Popham, W. James, *Educational Evaluation* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1975).

The focus of this text is on measurement techniques for assessing educational progress. Alternative measurement techniques are presented as well as classical techniques, measurement of effect, evaluation designs, sampling strategies, analyzing evaluative data, reporting evaluation results, cost analysis considerations, and teacher evaluation. Written on an intermediate to advanced level.

Rutman, Leonard, editor, *Evaluation Research Methods: A Basic Guide* (Beverly Hills: Sage Publications, 1977).

This intermediate to advanced level text on evaluation presents such topics as planning of the evaluation study, evaluability assessment (determining which program components can be appropriately evaluated for their effectiveness), measurement in criminal justice, randomized and quasi-experimental designs, data analysis, information systems for evaluation and feedback in mental health organizations, and benefit cost evaluation. The focus of the content is on identifying the practical problems faced by the evaluator in carrying out an evaluation design, and is useful in planning an evaluation study.

Shortell, Stephen M. and William C. Richardson, *Health Program Evaluation* (St. Louis: The C. V. Mosby Company, 1978).

With an emphasis on health programs, the text outlines the evaluation process, evaluation designs, measurement, data collection, problems of implementation, and public policy issues. Presentation is at an intermediate to advanced level.

Van Mannen, John, "The Process of Program Evaluation," in *The Grantsmanship Center News* (January/February, 1979), pp. 29-74.

This is an excellent introductory article on formative evaluation. Topics covered include the evaluation model (processes), evaluation questions, measurement issues, comparison, confidentiality, and practical issues about working within the program setting. The material is written from an experienced viewpoint and covers many practical questions, including application of the results.

Wholey, Joseph S., *Evaluation: Promise and Performance* (Washington, D. C.: The Urban Institute, 1979).

This text, intended as a handbook for evaluating federal programs, is used by many agencies in monitoring program progress. Seeing the structure of measures can help a program to structure record keeping and data collecting in a manner that will maximize the ability to work with an evaluator. Topics covered include: collecting information, modeling, analysis, resource requirements, potential problems, feedback to the program, performance monitoring, and managing a useful evaluation program. Material is presented on a beginning to intermediate level.
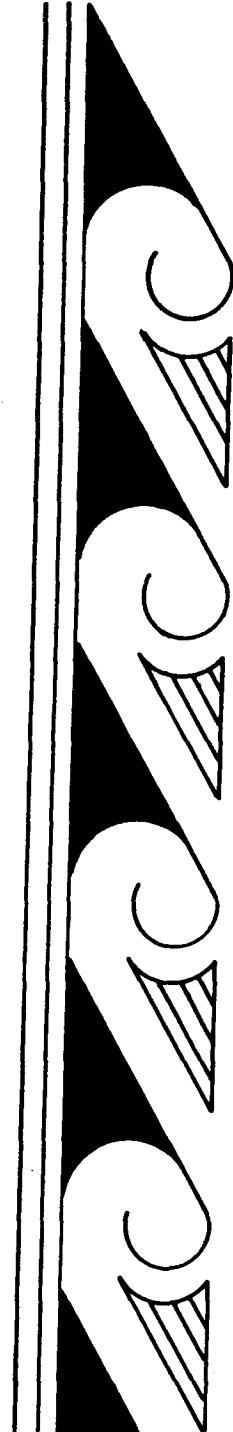
Chapter 5
CULTURAL
ARTS

Community-based research techniques are useful for preserving and continuing the traditional arts and culture. Attention to this type of development can balance change with tradition. In this chapter information is presented on organizing people, identifying resources, and defining a cultural or arts project. Steps are given for accomplishing a project. You will find specific techniques described for tape recording and photography, as well as an overview of video and film documentation. Other topics are covered that often prove difficult in culture and fine arts projects, such as protecting information, avoiding bias, and developing continued support for the arts.

While developing new social and economic resources, Native American communities are often concerned with maintaining a balance with the ties of tradition. Merging the old with the new is an ideal that can be accomplished with careful planning. Since traditional arts are a part of the life ways of community members, the arts are important to every aspect of community life. The following chapter suggests techniques for organizing projects concerning the arts and outlines basic methods for cultural and fine arts documentation. Materials needed for a project can vary from the small tape recorder to video taping equipment, or to a notebook. Projects do not need to be limited by resources. The methods outlined below emphasize the basic techniques and materials with which goals can be accomplished.

Cultural arts projects can be useful to you in the following ways:

* Developing policies for sharing and protecting information
* Supporting traditional artists and teaching programs
* Starting community museums and cultural centers
* Increasing community participation in and access to cultural activities
* Raising ongoing funds for arts programs
* Recognizing and honoring traditional artists

Projects in the arts can vary from the **collecting** of objects to the **documentation** of cultural materials or descriptive research. A further step in the research process involves **interpretation**, or relating the particular event or meaning of the material item to the rest of a particular culture. For example, when native categories are identified through documentation, these may be related to (or repeated in) other cultural activities, resulting in a broader meaning. Patterns are more likely to emerge when the community-based researcher devises a framework or a particular type of methodology for a documentation project. For example, in recording songs, the methodology of the project may try to include the complete song repertoire for a particular singer. Or, in documenting native categories of plants used to make baskets, a pattern may be discovered that is repeated elsewhere in the culture. Such patterns may have a great deal of meaning in showing how different kinds of activities in the culture are related to each other.

An arts project is a way for your community to recognize and encourage the traditional arts.

ORGANIZING PEOPLE

When programs are considered for traditional culture and fine arts, there is not always total agreement within a given community. For ex-

ample, some persons may be interested in preserving and documenting the traditional arts while others may be interested in economic development. One method of maintaining a balance of community interest is through the creation of a cultural arts committee. Such a committee can be very effective in setting policy for arts programs through careful representation. Some examples of the criteria, or characteristics of members, which can balance a committee include:

* Age
* Geographical location in community or reservation
* Sex
* Religion
* Speaker of native language (versus non-speaker, dialect differences)
* Clan differences

Or, another way to look at community representation is to include people who carry out different activities in the community, such as:

* Tribal political leadership
* Elders and ceremonial leaders
* Business office or manager of tribe
* Local educational leadership
* Youth
* Specialists from the community

An arts committee, beyond being a vehicle for obtaining funding, can function as a decision-making group which sets the policy for priorities, the type of documentation needed, the handling of profits or losses, and the protection of information. To fulfill these functions, the committee needs to participate in such decisions as the project methodology (details of how the work will be accomplished), and the rate by which the participants will be paid. Some tribal arts committees have set a standard rate of payment to be used for outsiders as well as insiders working with traditional artists. An arts committee can help protect community interests and help groups or individuals make more informed decisions when the issue of sales is in question. Time considerations are often best decided by a committee. For example, a higher priority might be put upon documenting or teaching a particular art form that is in danger of disappearing due to the age or health of the older keepers of the traditions. Coordination with the tribal planning office is another possible function of a committee to make certain that the projects planned fit in with other long-term projects. For example, through coordination efforts to provide space to house the arts project may be gained as part of a larger building project. The arts committee can be a means of accomplishing a balance of knowledge and interests.

Figure 5.1 THE BALANCED ARTS COMMITTEE

METHODS

Once an arts committee or representative group is formed, the methods (or ways) of accomplishing the project can be defined. Some approaches to culture and fine arts projects are presented as steps.

Step 1:   Choosing a **topic** may well be the most important step in a project. Is the topic narrow enough to be accomplished with the available time and resources? Do the goals and priorities fit in with the tribal and/or community long-range goals? Some example of project topics are:

* To film the basket making process and encourage learning of the process by showing the film to community groups
* To record the winter ceremonies through tape recording songs and documenting activities.
* To create a culture bank of traditional herbs and document the use of herbs for healing purposes.
* To document oral history through the use of tape recorded interviews.

The scope of a project may vary greatly from a small project documenting one aspect of a traditional art or set of ceremonies, to a larger project if resources are available. Remember that even the smallest project is a valuable start, and may be used as a pilot project to gain resources for a larger, expanded project.

Step 2:   **Identifying resources** is a step necessary to defining a realistic project. Here are some types of resources to consider:

* Identify the **people** in the community who are available to work on the project, for they can be the key generations for continuing arts. One person designated as a project director or person responsible for coordination will help the project to flow smoothly in accomplishing the goals.

* Identify **outside expertise** available to help with a project. People are often available at no cost or at a minimal cost to the project. The resources to a project can be greatly increased by including those from outside the community. For example, the staff of local museums or funding agencies can provide technical assistance and serve as a liaison for gaining additional resources. To ensure a working relationship that benefits both the community and outsiders, criteria should be established to determine what kind of expertise is needed, then who will provide necessary assistance from outside.
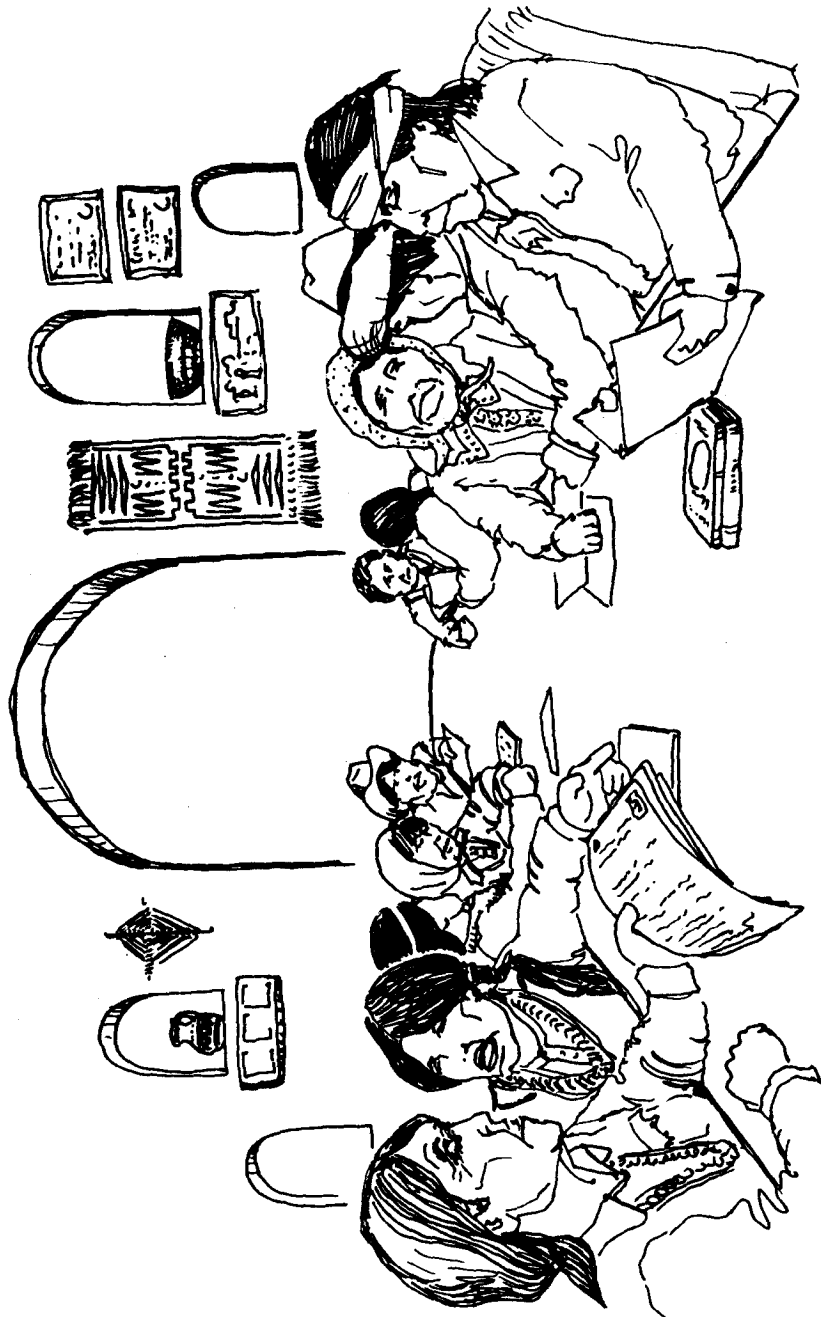
* Identify **space** available or needed for the project. Coordination with the tribal administration, planning office or museum may result in some added space to conduct the project. For example, collection or documentation projects may need space to store or display project results. If needed space is not available, then funds may be located for this purpose.

* Identify **equipment** available to the project. Other community projects may have equipment that can be loaned or rented to the project. Renting from a community project rather than an outside source channels funds back to the community, and can help cover the cost of repairs and maintenance. After equipment available is identified, then a realistic list of equipment needs can be compiled. Another source for equipment is through a rental company. High quality equipment can usually be rented for less than the cost of purchasing minimum quality equipment. Particularly for projects where the event occurs very rarely or if the participants are the older culture bearers, the importance of a high quality documentation the first time cannot be emphasized enough. Yet, the project should be accomplished and not postponed for lack of equipment. Explore your resources.

* Identify **funds** needed and funds available to the project. Once the work plan for the project is completed, then a realistic estimate of the funds needed can be reached.

Step 3:   **Locate work already completed** on your topic. It is important not to spend time duplicating work that has already been done. If some work is located on your topic, then the project can build upon that work, increasing the scope of the accomplishments of your project. Some sources to check are listed in Figure 5.11 and in the list of libraries under the LIBRARY AND INFORMATION SERVICES chapter.

Step 4:   Develop the **methodology** or work plan for the project; that is , the methods or techniques to accomplish the work. This plan also serves as a guide for those who help, with everyone working toward the same objectives and within a similar timeframe. Objectives are the short-term steps that are needed to complete the project. For example, for the basket-making documentation project mentioned above, objectives might be:

* To locate elders with skills in the making of traditional baskets

* To identify the materials used in basket-making and the steps in the basket-making process through tape-recorded interviews with these elders

* To film the basket-making process

* To prepare transcripts and a copy of the film for tribal museum use

* To arrange for screening of the film by youth and other community programs

A timetable is useful for further indicating the tasks to be done in completing the objectives. An example of a timetable reflecting the tasks for the objectives outlined above is given in Figure 5.2. Further examples of timetables are presented under RESEARCH PROPOSALS AND REPORTS. In addition to its value in explaining the project plan in a funding proposal, the timetable is an invaluable resource for coordinating the project staff.

The methodology can also include a description of the choice of media and the anticipated equipment needed. Details on how the data will be collected are also part of the methodology. A plan for the analysis of data could be included in detail. Information on the distribution of results to the community or to a broader audience, or whether the results will be protected, is valuable for the arts committee. Whether the plan will be completed in much detail for a funding proposal, or submitted as an outline to the arts committee, it will be a useful tool for self-evaluation of the progress made toward completing the project.

Step 5:   Now that a preliminary plan is finished, **funding** can be located if needed for the project. Several resources are mentioned below in Figure 5.11, and then in Appendix A on funding RESOURCES FOR RESEARCH AND DEVELOPMENT.

Step 6:   Once the resources are located to carry out the project plan, then the **selection of participants** can be a next step. For a narrow topic, e. g. documenting a particular song repertoire, select the most qualified and representative performers or artisans. For projects that require larger samples, include both younger and older, and other differences in the population group (such as differences in sex, religion, geographical representation, clan, speaker vs. non-speaker).

Step 7:   **Complete the work plan** as originally outlined, or through modifying the goals if necessary. Documenting why the goals were modified is

Figure 5.2   TIMETABLE FOR BASKET-MAKING FILM

Task	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec
Complete project methodology	X											
Hire assistants		X										
Locate elders with basket-making skills		X										
Tape-record interviews		X	X									
Transcribe interviews			X	X								
Prepare script or outline for film					X							
Filming of basket-making						X	X					
Editing								X	X			
Review by arts committee										X		
Prepare final reports										X		
Copy of film, transcripts, reports to museum and to funding agency											X	
Screening of film by community groups												X

important in communicating changes to the arts committee or the funding agency. If materials are identified and prepared for storage as the work progresses, then the final write-up of the project results will be made much easier. A periodic review of the work plan will help in keeping to the original objectives outlined, for it is easy to get side-tracked in an interesting project.

Step 8:   Finishing tasks for a project usually include preparing the **final report** and ensuring for adequate **storage and/or display** of the project results. **Dissemination** of materials is also a common step in completing the project. Seeing that the continuity **plan** goes into effect, if one exists for the project, is also a type of final step for the project.

This set of steps has suggested a common outline for a fine arts project. Different projects might have more or fewer steps, depending on the type of project. Documentation and interpretation projects include analysis of the material in its cultural context (setting or meaning).

COLLECTING DATA

There are many ways of collecting data for your particular project. We have chosen three of the most common media for data collection during community-based projects: tape recording, photography, and videotaping. These are discussed along with methods for collecting information and documenting cultural context. Other methods do exist and might be applicable for your particular project.

Tape Recording

A common and inexpensive method of documenting oral histories, music, and cultural context for the use of items is through tape recordings. Tape recorders vary in price from an inexpensive cassette to high quality stereo machines costing thousands of dollars. Reel-to-reel recorders generally give the best quality recordings for documentation projects, while only the very best quality cassette recorders can produce an adequate recording. Rental of a high quality tape recorder is one means of securing good equipment on a low budget, rather than purchasing of an inexpensive recorder. One of the most important considerations to give to the quality of the machine is whether a level meter is present. This helps the researcher to see if the recording level will give a clear representation of the speech or music recorded. One important rule of thumb to remember is:

Use the best, quality machine available!

Sometimes valuable projects are postponed for too long for lack of expensive equipment. There are other important things to consider for a project, besides the cost of the equipment.

Other such considerations are reliability and availability of service, particularly in rural areas. A good quality microphone also improves the overall recording quality. And, the quality of the tape used for recording is yet another important consideration. When good quality tape is used for recording, the product does not have to be duplicated periodically; therefore, funds are saved in the long run. For reel-to-reel taping, a good tape would be one of 1½ mil thick. A few of the things to remember and things to avoid are listed below.

*   Check batteries, for a cordless recorder, to make certain that they do not need to be replaced before recording an important event.

*   Keep hands clean during the recording period, to reduce the amount of oil, moisture, and other contamination reaching the surface of reel-to-reel tapes, and the tape heads.

*   Record a test run and listen to make certain the recording is of good quality before undertaking an event, for example, a ceremony that may occur only once a year.

*   Follow the instruction manual that comes with the recorder to gain the maximum recording capabilities of the recorder.

*   Get as close as possible to the subject(s) being recorded; this sometimes means having a long cord for the microphone, and possibly a long handle.

*   Place the microphone as close as possible to the singer's or speaker's mouth.

*   Tape the whole event; introductions, repeats, and false starts are important; tape is cheaper than anyone's time.

*   Use a fast speed such as 7½ inches per second; the tape will be clearer.

*   Do not rewind a tape until you need to play it back; rewind the tape loosely to help prevent the stretching of the tape during storage; this can be accomplished by playing the tape on the second side, after taping the first side; also, rewinding before use helps to restore the tape to its original condition.

*   Return reels and cassettes to their boxes immediately after use, for this helps to prevent dust and other materials from contaminating the tape surface.

*   Store tapes in their boxes in an upright (on end) position to help protect the plastic reels from warping.

*   Avoid extreme temperatures to retain the original condition of the tape; when a tape is exposed to extreme temperatures, as during transport, allow several hours to pass for the tape to regain room temperature.

*   Don't place the microphone down directly on a hard surface or on the top of the recorder where vibrations may be picked up as noise on the tape; many microphones come with stands to prevent this.

*   Don't over-record; use medium volume when recording, for you can always turn up the sound later; if you record too loud and distort, the recording cannot be saved.

Once a tape recording is completed, a protection copy or a duplicate copy is then made. The protection copy is used for playback. The original copy should never be played, but rather kept in a safe place for the purpose of making new copies in case duplicates are needed. Most archives keep original copies under lock and key to be certain that the copy is not damaged or misplaced.

The effort that goes into the making of a recording can be shared with others if an identification or documentation sheet is kept. Documentation forms are an important part of any tape archive, or library. For example, the intentions of the researcher can be noted as well as any restrictions. Forms that accompany tapes often indicate:

*   Who is allowed to listen
*   Whether translation is allowed
*   Whether duplication or publication is allowed
*   When the recording was made
*   Where the recording was made
*   Who was present at the time of recording
*   Kind of machine used
*   Kind of quality (good, bad, indifferent); quality can be noted on two levels, both the quality of the recording and the quality of the interview
*   Archive number

A sample documentation form is presented in Figure 5.3, demonstrating some of the categories that can be included. Generally, a project develops a specific form that contains all of the important criteria for a given project. When a number of tapes are being stored in a tape archive, a numbering scheme is usually devised to create a catalog of the tapes. Use of a master catalog to locate tapes and documentation can save time for the listener and provide organization to the library. Figure 5.4 presents a sample archive format, where the numbering scheme can be changed according to your project's needs.

Tape recording is a valuable way to document and preserve records. With adequate storage and periodical copying, recordings can provide a continuous resource for future generations.

Photography--a Way to Enjoy Your Community's Arts[1]

The material in this section on fine arts will demonstrate that it is possible for you to take professional-quality pictures of your community's art works, even if you have never worked with a camera before. It will also tell how these photographs can be used in your communities to bring your people closer to the art traditions of the past.

All across the country, there are museums which have some of the finest art works ever made by Native American people. It is only natural that the people who live on reservations or in other Indian communities should want to see these inspiring works and be nearer to these symbols of their heritage. Unfortunately, the museums are not always nearby, and usually the arts of one tribe are scattered in many different places. With gas and transportation costs steadily rising, it is becoming more and more dificult for Native Americans to be able to travel to see the arts made by their own people. In fact, in many cases, they have never had the opportunity to see things that were made by people in their own families.

Recently, however, a simple photographic technique called "camera copying" has been successfully used by some reservation people.[2] These people went in pairs or in small groups to selected museums where their arts were kept. There they set up lights and a camera, then photographed, one by one, the objects that were made by their people.

What, basically, is camera copying?

To begin, an art object is placed on a black velvet cloth. Two lights on stands are directed onto the object to take away dark shadows. Then a special neutral gray card is placed over the object, and a professional-quality, 35 millimeter camera (preferably with an automatic light meter), is trained on the gray card. For example, a good quality camera would be a Nikon or a Canon (cameras may also be rented). When the camera is set

Figure 5.3   RECORDING DOCUMENTATION

PROTECTION RESTRICTIONS (e. g. family, seasonal, lifespan of preformer, no exceptions):

ARCHIVE NO: DATE of Archiving:
COLLECTOR (original recording):
DATE of Original Recording: TIME:
PLACE OF RECORDING: Town: County: State:
                     Ceremonial Ground:

GENRE OR TYPE:
FUNCTION OR OCCASION:
INSTRUMENTATION:

PERFORMERS (name, ages, residence):

VOCAL: Leader/Singer
           Name:
           Age:
           Residence:
           Tribe:
           Clan:
           Sex:
           Member of which ceremonial ground:

TECHNICAL REMARKS: ORIGINAL RECORDING
    Timing:
    Original recording machine: TECHNICAL REMARKS: COPY
    Microphone used: Archive Recording Machine:
    Type of tape used: Type of tape used:
    Speed: Speed:
    Quality: Excellent   Good   Fair   Poor

ADDITIONAL ARCHIVE MATERIALS (e. g. photographs, films, material culture) & identification no.

ADDITIONAL REMARKS:
_____
_____
_____
_____
_____
_____

Figure 5.4   SAMPLE ARCHIVE RECORD

ARCHIVE NO.	PLACE	GENRE	HEAD SINGER
75.2-1	Tahlequah	Friendship Dance	Robert Jones
75.2-2	Tahlequah	Stomp Dance	Unknown
75.2-3	Tahlequah	Stomp Dance	Unknown
75.2-4	Tahlequah	Gar Dance	Robert Jones
75.2-5	Tahlequah	Stomp Dance	Unknown
75.2-6	Tahlequah	Doublehead Dance	Robert Jones and Levi Tiller
75.2-7	Tahlequah	Fox Dance	Robert Jones
75.2-8	Tahlequah	Stomp Dance	Unknown
75.2-9	Tahlequah	Stomp Dance	Unknown
75.2-10	Tahlequah	Duck Dance	Robert Jones
75.2-11	Tahlequah	Stomp Dance	Unknown
75.2-12	Tahlequah	Stomp Dance	Unknown
75.2-13	Tahlequah	Mosquito Dance	Robert Jones
75.2-14	Tahlequah	Stomp Dance	Robert Jones
75.2-15	Tahlequah	Closing Dance	Robert Jones

Figure 5.5   A museum masterpiece which was camera copied.
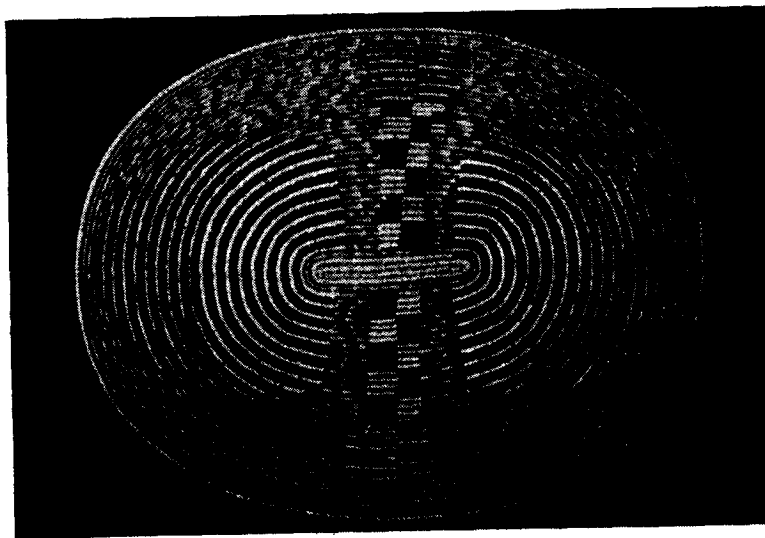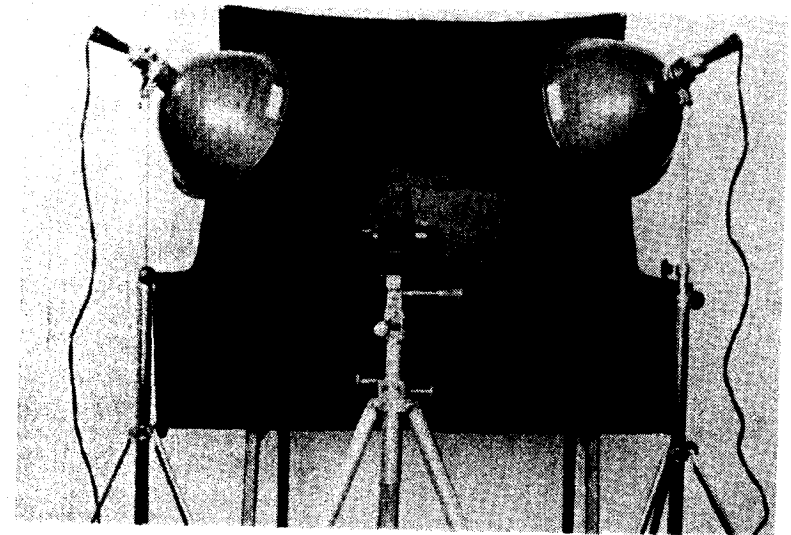(Southern California Indian tribe. Maker unknown)

Figure 5.6   A Camera Copying set-up.

to the correct light reading, the gray card is removed, and the object is photographed. To protect against error, the object is photographed again with a slightly higher exposure, and a third time with a slightly lower exposure.[3] Your group may want to hire a technical advisor to show you how to operate your camera and to go with you to your first museum. Also, do not feel that you have to know all about photography to do camera copying. It is not really important for you to understand all about exposure readings, etc., because you will be doing only one thing, and always under the same conditions.

The exposed film is then delivered or carefully mailed to a professional photographic laboratory (lab)--known for consistent, quality work. This lab then sends back slides if the film was color, or developed negatives and proof sheets if the film was black and white (b/w). These original slides and negatives must then be carefully stored away from dust, heat, or fingerprints. Another set of slides or negatives may be copied from them for regular use.

Figure 5.7   Here is a collection of 650 slides made by Camera Copying museum art works. This project was funded by a small grant from the Folk Arts division of the National Endowment for the Arts.
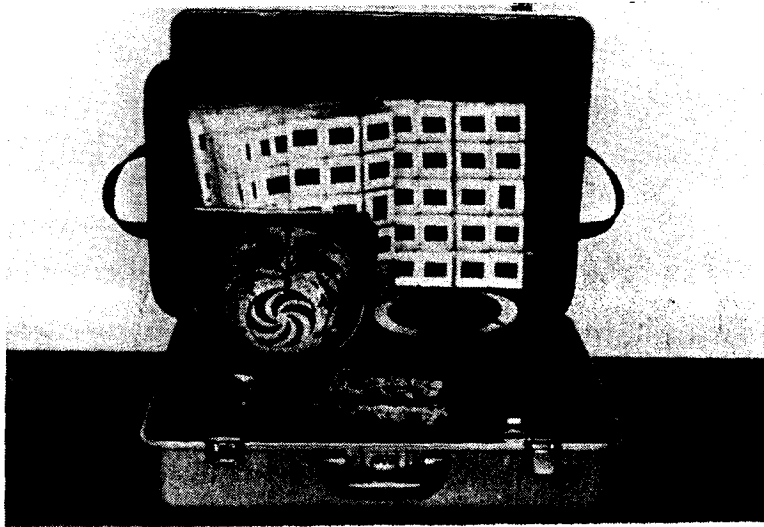

Camera copying may also be used to copy other photographs. Sometimes a close-up attachment or lens must be added to the camera, but the same basic technique as above is used.

Using Photographs of Your Arts

Slide and photograph collections like those just pictured may be looked at and enjoyed just as they are, or they may be "blown up" in many dramatic ways. That is, color slides and black and white negatives (b/w negs.) can be sent to labs and made into various sizes and types of prints to make exciting displays and presentations. Again, only professional labs who do high-quality "R prints" are recommended for color reproduction. A poor lab can make a photo appear as if an amateur took it, and can waste dollars in the long run.

Often the high costs of buildings, security, insurance, personnel, etc., have prevented Native American groups from making cultural exhibits. However, photographic displays may be made at a fraction of the cost. Projectors and screens may be set up in exhibition areas, or in any other space, for slide shows with live, written, or taped interpretation. Or, color slides and/or black and white negatives may be "blown up" (enlarged) into prints, (poster size reproductions) mounted on walls, display

Figure 5.8   Here, is another storage case, is a collection of 350 black and white photographs which were also Camera Copied. These portraits and scenes were found in anthropology records, museum and library archives, miscellaneous books, and in family photo collections.
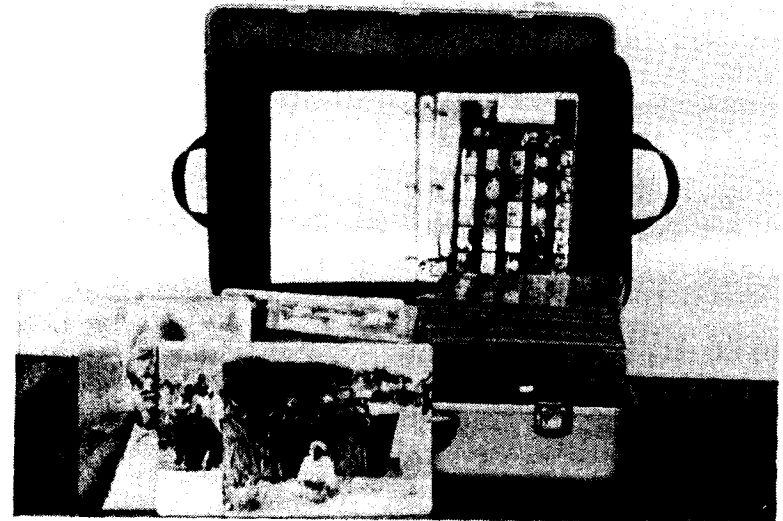
partitions, or on fold-up, portable screens--to name only a few possibilities. You may wish to consult with a professional exhibition designer or graphic designer who can show you some of the newest and most suitable display ideas for your own particular needs. It is also possible to improve small art collections with photographs which tell more about how a particular display object was made, who made it, how it was used, etc. Portrait galleries of black and white "photo blow-ups" are still another impressive, but low-cost alternative. Slide or print collections can also be used to make visual aids for teaching the children, and they can also be used as a remarkable memory aid to help the elders recall and document things from the past. Slides or other pictures about traditional culture may be used to inform guests, or to provide entertainment at your group gatherings. Designs copied from arts may be used to make stationery, cards, t-shirts, posters, etc., and may be used to inspire your artists and craftsman with your tribe's oldest traditions.

Summary

The information here, if not a specific "how-to," has been an introduction to one very useful and simple photographic skill, namely, camera

copying. It has also explained how color slides and black and white negatives may be used in various ways so that your people can enjoy photographic displays of the oldest and finest examples of your arts on a day-to-day basis.[4]

VIDEO AND FILM IN CULTURAL DOCUMENTATION[5]

There are certain advantages to the use of visual media in comparison with other media that have been employed in documentation.

* Visual documentation could potentially alter the role of the participant from that of a nameless source of cultural information to that of an accomplished artist or performer in his or her own right. Too often, especially in written reports of ceremonies or cultural events, researchers have tended to describe cultural patterns in a manner which separates individual culture-bearers from their personal creative achievements. This source of potential distortion is practically eliminated in a medium in which the culture-bearers can speak for themselves.

* Visual documentation can also convey the personalities of the performers or other interview subjects. This dramatic element heightens the interest of most potential viewers, but more importantly, it can help provide keys to understanding musical meaning or the relation of the individual performance to cultural roles and norms.

* The use of visual media can directly convey instrumental playing positions, dance gestures, patterns and movements, and all manner of facial and other gestures. These types of information are important in themselves, but gesture and expression may also provide keys to musical and symbolic meaning that are not evident in writing.

* Visual information is often useful in helping the listener isolate parts, and it becomes obvious who is playing what or singing or dancing. Facial expressions and body movements of singers often demonstrate the way of producing a particular vocal technique. The process of music making or dance can be documented along with the product.

There are certain technical advantages to using video when compared to film, which are of value for the community-based project.

* Sound and picture are recorded and stored together on video tape. This feature allows advantages for editing that are easier than film.

* Video is less expensive than film. Documentary films sell for about $20.00 per minute and video programs likewise well commercially for around $3.50 per minute (1981). Cheaper productions costs not only influence the feasibility of a particular project, but they also directly affect distribution. This influences both the size and nature of the audience that any particular program can reach. Public schools and junior colleges, for example, tend to be ahead of universities in the use of video as an instructional medium. Cooperative projects with colleges and schools can broaden the range of facilities available for a project. The widespread dissemination of video programs on public educational television also broadens the potential audience for a program.

* Video generally provides a more accessible form of information for audiences than writing. In this sense, video has greater potential impact culturally than written works or film.

* Video can be screened immediately. Performers and other subjects can view their performances and comment on them directly. In this sense, video can be utilized immediately to gain performer's opinion about the quality of certain sections of the tape and they can participate actively in the editing process.

* Video can be stored or re-used; whereas film, once shot, is used up. With fewer restrictions than film, the video-taping of an activity can be free-flowing and minimally structured, with the length later edited or even re-edited. The encouragement of free-flow documentation reduces the chance of an activity being altered for the taping session, and therefore increases the chances of obtaining a natural and accurate documentation. There are also other important advantages. For example, a lengthy ceremony might be shot in its entirety, assuring than important details of interest might not escape notice. In both the studio and the field, then, video techniques allow the researcher to be able to interfere less with the course of the events he or she wishes to document. Both practical and ethical implications can be considered for the usefulness of video.

Summary

There may be sensitive issues in the data-collecting process, aspects of recording so subtle that researchers working with their own culture may not be readily aware of them. Keeping the participants comfortable with the data collection is a most important consideration. Researchers working within their own cultures sometimes learn new aspects

of cultural appropriateness in collecting data. For example, some peoples do not like to have their pictures taken, or do not like close-up photographs. The film-making study *Through Navajo Eyes* (Worth and Adair, 1975) illustrates several different culturally-based styles in the filming process, which reflect world-view. Some of these styles were discovered by students during the completion of the project, while others were readily recognized beforehand.

One important objective in the recording of events is not to disturb the activities as they would naturally occur. This is critical in observing the events exactly as it occurs in context, and also in maintaining a good rapport with participants. Keep in mind that the role of the participants, the sacredness of objects and events, and the extent to which the participants desire to share the information are all important aspects of maintaining a respect relationship during research.

Field notes about activities and participants are one of the oldest forms of documentation, and should accompany other audio and visual recording of cultural events. Even when note-taking is not appropriate during an activity, notes can be taken down later in the day, when you are alone. This should be done as soon as possible, however, before they fade from memory. Note taking can often be made easier by developing a form for recording such items as the time, place, participants, instruments, style, type of event, or reason for the event. This also helps ensure that the same type of information will be gathered for all events, allowing you to compare the different events. Such notes will be useful in organizing the project results later on, in writing reports, or even in preparing a short book on the project for later distribution. At the beginning of the project not all of the possible uses of the project results are usually recognized. Good ideas may come to mind as the work progresses with new formats for presenting the emerging project results. Detailed notes can be invaluable for reconstructing the content and method of the project.

Our discussion of data collection involving tape recording, photography, video, and film were, out of necessity, brief on technical aspects. For those pursuing these methods, additional sources are mentioned at the end of the chapter. These sources would complement the discussion here, for we have tried to focus upon those practical aspects of field work that are rarely mentioned.

IDENTIFYING CULTURAL CONTEXT

Whether a project involves collection, documentation, or further interpretation, an important part of the method to consider is the identification of cultural context (information concerning the relation of the activity to the culture). Identifying cultural context is very useful to the future

generations using the project results. Documenting cultural context may be complex, since many activities are interrelated in Indian cultures.

One of the first and basic steps that can be taken in identifying the cultural context is to indicate the cultural sub-system, or in the case of many activities, the sub-systems with which the activity is connected. Examples of these general categories of belief and activity are:

* Kinship relations (clan, moiety, etc.)
* Religious beliefs
* Economic activity (production, distribution, consumption)
* Ecological systems
* Political or social alliances (band, rancheria, tribe, nation, etc.)

Then, a further step is to identify the type of activity. An outline[7] for recording types of activities is shown below:

1. **Events**
1.1   **Human**
    1.1.1   Birth (birth announcement, lullaby)
    1.1.2   Childhood (funny or nonsense songs, games, teasing or taunt songs)
    1.1.3   Puberty (girls' songs, boys' songs, initiation)
    1.1.4   Courting (love songs, courting songs, proposal of marriage)
    1.1.5   Marriage (wedding, men's songs, women's songs)
    1.1.6   Death (funeral, mourning)

1.2   **Historical**
    1.2.1   Commemorative (disasters, honours, first outsiders, changes in leadership or government, first road, first vehicles, wars)
    1.2.2   Legend (creation, sacred narrative)
    1.2.3   Local news

2. **Activities**
2.1   Work (planting, harvesting, cutting timber, hunting, fishing, boat making)
2.2   Fighting (preparation for battle, battle, victory, defeat)
    Dancing (male, female, mixed, social, ceremonial, solo)

3. **Ceremonies**
3.1   Magic (fertility, power, prophecy)
3.1   Social (greeting, farewell, wedding, funeral, completion of an endeavor such as the making of a warrior or the communal clearing of the land)

4. Nature
    4.1   Animals (pets, wild animals including birds, fish, and reptiles)
    4.2   Places and things (mountains, rivers, forests, trees, plants, the heavens including clouds, sun, moon, stars and sky)

The extent of identification of cultural context will vary according to the type of project undertaken. For example, a **collection** project might include the date and a general category for the context of the item or activity (for example, a type of dance). A **documentation** project would include more detail on the activity or the use of the item, perhaps giving life histories of the participants and historical information about the ceremonial ground. A project that involves further **interpretation** of the activity might show how different cultural sub-systems are interrelated through the activity (for example, kinship and political) or patterns in the activity that are repeated in other cultural activities.

WORKING WITH ONE'S OWN CULTURE

There are advantages as well as disadvantages in working with one's own culture. The knowledge that you already have can form a basis for defining a more in-depth problem or topic to document; whereas, an outsider may need to take years to become familiar enough with the culture to define a meaningful topic. Some of the points to look for are covered earlier in Chapter 1, THE NATURE OF RESEARCH, and we will discuss these in more detail as they relate to culture and fine arts below. Cultural learning may serve you, the researcher, as an extra degree of training. Contacts may be already established through friendships and kinship to obtain commitments for participants in the project. There may be more dedication to completing the project if the project idea is supported strongly by members of the community.

Disadvantages to working with your own culture can be compensated for, as long as you are aware of the possible trouble spots. To remain objective and factual about the data gathered and documentation, the researcher needs to back off from the project periodically and ask such questions as these:

* Are any **assumptions being made by the researcher** because of prior cultural knowledge? These assumptions should be examined carefully and documented when they are made.

* Are different **community groups** being represented? These groups may represent clan, political, or geographical differences that are reflected as the variations in art or music.

* Are **age differences and male/female differences** represented in the sample? Variation in dance and music often occurs along these differences.

* Are speakers of the language, non-speakers and dialect differences represented?

* If the study is documenting an entire community or tribe, are different **religious groups** represented in the sample? Musical and art forms can vary according to these differences.

* Are **assumptions being made by the participants** about the researcher's prior cultural knowldege? Important facts may be omitted in a discussion because of the participant's familiarity with the researcher, or with the subject matter. This can be particularly important to watch for in an oral history project.

* Were the **chosen participants the best qualified**, or the most cooperative? Receiving cooperation is important, yet careful consideration should be given to the qualifications and representation of the participants. Choosing participants becomes a more involved task when the topic documented concerns a large number of people.

* Is the **original methodology** being followed, or steered by the participant's interests? Sometimes a change in methodology is necessary, but such changes should be documented and planned for.

More attention is needed for representation of the sample if generalizations are being made about the entire culture or even a community. If the goal of the project is to document the entire song repertoire of one singer, then the project can state that as a goal. Although a researcher may find certain advantages in hiring relatives, such as cooperation and commitment, there may be more chance of bias introduced into the project. One way of avoiding such bias is to bring the project results back to the arts committee periodically for opinion as to representation.

Arts projects often involve volunteer assistance; in these cases, the researcher may not be able to choose participants as freely as if funds are available for services. It is generally the case that if the projected long-term benefits are explained carefully, cooperation can usually be gained. Also, the project methodology may include an immediate benefit to the community (for example, an arts fair) that would encourage community participation.

In any research project, bias is something to be worked against, for everyone is a carrier of cultural preferences and learning. To reduce the

effects of bias, the researcher should look carefully at assumptions, should document them in the project report, and should take care in giving a good representation of the community.

PROTECTING INFORMATION

Sometimes community groups are reluctant to undertake documentation projects if they desire that information collected not be shared with the general public. Decisions as to the type of material that can be shared and that material which needs to be protected are often made by the arts committee, who represents the different interests of a community. Funding agencies are often responsive to a community policy if this policy is explained in the project proposal. Not all information gathered on a grant has to be reported. Often, a statement of the type of information collected, the methods used for collection, a general report on the progress of the project, and description of the type of storage provided for the results will suffice. For example, when there is an understanding before the project starts as to what will be forwarded, copies of the tapes recorded are not necessarily requested if the reasons for protection were explained and accepted.

A variety of techniques are used to protect information. Physically protecting an object is one consideration. It is always possible to designate a section of an archive for protected information. Or, for small collections, a locked drawer can be set aside in an archive, with the conditions of protection noted on the documentation sheet in a catalog. Documentation forms are useful for preserving the cultural information and policies concerning a material item. For example, the item may be dated, the owner recorded, the use for the item classified, and any special restrictions such as who can touch the object specified. Whether or not the item can be looked upon by others is also information that can be obtained from elders and recorded. For example, certain recordings should not be played until after a person has died. Or, certain recordings may belong to a particular family and would not be available to others.

To insure the proper protection, an arts committee may prefer to keep the documented material in a place where there is not much access to it, such as a safety deposit box or a storage locker. Protection copies should be kept of written material, when possible, and should always be kept for tape recordings. The best place to store a protection copy is away from the archive, in case a fire should destroy the original material. Temperature is the most important consideration in storage. Tapes, photographs, videotapes, and other items should be kept in a cool and dry, or dehumidified, place if at all possible. Keeping tapes away from a heater is the first protection measure that can be taken. The dyes in baskets will fade if too much light is allowed upon them and straw will dry out if kept in a

bright, warm place. Such an environment should be avoided. In storing items, protection can be gained by putting the item in a cloth or in plastic, not sealed. Since techniques for storing change as new products become available, it is a good idea to check with a museum curator before storing fragile items.

Another type of protection involves safeguarding the rights of the tribe or community group producing the documentation. The signing of release forms ahead of time can avoid disagreements later over the profits or distribution of the product. This can be particularly important if the policy-making committee desires to use the profits for ongoing support of arts programs. The following release forms (Figure 5.9 & 5.10) present examples that can be utilized for recording release, photographic release, or general participant release. These can be adapted to a new project, by substituting the name of the project's sponsor. Release forms are sometimes used as a matter of policy, to avoid any unforseen difficulties that may arise after the project is completed.

Figure 5.9   PARTICIPANT RELEASE FORM

The undersigned hereby transfers and assigns to (the name of your organization or tribe) the exclusive right to use and to authorize others to use all or any part of my participation in the program

(Project Title) _____

_____

for any educational purpose including, without limitation, the right to broadcast the program over educational and commercial broadcast television stations in perpetuity throughout the world. This includes the right to copy the material onto all other formats and media including motion picture film and video tape.

The undersigned also hereby transfers and assigns to (name of your organization or tribe) the exclusive right to use and authorize others to use all or any part of my participation in the program for all books, magazines, pamphlets, and other written purposes.

The undersigned participated in these programs as (Demonstrator, Artisan, Panelist, etc.)

Printed names of participant: _____
Signature of participant: _____
Date: _____

1. All persons participating in program must sign this form BEFORE the program is produced.
2. If a participant is under 21 years of age, a parent or guardian must sign this form.
3. All forms must be returned to: (your organization or tribal office)

Figure 5.10   RECORDING RELEASE

In consideration of my engagement as a performer by (name of your organization or tribe) on terms or fee hereinafter stated, I hereby irrevocably grant to (organization) its legal representatives and its assigns and licensees, or (organization) employees, and those acting with (organization): permission, my consent and the right to copyright, use, reuse, and publish the performances of me recorded on this date. All master recordings made and all matrices, phonograph records and other reproductions manufactured therefrom together with the performances embodied thereon, shall be entirely the Company's property, free from any claims whatsoever by me or any person desiring any interests or rights from me.

(your organization) and (organization)'s licenses shall have the unlimited right from time to time, to manufacture, by any method now or hereafter known, phonograph records and other repoductions, of the music performed by me and to sell such phonograph records and other reproductions.

I hereby warrant that I am over the age of majority, and competent to contract in my own name in so far as the above is concerned.

I am to be compensated as follows:

I have read the foregoing release, authorization and agreement, before affixing my signature below, and warrant that I fully understand the contents thereof and I acknowledge the receipt of the full amount of the compensation described above.

_____   _____
DATE   NAME

                              _____
                              ADDRESS

I hereby certify that I am the parent and/or guardian of an infant under the age of majority and in consideration of value received, the receipt of which is hereby acknowledged, I hereby consent that any recordings which has been, or are about to be made, may be used by him for the purposes set forth in original release hereinabove, signed by the infant, with the same force and effect as if executed by me.

_____   _____
DATE   PARENT OR GUARDIAN

                              _____
                              ADDRESS

Permission is another type of protection that may be obtained for a project. This can vary from an informal, verbal agreement to a more formal or written agreement. Some tribes have drawn up formal ordinances concerning research, which are used primarily in cooperative efforts that involve people who are not tribal members. This procedure is explained in the last chapter on COOPERATIVE EFFORTS WITH RESEARCHERS. Permission is an important element of maintaining the trust of the participants, and may be equally as important to a community member, who has to live in harmony with the community after the project, as it is to the outsider who desires to finish the project with reliable results. Although a copyright can be obtained to keep others from copying the product of the project, this offers limited protection. For, a copyright protects only against copying the exact form of a product and the ideas themselves have little protection.

Trust builds relationships for research. There is a balance that we must find, for every new project, between trust and the protection of rights. Working out the details in advance can be looked upon as increasing communication, so that misunderstandings do not arise later on in a project. Good communication leads to group cooperation in the accomplishment of common goals.

CONTINUED SUPPORT FOR THE ARTS

Once a project idea is identified, it is often possible to structure the project plan for continued support after the initial grant. Demonstrated continuity in a plan often strengthens the chances of obtaining funding for the first project when a proposal is submitted. Here are a few ideas for continuing support:

1.   **Museums** often begin as a documentation project, and then later develop to be self-supporting. Funds can be received through membership to the museum. In return, the member usually receives a newsletter which informs about events sponsored by the museum, new collections, or information about the current displays. Museums also often operate a gift shop, where native crafts or books are sold to support the ongoing programs.

2.   **Crafts fairs** are sometimes held in conjunction with tribal fairs or celebrations. Usually the project group pays a small fee to have a table and a percentage (10% is common) of the sales in exchange for a booth at the event.

3.   **Royalties**, or profits from a film or a book can provide a continued income to support a project. If it is desired that the profits would continue

to support the project, then planning for the project should include release forms from the participants.

4.　**Apprenticeship programs** are a means of recognizing the older people or keepers of the traditions, obtaining support for these teachers, and perpetuating their style of traditional arts for the next generation. Grants for apprenticeship programs provide support primarily for the teacher, sometimes with minimal support for the apprentice, or person learning.

5.　**Membership** in a crafts guild provides an opportunity for the sale of crafts. Tribal arts generally do not generate a large income, for there is a great deal of time involved in producing hand-made items; however, some communities have organized on the scale of a large income business.

6.　**Continuation grants** can support a project for a period of up to three years. Generally, such grants are reduced by about ⅓ for each continuation year, by which time the project mast become self-supporting to continue.

To continue funding for different projects through one funding source, it is important to meet all of the requirements of the funding organization. For example, submitting high quality and accurate reports is important, for these reports are referred to later when another application is submitted. In cases where a final report was not submitted for a project, the new application is usually not funded or delayed until another funding cycle after the report is received. Establishing and keeping a reliable track record is the first step in obtaining continued funding. A chart of some resources for arts support and development assistance follows as Figure 5.11.

If a funding proposal is needed for your project, both the sections above on "Methods" and the later chapter on RESEARCH PROPOSALS AND REPORTS may be useful. Particularly for fine arts projects, sample tape recordings, photographs, or film footage included as a part of the proposal can present an excellent image of the project topic. These samples should be of the high quality that the project hopes to produce as a final product, so that the reviewing committee has an accurate idea of your group's plans and capabilities.

THE LIVING ARTS

Many groups across the country are actively enjoying and revitalizing their traditional arts. Working against the stereotyped images of "disappearing cultures," these groups are forming artisan cooperatives

Figure 5.11.　RESOURCES FOR THE ARTS

ORGANIZATION	RESOURCE
American West Center University of Utah Salt Lake City, Utah	Leading center for development of American Indian oral history programs. Major resource for technical assistance and handbooks on development of oral history programs.
Cultures and Arts of Native Americans, Inc. Suite 11, Wilburn Plaza 2215 Lindsay Street Norman, Oklahoma　73069	Assistance in developing and planning tribal projects and arts programs, such as art exhibits, festivals, craft fairs and drama. Currently working on Indian archives project.
Historic Preservation Programs Office of Archaeology and Historic Preservation National Park Service Department of the Interior Washington, D.C.　20240	Programs to help preserve buildings, sites, districts, structures, and objects significant in American history, architecture, archaeology, and culture—including folk culture. *National Register of Historic Places* is a listing of the nation's cultural property determined to be worth saving, and are often included in a state historic preservation plan. Nominations are made to the State Historic Preservation Officer (contact governor's office). Funds are available to listed historic places through the *Grants-in-Aid for Historic Preservation*, through the state level.
Indian Arts and Crafts Board Department of the Interior Washington, D.C.　20240	Promotes and encourages the development of both traditional and innovative Native American arts and crafts through information about potential sources of funding; working relationships with federal, state, and local government agencies, private foundations, universities, museums, Native American arts organizations; dissemination of publications, for example the *Source Directory* lists Native American-operated arts and crafts organizations. The board refers complaints about imitation Native American arts and crafts to appropriate federal or local authorities for action.

Institute of American Indian Arts Research & Cultural Studies Cntr. College of Santa Fe Campus Alexis Hall St. Michael's Drive Santa Fe, NM 87501

Offers training in traditional and creative arts of Native American senior high school and junior college students, who are at least one-quarter Indian. Cultural Studies Center conducts research, develops and disseminates resource materials relating to native cultural studies, provides limited funding through contracts with federally recognized tribes.

Library of Congress Washington, D.C. 20540

American Folklife Center
Provides technical support through consultant visits, equipment loan program, research and reference assistance on folk cultural subjects, particularly through the resources and activities of its archival branch: the
Archive of Folk Song is the national repository for folk-related recordings, manuscripts, and raw materials, and has publications listing holdings. A project in progress, the Federal Cylinder Project is converting wax cylinder recordings of early American Indian music to tape recording and written material. This material will be available to tribal archives and educational institutions upon completion of the project.
Photo Duplication Service has copies of any of the prints catalogued there (@$10.00 per print)
Motion Picture, Broadcasting and Recorded Sound Division A print of every motion picture ever copyrighted is available for viewing, free-of-charge at the Library of Congress

Other programs are available.

Native American Center for the Living Arts 466 Third Street Niagra Falls, New York 14301

A non-profit organization dedicated to the preservation of traditions, creation of public awareness, and development of artistic expression. Publishes an Indian arts newspaper, the *Turtle*. The center sponsors the *North American Museum Association*, representing over 100 museums directed by Indians. The association advances the cause of tribal museums through training workshops covering management, promotion, collections management, conversations funding, and research techniques.

National Archives of the United States Washington, D. C. 20408

Available are documents and related materials dating from colonial times to the present containing information about the domestic, diplomatic, and military history of the United States. Holdings include documents, maps, still pictures, motion picture film, microfilm, and sound recordings. The *Natural Resources Branch* contains collections such as the original Bureau of Indian Affairs Central Office records, such as tribal rolls, school report, and records of the Indian Claims Commission and Bureau of Land Management. *Select List of Publications of the National Archives and Records Service* is available.

National Endowment for the Arts Washington, D. C. 20506

The *Folk Arts Program* encourages the traditional arts through 1) Heritage Awards--$1,000 recognition grants to outstanding traditional artists, submitted by nomination, 2) Apprenticeships, where a student applies for a grant to study with a master traditional artist, 3) Organizational grants for arts projects, 50% matching grants to federally non-profit status groups.
Architecture and Environmental Arts Program awards to individuals, fellowships in design and grants to organizations for design and communication to encourage the development and dissemination of information about design to assist communities in planning and designing cultural facilities.
Media Arts: Film/Radio/Television Program provides support for production of film, video, and radio programs, exhibition programs, and short-term residencies and workshops by film stations and educational centers. Individuals and archives can apply for support through the American Film Institute (501 Doheny Drive, Beverly Hills, CA 90210).
Museum Program provides support for special exhibitions, utilization of museum collections, catalogs, museum education, visiting specialists, training and development of professional staff.
Music Program supports artistic, educational, archival programs that involve individuals and groups presenting music.
Visual Arts Program awards support for the exhibition of crafts, workshops, apprenticeships, fellowships, for crafts people.

State Arts Councils provide assistance for local artists and smaller institutional grants.

ORGANIZATION	RESOURCE
National Endowment for the Humanities Division of Public Programs Washington, D. C. 20560	*Museums and Historical Organizations Program* awards grants ranging from small to large for such topics as general planning, temporary interpretive exhibits, permanent interpretive program, historic sites interpretation. *Media Program* supports non-profit organizations for the development of film, radio, or television productions. NEH funding for local grants can be obtained through state humanities councils and committee programs. Other programs, including Research, Public, and Youth divisions are available.
Smithsonian Institution Washington, D. C. 20560	*Office of Museum Programs* provides technical aid and financial support for specific projects that advance the museum profession through training, research, or publication. Sponsors the *Native American Training Program*, designed to help develop the expertise to establish and maintain museums and cultural institutions (Contact Native American Training Program coordinator). *Office of American Studies* sponsors the *Folklife Program*, with the purpose of collecting, preserving, and presenting material culture and performances. Coordinates the Smithsonian's Festival of American Folklife, a presentation of American expressive folk traditions held annually on the national Mall in Washington, D.C. *Office of Academic Studies* provides fellowships and stipends for research. One program, the *Smithsonian Study Program*, gives individuals the opportunity to work on specific projects in the institution. College credit is sometimes available for this program. *National Anthropological Film Center*, a research and visual data resource center, provides assistance to minority cultures in documenting visual information. Other museums and programs are available.

and tribal museums to recognize and honor traditional artisans. This is a time when Native American arts are flourishing. Yet, with the advanced age of some artisans, it is also recognized that teaching and documentation is needed immediately for some arts.

Resources for such projects are often available at the local level. All states have state arts councils, located at the state capitol, which provide funding for documentation and demonstration projects. State historical societies are often sources for old photographs and records. Another interesting project that can be accomplished through your state historical society is to have a location recognized as important to tribal history designated as an historical landmark.

Another resource for arts projects are colleges and universities. There you may find courses and/or technical assistance through departments. Likely departments to try would include those listed as Departments of Communication, Visual Arts, Film, Music, Dance, and American Indian Studies. When cooperative efforts are formed with college groups, equipment as well as technical assistance may enrich your project.

Native American arts today are the living arts. They are for participation, learning, documentation, and teaching for the coming generations as ongoing traditions.

NOTES

1. This section contributed by Susan Dyal.
2. The Luiseño Cultural Preservation Project was funded by the National Endowment for the Arts.
3. This is not a specific how-to. Each kind of camera is a little different, so it is not possible here to give exact illustrations for film loading, f-stop, etc.
4. A more detailed publication is now being developed on the subject of camera copying, media presentations, and photographic exhibition designing. Inquiries for the publication, *Preserving Traditional Arts* by Susan Dyal, may be sent to the American Indian Studies Center, 3220 Campbell Hall, University of California, Los Angeles, CA 90024.
5. Adapted from "Video in Ethomusicology" by Charlotte Heth and Richard Keeling, mimeo, University of California, Los Angeles.
6. See Code of Ethics established in 1981 by National Endowment for the Humanities, Washington, D. C.
7. Adapted from *Melodic Perception and Analysis* by Vida Chenoweth, Summer Institute of Linguistics, 1972, pp. 24-25.

ADDITIONAL SOURCES

Bishop, John Melville and Naomi Hawes Bishop, *Making Home Video* (Wideview Books, 1980).

This introduction to video tape techniques covers the basics of cameras, tape, lights, recorders, microphones, and monitors. Sections on technique include "the mechanics of good images," "composition," "wide angle lenses," "the zoom lens," and "the building of a sequence." The uses of home video described include family and community applications. Practical advice is also given on the technique of video feedback and in making still photographs from videotape.

Chenoweth, Vida, *Melodic Perception and Analysis: A Manual on Ethnic Melody* (Papus, New Guines: Summer Institute of Linguistics, 1972).

This guide to the analysis of musical practices provides information on equipment, methods for collecting data, methods for analysis, and a framework for constructing a grammar of music.

Coe, Linda, *Folklife and the Federal Government* (Washington, D. C.: U. S. Government Printing Office, 1977).

This is a guide to support programs for folklife and the arts, with descriptions of specific programs, eligibility, and addresses. The book is produced by the American Folklife Center, Library of Congress, and can be ordered through the U. S. Government Printing Office, #030-000-00091-9.

Dickens, Roy S. and Carole E. Hill, Editors, *Cultural Resources: Planning and Management* (Boulder, CO: Westview Press, 1978).

This book on the preservation of cultural resources (for example-cultural materials, historical resources, folklore) discusses guidelines for the development of protection policies. Of special interest to Native American communities are the sections on: the National Register of Historic Places, the environmental review process, the cultural impact statement, energy facility impacts, and family impact assessment.

Herndon, Marcia and Norman MeLeod, *Music as Culture* (Norwood, CA: Noorwood Editions., 1979).

The text presents discussions on the different references relating to the recording of music and cultural context. Methods for analyzing the relationships of music to social institutions, field methods (observations, ethics, rapport, participation, context, devices for checking data, etc.), field techniques (record-keeping, note-taking, tape recording, microphones, tape, preservation of materials, etc.) are included. Text is presented at intermediate to advanced level.

Hedecoe, John, *The Photographer's Handbook* (Westminster, MD: Alfred A. Knopf, Inc., 1977).

This is presented on an intermediate to advanced level text on general and specialized photographic techniques. Order from Alfred A. Knopf, Inc., 445 Hohn Road, Westminster, MD   21157.

Huenemann, Lynn, *Songs and Dances of Native America : A Resource Text for Teachers and Students* (Tsaile, AZ: Education House, 1978).

A book of Native American music provides musical, textual, and cultural information on songs and dances for use in schools. It contains material for general classroom use, teacher training, Indian music classes, and general use. It is designed with a set of accompanying tapes so that the songs can be learned for performance as well as study purposes.

Indian Arts and Crafts Board, *Source Directory* (Washington, D. C.: U. S. Department of the Interior, 1979).

The directory contains entries of Native American owned and operated arts and crafts businesses, including: (1) artist and craftsmen cooperatives, (2) tribal arts and crafts enterprises, (3) designer/craftsman and artists, (4) businesses privately owned and operated by Native American merchants who retail and/or wholesale authentic Native American arts and crafts products, and (5) several non-profit organizations which work directly with Native American groups to develop products and markets. Single copies are free-of-charge from Indian Arts and Crafts Board, Room 400A, U. S. Department of the Interior, Washington, DC   20240.

Ives, Edward D., *The Tape Recorded Interview: A Manual for Field Workers in Folklore and Oral History* (Knoxville, TN: University of Tennessee Press, 1980).

This is a guide to the steps in eliciting and recording information. Order from University of Tennessee Press, 293 Communications Building, Knoxville, TN   37916.

National Council for the Traditional Arts, *Presenting Folk Culture: A Handbook on Folk Festival Organization and Management* (Washington, DC.: National Council for the Traditional Arts, 1981).

This is a manual prepared for those who wish to present the carriers of folk traditions in festivals, explaining the different types of folk festivals, different types of performers, details of administration, programming, publicity, hospitality, and production. Many examples of announcements and planning are given in addition to descriptions of sample folk festivals. Reprinting of the manual will be available in 1981 from The National Council for the Traditional Arts, 1346 Conneticut Ave. N. W., Suite 1,118, Washington, DC   20008.

Native American Center for the Living Arts, *Turtle* (Niagra Falls: Native American Center for the Living Arts).

The quarterly publication of the Native American Center for the Living Arts, an organization commited to self-determination and cultural survival of the Native

American people through the development of programs that utilize natural talents and productive capabilities. The content of the newspaper supports this goal through information of resources, articles on specific tribal arts, and directory of art festivals and workshops. Articles are illustrated with inspiring artwork. Order from the center at 466 Third Street, Niagra Falls, New York   14301.

Owens, Bill, *Documentary Photography* (Danbury, NH: Addison House, 1978).

Techniques for photography are presented in addition to extra topics such as getting the confidence of subjects, the attention of an audience, obtaining grants and getting published. Order from Addison House, Morgan's Run, Danbury, NH   03230.

Shipman, Carl, *Understanding Photography* (Tuscon, AZ: H. P Books, 1974).

A basic guide to photographic methods, covering such topics as camera types, camera adjustments, perspective, light meters, film, color filters, and many others. Order from H. P. Books, P. O. Box 5367, Tuscon, AZ   85703.

Synder, Norman, *The Photography Catalog* (Scranton, PA: Harper and Row, 1976).

A critical survey of the broad range of available photographic equipment. The evaluations can save time and money in choosing the correct equipment for a project.

Weinstein, Robert A., *Collection, Use, and Care of Historical Photographs* (S. Nashville, TN: American Association for State and Local History, 1977).

This text offers information on the technical and artistic aspects of working with old photographs. Illustrations supplement explanations. Order from American Association for State and Local History, 1400 Eighth Avenue, S. Nashville, TN   37203.

Worth, Sol and John Adair, *Through Navajo Eyes* (Bloomington: Indiana University Press, 1975).

Study of how a group of people structure their view of the world, their reality, through film. Examples of student films illustrate differences in cultural perspectives, as discovered during the film-making process. This is an insightful and valuable text. Films made during the project are available for the Center for Mass Communication, Columbia University Press.

Chapter 6

STATISTICS

Statistics can be useful for describing the characteristics of a community. Such information is considered to be powerful for the development of services and resources for community members. This chapter continues the research process described in earlier chapters for collecting data by showing how different types of data can be coded, tabulated, and displayed for communication to others. Among the calculations you will find described are: frequencies, percentages, cumulative frequencies, means, medians, modes, standard deviations and cross-tabulations. Several ways of displaying data with graphs and charts are shown. For community-based research, data summarized and presented clearly can greatly increase the effectiveness of needs assessments, evaluations, survey efforts and other studies.