the activity be specially staged for video? Or, as another alternative, can the artists repeat certain highlights or details after the actual performance, to be cut in at editing time? Note: Light and sound levels must be carefully matched.

How rehearsed will the shooting be? Is a full word-for-word script necessary, or will the subjects be more comfortable if they have been given a general idea of what to do, and the freedom to do it in their own way?

Can the event be recorded in real time, or is it too long? Would a presentation of selected highlights of the event be more appropriate for a video audience, or would they rather see the entire occurrence on the video screen?

Are the available tools adequate? Can the tape be made simply, or will something be missing without added equipment? (Equipment may be rented or the project goals may be trimmed.)

Directing a Videotape (Continued)

Mood: Often an event has a natural mood which may be emphasized to add interest and impact. For example, the mood may be happy or sad, quiet or noisy, active or still, slow or fast, serious or humorous, etc. Elements such as the location, sound effects, lighting, camera style, etc., all can be used to add to this feeling, as in the treatment here:

> To emphasize the happiness of a harvest song, a bright field is chosen as a location, and the sound of birds and a light breeze is heard briefly over the ripening crop. The singer is shown in mellow afternoon sunlight, rather than in shadow, and many warm close-ups are shown of his face. The pace of the shooting is somewhat rapid to keep time with the music, and the camera tracks into the scene to become part of the action rather than watching it from the sidelines in a still tripod position.

Momentary moods, too, can be used to make a video piece more dramatic. A quick smile, a quiet pause, or a sudden noise all can be cues for an alert camera operator.

Structure: The main idea of a video piece will come across much stronger if the events are well-organized and presented with a logical development. For example, a video sequence is often made more effective by beginning slowly with a wide "establishing shot" to show the setting, and then slowly moving in to involve the audience. The more important aspects of an occurrence may be given more emphasis than the lesser moments, and, if the activity has a high point, the action may be controlled to gradually build up to this point. Finally, the audience is often more affected by an ending that has some special meaning in relation to the rest of the piece or some special emphasis.

Sometimes, for a particularly long activity or large performance, it is more effective to break the event into parts and to just present the high points for the video viewers. However, in these situations, it is even more important to keep events in order and to develop the structure of the presentation carefully. Any skipping about may confuse the audience and weaken the overall impact. Often careful planning and/or a storyboard can help the director(s) to structure the shooting and schedule the shots in a logical order.

Variety: In some cases, there may be too much sameness to a particular kind of activity. To add interest to a video sequence of this type, it may be effective to vary the types of shots throughout the piece. For example, group shots or wider shots might be contrasted with close-ups and details. The pace of the shooting can also add variety; active shots set against quiet shots and deliberate pauses can all add to the drama. Or, if a shot gets too long and repetitive, it may be possible to try a new angle or shooting approach. "Cutaway" shots, especially of details or surroundings, can also add interest. A cultural recordist, however, should beware of extreme "art shots" which break up the audience's attention and interrupt the flow of the piece.

Continuity: Scenes must always be kept in logical relation to each other so that the audience does not get confused. For example, if time passes from the early morning hours when a dance area is prepared to mid-day when the dancers make their entrance, the video light level should be raised to reflect this change. Or, if dancers are seen close to the camera in one shot, the sound level would be recorded softer in a following shot when the dancers exit away from the camera.

It is also very important to show partings and arrivals for continuity. For example, if a basketmaker is seen out in a field gathering grasses, but then suddenly pops onto a porch with several other women splitting the grasses, the audience may "get lost."

Shots should also be "matched" so that, for example, a singer does not begin a song in one shirt and finish it in another. Background objects should be carefully watched so that they do not pop in and out of view, and the light on the set should never move or change with no apparent reason.

Caring for Video Tools

Cassettes: Cassettes are best stored upright, like books on a shelf, in the storage cases in which they were purchased. They should be kept in a place that is clean, cool, and dry, and should be kept away from direct sunlight, open windows, heaters, and hot (or cold) cars.

Magnets and magnetic fields can erase tapes if they touch or come into close contact with them, so watch out for stereo or audio speakers, amplifiers, power transformers, and other electric motors. (This includes your own tape recorder!) Small kitchen magnets are especially dangerous, so keep tapes away from towel holders, cupboard magnets, or refrigerator note magnets. Ask, too, if it is safe, before taking tapes through security detection systems in airports, stores, or libraries.

The VCR: A VCR should also be kept away from strong magnetic fields in a cool, clean, dry (but not too dry) place. It should be stored and run in a horizontal (non-leaning) position at all times, and never placed on a static-building carpet. People should be instructed not to smoke, eat, or drink when using it, and it should be regularly dusted and cleaned. The outside of the machine can be cleaned with a soft, damp cloth, but glass cleaner is not recommended. A dust cover is a good idea, but do not cover the machine vents too tightly.

The VCR controls should be used firmly, but not too fast, and cassettes should not be left in the machine, especially when transported. To give tapes extra flex, store them "tails out" (all the way to the end) and rewind them before playing. A new tape should also be run forward and back before using. Frequent stops and starts are bad for the tape, and leaving the VCR on PAUSE for more than one minute can also cause wear.

When recording in very hot sun, use an umbrella or other shade, and wrap the VCR in a blanket in below freezing weather. To avoid condensation when bringing a VCR in from the cold, do not go directly into a warm room. A plastic bag may be used, if necessary, when shooting in blowing dust or sand.

The video heads must be regularly cleaned with a special, non-abrasive (felt spool-type) cleaning tape, according to the manufacturer's directions. The VCR should also be run in RECORD for an hour every couple of weeks to keep the machine up and to avoid magnetizing of the heads. Finally, about once a year, (or after about 700 hours of play) the VCR should be "de-gaussed" (demagnetized).

The camera should never be carried or stored with the lens pointing down. This may cause coatings inside the camera to flake downward and form black spots on the picture. Instead, it should be stored horizontally in its case, surrounded by (charged) silica gel packs.

A video camera should be kept dry and clean, and dirt should be removed from the lens only with compressed air or with special lens cleaning paper. Special care should be taken to mount the camera securely on the tripod, and to attend it all times so that it does not fall.

Batteries: After every use, the batteries should be recharged by removing them from the VCR and hooking them up to the AC adapter for about eight hours. Even if they are not used, they should be recharged regularly each month or they will run down permanently. It is important to keep batteries away from extreme heat and cold, and, if they are to be used in cold climates, they should be warmed before use.

Caring for Videotapes

Videotapes are archived in much the same way as sound recordings. The chapter on audiotape care in this book has described these procedures in detail and may be referred to as follows:

> Chapter 6, pages 128-131 on guardianship, safekeeping, and labeling tapes; pages 134 and 135 on cataloging and indexing tapes; pages 137-141 on translation, transcription, and special study; pages 144 and 145 on using tapes in the community

There are, however, a few differences between audio and video archiving which should be mentioned here so that groups using video or both media can make appropriate adjustments:

For viewing tapes in a video archive, the VCR may be connected to any standard TV set with a small "RF converter." (Hookup directions will come with this device.) Or, to get a cleaner picture, but at considerable extra expense, a special monitor may be used.

To make a copy of a videotape, however, the RF input should not be used. Rather, a much clearer second-generation print can be made by buying a pair of audio and video leads and by connecting the VID OUT and AUD OUT of one VCR to the VID IN and AUD IN of a second VCR. The tape is then played on the first machine while the second machine is put on RECORD. With this method a ½-inch tape can be copied to the ¾-inch format or vice versa.

When a copy is made of a sound recording, there is very little difference between the original and the second generation copy. Some experts might be able to detect the difference, but most other people would not be able to tell which recording is which. For video, however, this difference is much more noticeable. A third generation copy (as, for example, a copy of an edited videotape) has an even greater reduction in print quality, and generally would not be used. This is especially true for the ½-inch video format.

Another difference between audiotape and videotape is that videotape is somewhat less resistant to wear. It used to be that fifty to one hundred plays (depending on archive conditions) was the rule of thumb for video tape life. After that point, a characteristic called "drop-off" (white streaks) would often occur. Today, however, with the best archival-quality tape and a machine that has good adjustment, a tape can be used for hundreds of plays.

Some people say that videotape is not an archival medium at all, and that for longterm preservation, videotapes should be copied on film. However, if we look to the recent past and see how older video formats have been quickly replaced with new and superior technologies, it is possible to hold good hope for the future. Perhaps in the years ahead, tribes will copy their "old" tapes from the 80's and 90's on vastly improved tapes or discs, and print-through and drop-off will no longer be a danger. However, in the meantime, it is important to do the best job possible, by following these procedures which are known to add to tape life:

Put the original tape in safekeeping. Use only the second-generation copy for listening purposes; or, if ½-inch tape is the recording format, make a safekeeping copy on ¾-inch tape.

Buy good tape. Buy tapes from only the most reputable companies, and select tapes with heavy-duty cassettes and high-performance oxides (as, for example, Scotch "Color Plus").

Use shorter play tapes. Longer playing tapes are thinner, and not recommended for preservation.

Use fast recording speeds. Shorter play means better play.

Use care in the archive. Follow all the rules for tape and equipment care.

Re-evaluate tapes every ten years. Recopy as new and improved methods become available.

References and Resources

USEFUL PUBLICATIONS

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Clifford, Martin. *Microphones, 2nd Edition*. Blue Ridge Summit, PA: TAB Books, 1982.

Dunton, Mark, and David Owen. *The Complete Home Video Handbook*. New York, N.Y.: Random House, Inc., 1982.

Goldberg, Michael. *Portable Video, A Sony Guide to Enjoyment*. Park Ridge, N.J.: Sony Corporation, 1982.

Jolly, Brad. *Videotaping Local History*. Nashville: American Association for State and Local History, 1982.

Rosen, Frederic W. *Shooting Video*. Woburn, MA: Butterworth Publishers. 1984.

Victor Company of Japan, Ltd. *JVC Video the Better Way*. Tokyo: 1980.

HELPFUL INFORMATION:

These addresses and telephone numbers are listed in Chapter 2.

American Association for State and Local History
American Folklife Center
Archive of Folk Culture
Folk Arts Program, National Endowment for the Arts
Native American Video Archives, Institute of American Indian Arts
Minority Enterprise Division, Federal Communications Commission
Oral History Association

Consumer Division
Sony Corporation of America
700 West Artesia Boulevard
Compton, CA 90220

Panasonic Co., (Div. of Matsushita Electric Corp. of America), Video Systems Div.,
One Panasonic Way
Secaucus, NJ 07094

Sony Corporation of America, Video Products
9 West 57th Street
New York, NY 10019

3M/Magnetic Audio/Video Products Division
223-5N 3M Center
St. Paul, MN 55144

US JVC Corp.
41 Slater Drive
Elmwood Park, NJ 07407

The Video Tape Co.
10545 Burbank Blvd.
North Hollywood, CA 91601
(duplication facilities)

VIDEOTAPES:

Portable Videotape Production Techniques
The Preparation of Titles and Artwork for Videotape Production
Audio Techniques for Video Production
Set-up, Operation, and Care of the Videotape System
Lighting for Videotape Production
Camera Techniques for Videotape

The tapes listed above are available from 3M Company at $20. each with proof of purchase of $200 of 3M products. They may also be available through libraries, local schools, etc. (3M address listed above).

Words and Place. Clearwater Publishing Co., Inc., 1995 Broadway, New York, NY 10023. A series of eight tapes documenting Native American literature from the Southwest. Directed by Larry Evers, Department of English, University of Arizona, Tucson, AZ. These tapes are excellent examples which show how video may be used for cultural preservation.

8

Preserving Traditional Art Collections

Caring for Collections

Some American Indian and Alaskan Native traditional arts were and still are made for use in daily living or for ceremonial purposes. These articles, made from a wide variety of materials (including wood, basketry, leather, fur, feathers, metals, ceramics, bone, horn, stone, etc.)., have uses and meanings which go back into the cultures and back into time to link Indian people today to their traditional tribal heritage.

These works of traditional art are worthy of the finest possible care. They represent great beauty and artistic skill, as well as particular historical significance; but even more important, they still bear the touch of the people who came before us, and live on to show us their customs, ideas, and beliefs.

Today many of these traditional arts are stored or exhibited in Indian homes or community buildings, and the people to whom they have been entrusted feel a strong responsibility for their correct and proper care. There is a deep feeling of concern to pass these articles on in the best possible condition to future generations within the tribes.

This chapter provides a brief introduction to artifact conservation, a field which is defined as "an attempt to prolong the life of objects of historic and artistic value." Its focus is narrowed to the conservation needs of those Indian and Alaskan Native communities where personnel and facilities may be limited, but where the people want to do everything within their power to prolong the life of these deeply-loved possessions.

Naturally, this brief material cannot fit anyone into the role of the professional conservator. However, it can point out reliable information for specific conservation problems, and sort out some of the recommendations and practices which, though well-meaning, often do more harm than good. In short, it is an attempt to sift through the vast amount of information available in the field to point out some of the practices which could have immediate, practical value for Indian-community use.

Watching for Enemies

There are certain causes of deterioration, or "enemies" of traditional art objects which should always be watched for. Identifying these enemies (many are listed below) can be half of the battle. Spotting these enemies and preventing their attack BEFORE IT IS TOO LATE can help to save the priceless and irreplaceable cultural possessions of your people.

Light (ultra-violet radiation): Rays from the sun or from fluorescent or incandescent (regular electric) light bulbs can cause many materials to harden, get brittle, discolor, and/or fade. Light coming in from windows, lights used in exhibition cases, and even photographer's lights set too close to objects for a brief time can cause this damage.

Extremes of humidity: Insects prefer humid or damp conditions (over 68% Relative Humidity). Mold mildew, fungi, and dry rot (a fungus that causes wood and other plant materials to crumble to a dry powder) also thrive in places where the humidity is high. Some other problems associated with high humidity swelling of wood, oxidation of metals (rusting), rotting, staining, weakening of adhesives, etc. Furthermore, these damaging effects are increased if the humid place is also dark, poorly-ventilated, or in a locale where there is salt air or pollution.

Very dry conditions (below 40%) can also be dangerous to traditional arts. Extreme heat or dryness can cause objects to dry out, shrink, or become brittle. Dust, lint, and static electricity can also be more of a problem when the humidity is low.

Changes in humidity, whether they are rapid, or slow and seasonal, can cause traditional art objects to undergo damaging changes. For example, these fluctuations can cause wood to warp, joints to stress, metals to sweat and rust, paint to crack, etc. For this reason, humidity levels should be kept as even as possible all year rour . The best relative humidity is 50 to 55%, with only a 3% fluctuation in either direction.

Changes of temperature can also be very damaging. Most materials will expand on heating and contract with cooling. The rate of these reactions doubles for every rise in temperature of 10 degrees Centigrade (*c. 18*°F).

Pollutants: Dirt and dust in the air will, of course, soil traditional art objects. Moreover, dirt and dust accummulations on an object will attract moisture and acids to speed up its deterioration. Pollutants found in city environments (gasoline exhausts, soot, etc.), and industrial pollutants (coal smoke, oil smoke, hydrogen sulphide, etc.), all are very damaging to art works.

The effects of these enemies can be even greater when they join together to form new, destructive chemical combinations (often acids). These will deteriorate leather, paint, textiles, metals, and will even dissolve certain types of stone.

Biological attack: Many materials are subject to attack by living enemies. Bacteria such as mold, mildew, fungi and dry rot, as well as insects such as moths, beetles, silverfish, termites, etc., all can eat away at precious art objects. Larvae of insects do the majority of damage, since this is the young, wingless, feeding stage of their life. Rats, mice, and other animals are also attracted to many of the materials used in traditional art objects. Insect and animal excretions can do great harm, not just by dirtying an area, but also by leaving damaging acids which speed up the deterioration process.

Natural catastrophes: Earthquakes, floods, storms, fires, volcanos, etc., can do devastating damage to a collection. However, careful site selection and disaster preparedness can often reduce their effects.

Improper management: Sometimes people can cause damage to works of art, even though this is not their intention. Here are some of the forms and effects of improper management:

A poor choice of location for a collection could cause serious problems in the future. For example, these kinds of questions should be asked: Could the roof or pipes leak? Could the drain back up? Could the heater or wiring start a fire? Could the air conditioner sweat? Could other activities in the same building or in neighboring buildings cause possible harm? (etc.)

Poor security, the single-most dangerous threat to a collection, should be realistically considered and carefully worked out BEFORE any theft or vandalism occurs.

Damage can also occur from improper shelving. Shelves should not be weak, unstable, or located directly on the floor or too close to each other so that air (and people caring for the collection) cannot circulate freely.

Shelves should not be made of materials which can chemically harm the objects. Metal is preferred, and bare wood should always be coated with polyurethane paint or lacquer. Stacked, crowded, or poorly-organized shelves are a very dangerous enemy since, in one split second, a great work of art can be broken or cracked.

Accidents and damage are often the result of improper handling. Unclean hands, improper packing and transportation procedures, picking up objects by the edges, lifting heavy or large objects without enough support, (etc.) all can cause wear and tear, if not more drastic damage to works of art.

Poor housekeeping not only looks bad, but it also makes a collection deteriorate faster. Dust attracts moisture to speed up decay, and messy areas are especially inviting to pests. Neglectful housekeeping can also allow the other enemies noted here to creep up unnoticed.

Finally, articles in a collection can also be damaged by too much cleaning. Improper cleaning methods, harmful cleaning materials, or overly-enthusiastic rubbing and scrubbing can seriously damage a work of art. An old article can be stripped of its beauty and mellowness in an effort to make it look like new. It is especially important not to remove any materials associated with the traditional use of an object, such as wool on a loom, meal on a grinding implement, etc.

40 Low-Cost Ways to Protect a Collection

1. Since art theft has recently doubled, become well-prepared and well-informed about collections security (see the references at the end of this chapter).
2. Use a changeable combination deadbolt lock and change the combination frequently.
3. Ask local police (or another suitable security specialist) to survey the collection premises, indoors and out.
4. Consider safety first in selecting a location for housing a collection. Also consider the safety of the adjacent premises and any activities which take place nearby.
5. Since some fire-fighting methods can cause more damage to works of art than the fire, itself, become informed about special fire prevention requirements for collections (see NFPA Pamphlet #11, listed later).
6. Install fire alarms and keep fire extinguishers handy. Since some types of extinguishers can damage collections, use only those which are safe for museum use.
7. Confer with your l al fire department to assess your own fire prevention situation.
8. Determine possible natural catastrophes in your area. Examine the premises and prepare for these disasters to minimize damage.
9. Block out the sunlight in rooms where collections are stored or displayed. Heavy curtains, painted windows, or windows covered with wood or cardboard will help to offer protection against ultra-violet rays.
10. Use light filter sleeves and bulb jackets for artificial lights to reduce their ultra-violet rays. Sources are Solar Screen Company, 105th Street, Corona, NY 11368 or TALAS-Technical Library Service, 104 Fifth Avenue, NY 10011.
11. Place lights far enough from works of art so that there is no heat damage or drying.
12. Place a thermometer in each room to check temperature levels and to watch for dangerous changes.

13. In humid areas, use inexpensive room dehumidifiers.
14. Since the dial humidity indicators commonly sold in hardware stores are often inaccurate, use an inexpensive dry-wet bulb thermometer or sling psychrometer (Taylor Instrument Company, 95 Ames Street, Rochester, NY 14611, or other scientific supply houses).
15. If possible, put filter screens in air ducts to reduce pollution in urban or industrial areas.
16. In non-humid areas of high air pollution when an air filtering system is not available, store objects in closed containers or plastic bags and seal cases tightly.
17. Use acidity test papers to check for air pollution (Gallard-Schlesinger Chemical Co., 1584 Nineo.1 Avenue, Carle Place, NY 11514).
18. Metal shelves are preferred (Unistrut Corp., 35005 Michigan, Wayne MI 48184, or local yellow pages), but if wood shelves must be used, seal them with polyurethane paint or varnish.
19. For steadiness, bolt shelves together.
20. To prevent jarring and breakage, allow adequate space between storage shelves. Adjustable shelves are preferred.
21. If breakable objects will be kept on shelves, add low rails or lips to the shelf edges.
22. For breakable objects, pad the shelves with non-acid paper, available from Conservation Materials Limited, 340 Freeport Blvd., Box 2824, Sparks, NV 84931.
23. Allow plenty of space so that the collection will not become crowded and will have room to grow.
24. Allow space in the collections area for air circulation.
25. Keep space between the aisles so that people working with the collection will not be crowded and more likely to have accidents.
26. *Keep the collections area very clean.*

27. Keep objects dust free by vacuuming with a soft brush attachment, but proceed with great care.
28. Prepare a work table in the storage area for examining objects.
29. Examine all new objects carefully for pests. If there is any doubt, have treatment by a professional fumigator, since the entire collection may become infested from one pest-bearing source.
30. Always wash your hands before handling a work of art. Even clean-looking hands carry dirt, acids, oils, and damaging cosmetic agents.
31. Place similar objects together. This organization may be by type of object (masks, baskets, etc.) or by type of material (wood, ivory, etc.).
32. Place large objects in the back of a shelf and small objects in the front.
33. Place often-used objects in the front of shelves to be more accessible.
34. Place the most valuable or easily removed objects away from doors or keep them locked away.
35. Make a diagram of where the various types of objects are stored so that retrieval is easier.
36. Become well-informed before shipping or transporting a work of art (see later references).
37. Prepare the new spot where an object will be moved BEFORE touching the object.
38. Survey the route through which an object will be moved to look for stumbling points and danger spots.
39. When picking up an object, give it plenty of support.
40. Use good tools for collections care. Consult magazines in the field (like *Museum News*) or send for catalogs from conservation suppliers. The Conservation Materials Limited catalog (address listed earlier on this page) is an inexpensive, but valuable purchase.

Keeping Collection Records

The Collection Register

The preparation of written records for the documentation of articles in a collection usually follows a standardized procedure which most museums use. It results in a complete and systematic set of records which is keyed, by number, to the objects, themselves.

This process of numbering and writing documentations for works of art is known as "registration," and the records, themselves, are known as the collection register.

In brief, when an object is taken to become a part of the collection, a worksheet is filled out in rough form to include as much information as possible about the object (see the sample form on the next page). A number is then assigned to the object according to a simple and practical numbering system recommended by the American Museum Association. This number is both noted on the worksheet and carefully marked on the object with very durable, but removable, artist's oils. The worksheet is then completed and typed in duplicate (or more) to become the official collection register. One set of these documents is kept with the collection for reference, and the other is put away in locked safekeeping in a separate building.

An excellent description of the official numbering and marking system for collections is given in a brief and inexpensive booklet available as Technical Leaflet #11 from the American Association for State and Local History (Guthe: 1970, $1). It is highly recommended.

Works of traditional art often have great value, not only for their own sakes, but for the historical and cultural meanings associated with them. Therefore, it is critically important to register, not only the physical characteristics of an item in a collection, but also all of the other kinds of information which are known about it.

This information is recorded on the registration form when an article is contributed to the collection, but additions may also be made at a later time, from elders or other knowledgeable persons, or from historical writings.

In large museums, documentations are often recorded by the curatorial staff (the "curator" directs the affairs of a museum, plans exhibitions, oversees scholarly activity, etc., whereas the "conservator" tends to the physical care of the collections). For Indian community collections, cultural "insiders" are best qualified to record these meanings, since they know the correct kinds of questions, and the right way to ask.

Without a recorded interpretation, the meanings of a tradition could be lost to many people. The example here shows how this could easily happen:

> With no documentation, few persons other than some Southern California Indian "insiders" would recognize the great significance of this tied bunch of feathers. It was part of the chief's costume, and was symbolic of the power of his office. Worn in pairs as a headdress, with a special headband and eagle feather dance kilt, it was associated with certain recitations, dances, and cycles of songs.

For many Native American traditions such as this, interpretive documentations are critically important.

San Diego Museum of Man

Sample Registration Form

Acession number

Received from
name date

address

Description

If parts, please name Date made

Materials used to make

How made? (tools, techniques)

Is this item also made in other ways? variations of styles, comparisons with other groups, etc

How used?

Any meanings associated with item? special significance in culture?

Other things associated with this item

songs, stories, sites, memories, personal experiences, dances, recitations, etc.

Other related items in collection tapes, photos, written reference, etc

Who contributed information about this item?

All other available information

(Continue on reverse if necessary)

Keeping Collection Records (Continued)

Condition Reports: In addition to registration, it is important to keep a record of the physical condition of each piece in the collection, particularly if any changes are noticed. Generally, this information is first noted when an article is admitted to the collection, and is then kept up on a regular basis. Often an identifying photograph of the object is also made for insurance purposes, as well as to provide visible proof of the "before" and "after" of your care.

(Sample) Condition Report **A**

Please update this card at regular intervals

Date Acession number

Brief description of article

Measurements

Age or approximate age of article

Materials used to make article

Condition when received (also see photo attached)

Observations and recommendations for care

Change in condition noted

Date

Change in condition noted

Date

Work Records: Because it is impossible to exactly remember each action which was taken to care for every piece in a collection, conservators keep work records which they (and others) can use for easy reference. This information becomes particularly important if there is a change in personnel, or if it should become necessary to reverse some type of previous care. For example, a mending material used to fill in a scar might begin to crack and crumble; it might then be necessary to know the exact composition of this product in order to find a solvent to remove it.

(Sample) Work Recorded **B**

Please fill out one card for each task completed or attempted

Date Acession number

Brief description of article

Description of problem when work began

Procedures followed and materials used

Evaluation of work

Difficulties noted or possible future problems to look for

Signed

Traditional Art Materials

Each individual material has its own characteristics, and conservation practices may vary from material to material. For example, an article made of wood should be stored, kept clean, and kept safe from so-called "enemies" in a somewhat different way than articles made of cloth, metal, or feathers.

The following pages in this chapter offer a brief guide to specific materials most frequently used for Indian traditional arts. However, it is stressed that these pointers are very general, and should be used only as an introduction and beginner's guide. Other references listed at the end of this chapter may be used to obtain further information. In addition, one reference book for conservation is strongly recommended: Per Guldbeck's *The Care of Historical Collections: A Conservation Handbook for the Non-Specialist* is an authoritative, inexpensive, and highly useful guide (see listing at the end of this chapter).

The pages which follow here discuss individual materials as distinct and separate subjects; However, Indian art collections are almost never that simple. Most works of traditional art use several materials in combination, and what is good for the care and treatment of one of these materials may be disastrous for one or more of the others. While each of these situations may have its own set of factors, two general rules can be applied: The first rule is: "WHEN IN DOUBT, DON'T!" and the second is: "WHEN IN DOUBT, ASK." Traditional artists who are long-familiar with the materials in question may be available to advise; or, professional conservators who are experienced in practice and are aware of the possible mechanical and chemical reactions to treatment may be able to contribute further help.

In general, persons without specialized training should concentrate on the preventative techniques for conservation such as proper storage, careful handling, and the preparation and maintenance of a safe and clean environment. More extensive treatment for items in the collection should only be attempted by professionals.

Wood

Trees contain a large quantity of water. When they are cut down, this water dries out, first inside the cells (the cell cavities) and then inside the cell walls. Little change takes place as the cell cavities dry out, but when the walls begin to lose their moisture, the wood often begins to shrink.

Because wood reacts in this way to moisture, it is very important to maintain objects made of wood in an even level of humidity (ideally at about 50-55%). Rapid changes, particularly when wooden objects are moved from one climatic environment to another, will cause them to warp, crack, flake, and/or become loose at the joints. (Note: Drastic changes of climate may sometimes occur within a distance of only a few miles or within the space of only a few hours or minutes.)

High humidity, especially if there is also poor ventilation, can cause still another type of damage to wood: Moist conditions attract mold and fungus growth, including mildew, bluestain, soft rot, white-rot and brown-rot fungi. Insects, too, including furniture beetles, death-watch beetles, etc., also prefer a moist environment.

If the premises are clean, well-ventilated, and inspected regularly, these problems can be minimized. In addition, individual objects should be examined regularly, and if biological attack of any kind is present, they should be professionally fumigated immediately, usually with methyl bromide or sulfuryl fluoride. Most museums also have a policy of fumigating all wooden objects when they are first received to avoid any possibility of introducing contagious pest problems to the rest of the collection.

In some cases a wooden object will be received after some physical damage has already occurred. The task, then, is to stabilize it and provide proper care for its future. Most reconstructive care or repair to wood should be attempted only by the professional conservator, since most "common sense" remedies used by the amateur seldom work, and, in many cases, can cause more harm than good. For example, weights, clamps, and glues for warped or cracked objects may offer temporary help, but the stresses will still exist and will probably create an even worse problem at a later date; or, oils applied to the surface of wood may temporarily improve its appearance or seem to sink in, but they cannot penetrate into the cell walls where the problem of warping and cracking really begins.

Rotted wood is sometimes impregnated with waxes or resins to give it added bulk, strength, or to help it keep its dimensions. This process, called "consolidation," can do much to strengthen a damaged work of art, but it is a delicate operation which requires the special expertise (and facilities) of the professional conservator. Waterlogged objects made of wood are especially delicate, and if they are to be saved at all, they should only be dried out and stabilized by a professional who has had special experience in this area.

Some sources recommend plastic wood, wood putty, putty sticks, crayons or wood stains for minor cosmetic work on wood. These practices are all very risky, and may cause much greater harm than good.

Some books recommend waxing to improve the appearance of wood. However, this practice is generally limited to wood furniture. Most traditional art items are not waxed or oiled, and they are *never* shellaced. The best care for wood is very simple: that is, to control its environment and to keep it well-dusted.

Regular dusting with a feather duster or with the small brush attachment of a vacuum cleaner can do much to keep up the apprearance of arts made of wood, and heavier grime can be removed (from undecorated surfaces only) with a 10:1:1-part solution of pure alcohol: neutral liquid cleaner (such as Orvus, available from Conservation Materials Limited): and concentrated ammonia.

Basketry

By holding a basket properly, at its base, breakage at the rim can be avoided.

Some baskets may be cleaned with careful swabbing and blotting with a weak distilled water and ammonia solution.

Like wood, baskets and other basketry items are very sensitive to changes in relative humidity and may be attacked by insect and fungus enemies. A very dry climate will make baskets brittle, whereas a relatively high humidity (over 65%) will attract mold and mildew. The most damaging insect attackers are beetles, particularly when they are in the larvae (worm-like, feeding) stage of their life cycle. Because insect larvae prefer the dark, they will tunnel into the basketry fibers, eating as they go, and leaving their acidic wastes. When inspecting basketry, look carefully for tiny larvae exit holes. If fresh "frass," a powdery, sawdust-like waste, is found near these holes, take the piece to a professional fumigator immediately. Never use commercial insect sprays as a do-it-yourself measure!

Three other enemies of basketry to particularly watch for are *sunlight and fluorescent lighting* which will fade baskets and make them brittle; *dust* which will both soil baskets and attract damaging moisture; and *air pollution* which baskets will absorb to become acidic. This acidity will then break up the basketry fibers and cause the basket to deteriorate.

The best way to store a basket is to lightly stuff it with acid-free paper to help it keep its shape, and then to place it individually in a polyethylene bag to keep it free from dust. The storage bag may be either open or closed, depending on the climate of the locale and/or the environment in the storage area. Although a closed bag offers better insect protection and creates a balanced climate for the basket, it also encourages mold and mildew growth where conditions are humid. Note: Never use a plastic bag unless sure that it is polyethylene. Polyvinyl chloride, also used to make plastic bags, produces a harmful hydrochloric acid environment. One manufacturer of "safe" (polyethylene) bags is Bradley's, 9130 Firestone, Downey, CA 90241.

Baskets can be cleaned by dusting with a very soft brush or with the soft brush attachment of a vaccum cleaner. However, if the basket is very fragile, use gauze or cheesecloth over the vacuum nozzle. Be especially careful, however, not to handle

Basketry (continued)

a basket by its rim, since this is usually the first area to break apart.

To clean baskets, some authorities recommend abrasive units which work on a principle somewhat like a sandblaster. Although this method does clean away surface dirt, it also weakens the outer basketry fibers and should probably not be used.

Baskets may be washed, but they should never be completely saturated or immersed in cleaning solution. This will cause stretching, shrinking, and stress on the fibers and may cause the basket to lose its shape. Here are some recommended directions for washing baskets:

> "The easiest and safest method is to use a very dilute (5%) solution of ammonia in distilled water which is applied with a cotton swab or soft brush onto the dyed fiber which is then immediately blotted with tissue paper. If no color has transferred,... gently roll a moistened swab across the fibers until no more soil can be removed... Orvus or Lissapol (special acid-balanced soaps, available from Conservation Materials Unlimited) may also be added to the solution, and the resulting foam may be swabbed onto the fibers. However, the cleaning agent should then be completely removed with plain, distilled water... If mold is present, clean the basket as outlined previously, and then, when completely dry, spray a light mist of a fungicide, such as Lysol to prevent further molding."

Baskets on display (or in storage) should never be placed in direct contact with bare metal, bare wood, or acidic or dyed background cloths. They should be displayed sitting upright or cradled within a plexiglass frame or set on a plexiglass ring.

In some cases, repairs by Indian traditional basket-makers can help to save a piece; however, new-looking areas on an old piece can detract from its time-worn beauty.

Information for this section was provided by Benita Johnson, Conservator, UCLA Museum of Cultural History and expert in basketry care.

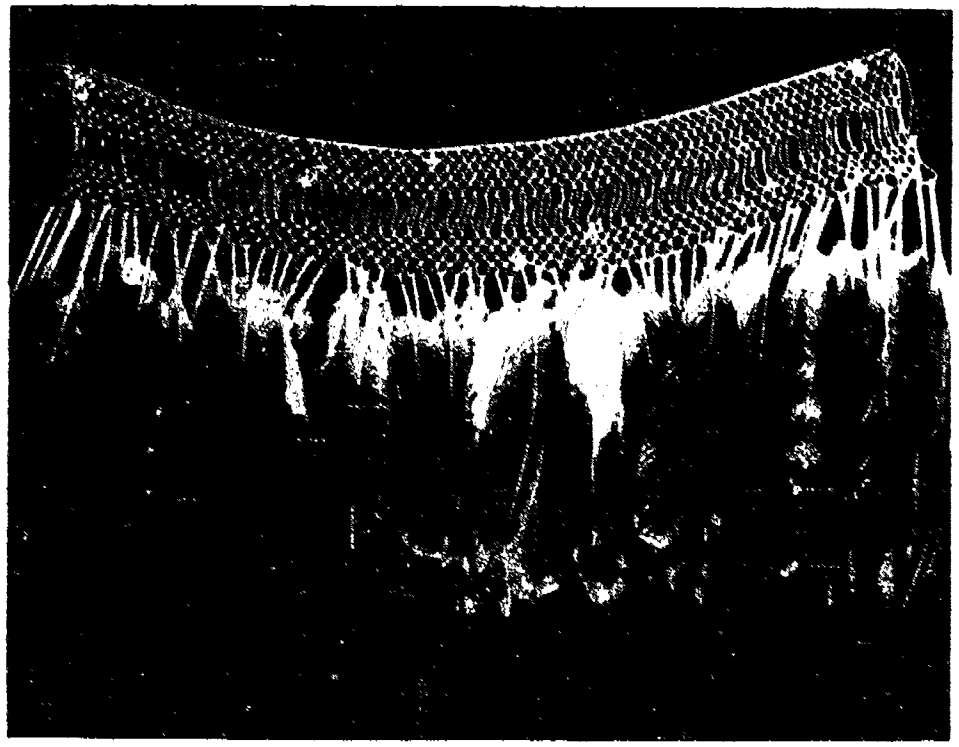
Photographs courtesy of UCLA Museum of Cultural History

Feathers

Light can quickly fade feathers and rob them of their former brilliance. Dust, too, can dramatically dull feather objects, and can attract sulphur from the air which will acidify the piece, fade it, and hasten its decay. Moths are especially attracted to featherwork and can do devastating harm. Finally, even the lightest touch and cause feathers to fray or break.

To protect feathers from moth attack, they may be fumigated with Vikane (never methyl bromide!) and store in protective polyethylene bags or sleeves (as shown). These bags will also protect against dust accummulation.

Feathers may be dry cleaned with 1% detergent in trichloroethylene by a dry cleaners accustomed to doing museum work; or, it is also possible to gently clean feathers with the foam of a neutral detergent (Orvus, etc.) in distilled water applied with cotton swabs. Downy fluff feathers should then be dried with a cool air gun, and feathers with joined barbs should be dried in still air and then smoothed into position.



San Diego Museum of Man

This eagle feather dance skirt is in a museum now, but it was once worn by Southern California chiefs who gave it special tending as prescribed by the chiefs who came before them. This ritual care assured its readiness for use in the ceremonies.

It may be that in some cases today there are traditional rules and ritual activities which determine the putting away, storing, or handling of certain ceremonial articles.

It should be stressed here again that the author and the sponsors of this book do not urge conservation techniques which conflict with tradition. Recommendations given on these pages should be used or not used according to the judgement of the groups or individuals involved.

Leather and Fur

Light, humidity, dryness, pollution, insects, and fungus all are enemies of leather. Dirt, dust, mold, and mildew all can be removed by brushing with a soft brush. In the case of mildew, a few hours of sunning and a light mist of Lysol, can help to provide a cure. However, spot removal, mending, and other stabilizing techniques for leather are best left to professionals.

Hides or skins which were tanned with plants containing tannin (various barks, nuts, seeds, leaves, galls, etc.) are very durable and respond well to care with saddle soap, applied with a lint-free rag and then wiped off. Either of the two following types of leather dressings are also recommended for vegetable-tanned leather, provided that the surface is not painted: New York Public Library formula dressing, available from TALAS in New York, and British Museum Leather Dressing, available from Fisher Scientific Co., Springfield, N.J.

Many Indian and Alaskan Native articles are made of rawhide, sinew (often in strips), animal bladders, and "catgut" (animal intestine) cordage. *These types of untanned leathers should never be allowed to get wet,* and they should not be treated with saddle soap or leather dressings.

Buckskin, chamois, or doeskin, which are recognizable by their yellowish color and soft texture, were treated with animal brains or other fats and acids to make them soft and supple *No oil dressings should ever be used with these types of leather,* and they should not be allowed to get wet.

Fur, a very difficult material to preserve, should be handled as little as possible, and is usually teated or mended by a fur specialist (if at all). Fur hides are best stored, like ladies' fur coats, in commercial cold storage.

Note: Pages 95 and 96 in the recommended book by Guldbeck give references for special problems, including the care of buckskin and deerskin, Alaska sealskins, a painted buffalo robe, and furs.

Beadwork, Shell and Coral

American Indian beads may be made from such varied materials as bone, horn, shell, seeds, glass, silver, stone, wood, pottery, etc. These beads may then be strung, or woven, or sewn onto or woven into various types of backings.

In addition to regular dusting, most beads can also be washed, unless they are made of wood, straw, or seeds, or unless their surfaces are painted or treated with a fragile material. Of course, they would also not be washed if permanently attached to a non-washable backing, or if the stringing material is weak or worn.

To wash beadwork, examine all threads first to determine if they are strong enough to stand the weight of water as well as the swelling and shrinking of washing and drying. Any loose threads or weak threads are then fastened or repaired by using a style that resembles the original technique as closely as possible.

Beads should be both washed and dried flat, right-side up. Pins may be required to hold them in their intended shape while drying. Special care should be taken to give beads adequate support while they are being washed, particularly if they are hung on garment fringes. In this case, the fringes would be sewn to a synthetic fabric to keep the beads in place until they are dry.

Sometimes a spray of polyvinyl alcohol can be used to strengthen the vegetable fibers surrounding the beads, but such treatment would require the assistance of a professional conservator. Dry cleaning, by applying sodium bicarbonate powder and then brushing or tapping it off, is also effective.

Shell, mother-of-pearl, and coral, which are also sometimes used in Indian ceremonial and decorative arts, are made mostly of calcium carbonate (chalk) and are decomposed by acids. Acidic cleaners should be avoided, but Orvus or other non-ionic detergents may be used. A small, glass-bristle brush, available from some art supply stores or hardware stores, can help to remove dirt or other deposits without damage.

Special note: Many traditional articles are made of several materials in combination. Frequently the recommended care for one of these materials conflicts with what is safe for another. While some materials can be removed, cleaned, and then replaced, others cannot.

Your group may wish to seek the advice of a professional conservator in some problem cases where a non-detachable material is deteriorating. These specialists may (or may not) be able to offer assistance.

Otherwise, a good commonsense guide is to preserve a proper environment for the article, to watch it carefully to detect and avoid any possible changes in its condition and, to perform any maintenance tasks which are safe on a regular basis.

It is best to use cotton-padded hangers for storing costumes, and to stuff acid-free tissue in the sleeves.

Textiles and Costumes

American Indian textiles and costumes are very different in type and in material, and the way to care for them may also vary. For example, a Chilkat cedarbark blanket would be treated differently than a fringed and painted Apache leather shirt. For special problems and questions, a traditional artist familiar with the original techniques and materials might be consulted; Or, a professional conservator may also be able to provide useful information. However, for overall textile collection care, these following suggestions may be helpful:

- If possible, clean textile items as they are admitted to the collection. This not only improves their appearance, but it also slows their decay and prevents them from contaminating the rest of the collection.
- Remove surface dirt with a vacuum cleaner, protecting the textile with a nylon screen over the vacuum nozzle.
- Wash fabrics only if they are made of a washable material. In addition, determine, before washing, if the article can stand the weight of water and the stretching and shrinking of washing. Finally, test a small area of the article for color fastness before washing.
- This washing procedure is followed by the UCLA Museum of Cultural History: "If safe to wash, enclose the textile in a sandwich of nylon net and immerse in warm, distilled water containing a small amount of non-ionic or neutral pH detergent. Then rinse in 2 to 6 changes of distilled water and dry with a cool air blower."
- Avoid agitation of the wash water, and dry with clean toweling rather than by hanging the textile item.
- Never starch, bleach, or wring out traditional textiles
- Dry cleaning may be safer than washing, and it also destroys insects, their larvae, and eggs. Call a local museum for recommended dry cleaners.

- Spot cleaning is best handled by a professional.
- If possible, block washed items so that no ironing will be necessary.
- To delay deterioration, make minor repairs of textile items before placing them in storage.
- Mothballs (paradichlorobenzine crystals) are effective, not only for woolens, but for all fabrics. (Do not, however, use them near leather.) Furthermore, they deter, not only moths, but also mold and mildew. However, moth crystals are only used for prevention: once the problem has begun, they will not stop it.
- Woolens should be tightly sealed in drums, boxes, or chests. Sealing tape is also advised.
- Costumes should be stored on shaped and padded hangers to minimize stress on the shoulders, and acid-free tissue (available from TALAS) should be stuffed in the sleeves. If the garment is heavy and weights the shoulder area on the hanger, twill tapes should be sewn into [illegible] areas or seams and looped around the hanger for added support. (See previous photo.)
- Fabrics should preferably not be folded since this strains the threads on the fold. Rather, they should be rolled, inside-out, with acid-free tissue as a lining. The rolls should also be sleeved with acid-free covering and secured with acid-free tape.
- Identification numbers should be written on cloth tape with indelible ink and sewn onto the textile item.
- Cover all surfaces to be touched by textile items with acid-free paper. (This includes cardboard, wood, metal, etc.)
- Shoes and boots should be cleaned, treated (if appropriate) and stuffed with acid-free tissue paper.
- Fabric dust covers should be placed over costume racks.
- If a textile is hung, it should be stitched, with a large number of stitches, to a larger fabric, and that should be hung up.

Metals

Here is a listing which describes proper conservation for some of the various metal types:

Iron: High humidity, sulphurous air pollutants, and, especially, salts in the air cause iron to rust or "oxidize." If ideal conditions cannot be provided, use a protective coating, but only after the object has ben completely cleaned of dirt, rust, and grease. Rust may be removed with the very finest grade of steel wool and kerosene, with the kerosene then removed with acetone. Appropriate protective coatings are wax, (carnauba or beeswax) or synthetic resins. The later, however, are hard to remove later, when rusting begins again, or may give a flashy or unnatural look to some iron objects.

Copper, bronze, and brass: Regular commercial brass polishes like "Brasso" are excellent for these metals, but other paste copper cleaners on the market which contain chlorides are too acidic. "Incralac," a special protective coating (which can only be removed with its own solvent, Toluene), is often used after polishing. Sandpaper or steel wool should never be used on copper, bronze, or brass.

Silver. Silver tarnishes from tiny amounts of sulphur in the air. To avoid repeated polishing which wears away silver's surface, store it away from the air in special jeweler's tissue paper and then in an air-tight polyethylene (not polyvinyl chloride!) bag. For exhibition, avoid sulphurous (latex) paints, and place an antitarnish cloth or paper in a hidden area of the case. Laquer or resin coatings are sometimes used, but they may rob the piece of its rich look. For polishing, use good grades of polish: Guldbeck recommends Gorham, 3M, International, Goddard's, or Haggarty's. Ask a local jeweler for sources for special jeweler's tissue and anti-tarnish cloth and paper.

For all metals, overtreatment should be carefully avoided. It may rob them of their value, as well as of their time-worn beauty.

Ceramics

The two worst enemies of ceramic or clay items are salts and breakage. Salts can be removed with repeated washing or wet compresses of distilled or de-ionized water. However, if the piece is unfired or low-fired, washing is likely to cause the object to dissolve or break apart. In these cases a special protective coating may be applied which will allow the piece to be safely soaked (usually nylon thinned with alcohol). However, only a professional should attempt this procedure.

Clay objects should be given careful support and should never be handled at their delicate rims, since this is where most breakage occurs. Padded shelves and plenty of space between objects also can minimize the danger.

If a ceramic is broken, the pieces can sometimes be fitted back together in this way:

First, Select an appropriate glue that has a firm hold, yet at the same time, can be easily dissolved if a mistake is made. Duco cement is usually used, since it has these characteristics. Placing the object in a clean box of sand to support it, glue the (clean, dry, grit-free) shards together with as thin a line of glue as possible. If pieces are missing, fill the space in with plaster of paris, using a backing of non-hardening modeling clay to hold the plaster of paris in place. Slightly overfill the area to make up for shrinkage. Careful filing and sanding then follows (without roughing the "real" ceramic areas) and the final step is to paint the white mended areas with watercolors or acetone solution acrylic paints like "Liquitex." (Since the job is far from easy, many tries may be necessary.)

Lime deposits which often hide the designs of archaeological ceramics can sometimes be removed with a 5% solution of hydrochloric acid and water; however, since this can also dissolve the object, itself, a professional conservator should be consulted.

Marked areas of a trickster ceramic article may be painted with watercolors or acrylics to fill in the designs.

Fine Alaskan ivory (walrus tusk) carvings such as this should never be immersed in water for cleaning; rather, alcohol and special detergent are used.

Bone, Ivory, Horn, Stone, and Jet

Bone and ivory are quite difficult to tell apart. Both bone and ivory (which may be loosely referred to as any type of animal tooth or tusk) are easily stained and lose their natural coloring when exposed to sunlight. Acids, grease and salts can damage them, and heat and damp can cause them to warp and crack. This can be an especially difficult problem if parts of the object have been fitted together with dowels or other joints. Neither bone nor ivory should ever be immersed in water. Therefore, to clean objects made of these materials, use alcohol with a few drops of non-ionic detergent such as Orvus. Do NOT use bleach. If, in some cases, damaging salts cannot be removed by this method, seek help from a professional.

Horn, unlike bone and ivory, is a very durable material, and can be successfully washed in cold (not hot) water. However, in high humidity, it can literally turn to glue! It is also susceptible to attack by beetles, and should be inspected regularly. If beetle damage is present, the piece should be fumigated.

Stone is not as durable as we might assume. Moisture, sulphurous acids, salts, iron, algae, and fungae all contribute to its decompostion. Stone objects can also be chipped or broken with improper handling.

While the professional conservator may be able to treat crumbling stone with synthetic resins, or to remove salts, oils and stains from stones or colored earths (as used in sandpaintings) these remedies should not be attempted by the amateur. Objects made of stone need regular brushing and vacuuming, and an occasional washing may be in order. Larger stone objects should be washed by starting at the bottom and working up to prevent dirty water from dripping down and sinking in.

Jet, sometimes mistaken for stone, is actually a type of "lignite" or coal. Like bone and ivory, it should not be cleaned with water, but with alcohol and detergent.

Knowing What NOT to Do

Of course there are many things which can be done to prolong the life of a traditional art collection. However, as has been stressed at many points in this chapter, it may also be just as important in some cases to be aware of what NOT to do. Here is a list of important DON'Ts which every caretaker of a collection should know:

DON'T use alkaline acid fire extinguishers. Determine from your local fire department which type of extinguisher is best for your needs.

DON'T use fire hoses or sprinklers in the collection area. Water can often do more harm than the fire, itself.

DON'T let direct sunlight fall on objects. This allows two enemies to attack at once: that is, heat and ultraviolet rays.

DON'T place lights close to objects. Their heat can cause dryness and brittleness. (In some cases fans can be used to lessen this problem.)

DON'T use unshielded fluorescent lights, either overhead, or in the display cases.

DON'T store traditional art objects near heaters.

DON'T turn off the air conditioning at night to save money.

DON'T let objects rest on surfaces that can hurt them. These include bare metal, bare wood, some paints, cardboard, etc.

DON'T allow rubber bands, paper clips, safety pins, pens, or adhesive tapes to come into contact with the collection.

DON'T use wires, strings, paper labels, adhesives, crayons, etc. to number objects in the collection. Rather, use artist's oils as recommended in AASLH Technical Leaflet #11.

DON'T use unpadded wire hangers for textile items.

DON'T use polyvinyl chloride storage bags. Polyethylene bags are much safer since they do not give off harmful (hydrochloric) acids.

DON'T underestimate the importance of regular dusting. This simple housekeeping task is not just for appearance's sake: it also keeps away other enemies and adds many years to the life of the collection.

DON'T crowd objects in storage.

DON'T stack objects in storage.

DON'T use a vacuum on delicate objects without first covering the nozzle with gauze or cheesecloth.

DON'T pick up objects by the rims or edges.

DON'T ship anything without reading all that is available on the subject. Shipping is a specialty in itself.

DON'T smoke, eat, or drink beverages near works of art.

DON'T allow any litter to build up near the collection since this will make the thief's job much easier. It also will attract insects, rodents, and other pests.

DON'T overclean older objects so that they look like new. The rich tones built up by time add much to the beauty and value of traditional arts.

DON'T remove the traces of former use from an object. These tell much about its story and its place in the culture.

DON'T wash rugs without professional help. They present special problems.

DON'T use regular soaps when acid-balanced soaps are recommended, or regular water when de-ionized or distilled water is recommended.

DON'T use regular tissue paper for the purposes described in this chapter; rather, send away for acid-free tissue which will not harm your collection.

DON'T forget to carefully test a small spot before beginning work on a large area.

DON'T use commercial insecticide sprays. They contain oils and can badly stain objects.

DON'T fumigate feathers, wool, or fur with methyl bromide. Vikane (sulfuryl fluoride) is recommended.

DON'T try to use any chemicals that you do not completely understand. They can not only hurt the works of art, but they can also injure and even kill humans.

DON'T admit an article to a collection without trying to find out all about it from its former owners or makers.

DON'T ever stop asking and reading and listening for new information about the objects in the collection. Their recorded cultural meanings and uses are a large part of what gives them value.

DON'T neglect condition reports and work records.

DON'T assume that, in a remote location, theft will be low. Studies show that theft everywhere is rising dramatically.

DON'T insure objects, alone, and neglect to insure for employee-fidelity and public liability coverage.

DON'T take an uninsured object on loan.

DON'T fail to inform people in the community that the purpose of art storage is to make articles last longer.

DON'T let people in the community feel that articles in storage are off-limits. Special study by interested persons should be encouraged.

Storage or Exhibition? A Difficult Decision

By now many readers may be puzzled (and rightly so) about how to keep a collection under the strict conditions just described, and, at the same time, to make it available for the people of the community to share and enjoy. Unfortunately, the interests of conservation and public exhibition often do conflict, and there are no easy answers.

Here are a few suggestions and compromises which have been used by other groups; hopefully, they will help your group arrive at its own best solution or solutions:

- Whether the works of art are in storage or on display, provide the best care and conditions possible.
- Show a few objects at a time and rotate the objects from display to storage. (Too much on view at one time can weaken the impact of an exhibit, anyway.)
- If possible, use objects for display that are duplicated in the collection. In other words, show one and store the other, similar article.
- Add to displays with works of art borrowed from stored collections in public museums. Most institutions will loan works of Indian art to recognized Indian groups with proof of proper conservatorship.
- Display more durable objects on a regular basis, but bring very delicate objects out of storage for special brief showings only.
- Encourage persons in the community to study stored objects of special interest, and provide supervision and instructions in proper handling.
- Broaden the meanings of the objects in a small display with interpretive materials. For example, three or four baskets may be more effective than twenty if the people who view the exhibit also see slides demonstrating basketmaking techniques, specimens of the plants used, historic photographs of basketmakers in the old villages, and a tape of a story about why the first basket was made long ago.

References and Resources

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Plenderlieth, H.J. "Bone and Ivory." In *The Conservation of Antiquities and Works of Art.* London: Oxford University Press, 1966, pp. 149-161. (Also includes discussion of horn and antler.)

Waterer, John W. "Leather Objects." In *Textile Conservation.* Leene, Jenita E. (ed.). New York: George Braziller, Inc., 1972, pp. 242-252.

References and Resources (Continued)

TAPE AND SLIDE PROGRAMS:

American Association for State and Local History: Tape #6: "Curatorial Responsibilities and Conservation." Tape #16: "Conservation and Care of Collections."

Smithsonian Institution. Office of Museum Programs, Audiovisual Loan Program, 2235 Arts and Industries Building, Washington, D.C. 20560: Slide or video programs are available for one week loan for $20/program on subjects including the following: Protecting Objects on Exhibition; Cleaning, mending and Reconstruction of Pottery; Wet Cleaning of Antique Cotton, Linen and Wool; Lining a Wooden Storage Drawer for Textiles; Mounting of Flat Textiles for Exhibition; etc.

CONSERVATORSHIP TRAINING:

The three current graduate level training programs for artifact conservators are at the University of Delaware, Newark, Del.; New York University in New York City; and New York State University in Buffalo, New York (formerly at Cooperstown).

In addition to regular graduate-level college attendance, special museum training courses are also available. Check with the American Association of Museums for current programs (see Chapter 2). The American Association for State and Local History also offers workshop meetings and seminars, and there also may be internship programs available at museums in your locale. Apprenticeship and part-time volunteer work under a trained conservator can also offer valuable experience, and, of course, professional journals and magazines can promote learning in the field. One program of special interest is the Native American Training Program through the office of Museum Programs at the Smithsonian Institution (Arts and Industries Building, Room 2235, Washington, D.C. 20560 (202-357-3101).

MISCELLANEOUS:

Qualified conservators for special problems may be contacted through the three academic training programs listed above. Estimates should be requested.

Conservation Materials Limited, an excellent conservation supply house, offers their catalog for purchase. Contact CML, Box 2884, Sparks, NV 84931 (Offices at 340 Freeport, Sparks, NV).

Index