

Traditional Arts apprenticeship program deadline is July 1 Spring concert held at WSE

The Traditional Arts Apprenticeship Program (TAAP) is an annual program of the Oregon Folklife Program of the Oregon Historical Society. The program awards stipends to master traditional artists to teach a specific cultural tradition to one or more apprentices during an eight-month apprenticeship period. An average of ten apprenticeships are funded each year.

The Oregon Folklife Program is a department of the Oregon Historical Society. Its mission is to document, present and encourage the preservation of traditional arts in communities throughout Oregon. Traditional arts are those forms of artistic expression learned as part of the cultural life of a community (such as an ethnic group, tribe, religious or occupational group or region). Traditional arts reflect the history, culture and values of a community, as well as its sense of beauty. They are often learned informally, passed down from one person to another, one generation to the next.

Since 1989, the TAAP has funded 83 master artists and 127 apprentices through 100 apprenticeships statewide. The 1999-2000 TAAP is funded by U.S. Bank, the Oregon Arts Commission and the National Endowment for the Arts. Artists stipends are provided through a generous grant from the PGE-Enron Foundation.

How does the program work?

Masters and apprentices apply together to the program. They decide where and when they will meet to work during the year. They set their own goals for what they will achieve during the apprenticeship. The master artist can apply for up to \$2000 for instruction time and up to \$500 for the cost of materials, supplies and travel. Apprenticeships last eight months (September through April) and generally involve 80-120 hours of instruction time.

Who is eligible to apply?

All traditional artists are eligible to apply. The apprentice must be a resident of the state of Oregon. Exceptions may be made in unusual

cases where the applicant lives just outside the state boundaries. Priority is given to the applicants who share the same cultural heritage as the art form. Master artists of traditional art forms with few remaining practitioners are also given priority.

What is a master traditional artist?

As defined by this program, a master traditional artist is someone: 1) who learned his/her art form traditionally. From a family, or community member (or as appropriate in his or her community), 2) who has achieved a high level of skill in the art form, and 3) who is recognized as a master by his or her community.

What is an apprentice?

An apprentice is someone who spends a period of time studying under the instruction of a master. Apprentices should have some experience in the art form before applying. They should also demonstrate a commitment to continue practicing the art form after the apprenticeship ends.

What is an apprenticeship?

An opportunity is not a class. It is an intensive learning experience during which an apprentice works closely with a master artist for eight months to improve his/her skills in a specific traditional art form. Apprenticeship funds can not be used to pay for or subsidize on-going classes. Large groups and young children should not apply.

Application guidelines

How to apply

1) Complete parts 1 and 2 of the application form. The master artist fills out Part 1, the apprentice fills out Part 2. Answer all questions as completely as possible. Applications may be typed or handwritten. If handwritten, they should be neat and easy to read.

2) Complete Part 3 (Budget). You can apply for up to \$2500. Up to \$2000 of this amount can go to the master artist's time. A maximum of \$500 can be budgeted for supplies and travel costs in addition to the master's fee. *Note, the award amounts may change depending on

grants received to support this program*

3) **Work Samples.** Select recent photos, slides, cassettes, videos, or CDs that show the master artist's work. This is an important part of your application because it is the main way the people reviewing the applications can see the quality of your work. Letters from community members showing support for the apprenticeship help make an application stronger. Letters and work samples for the apprentice are also strongly encouraged. (Work samples: Select recent work: slides, photographs, cassettes, CDs or videotapes, that best demonstrate your skill in the art form you are applying to do; Cue cassettes, videos & CDs to the start of a 6-minute selection you want the panel to see or hear; Clearly label all work samples. If the sample shows a group of people indicate which one is you.)

4) **Copy the completed application.** Send, or hand deliver, the original to the Folklife Program before the postmark deadline. Keep a copy for your files.

Application deadline

The deadline for applications is July 1, 2000. Applications postmarked after the deadline date will not be accepted. Hand delivered applications will be accepted until 5 p.m. on July 21st.

How decisions are made.

A panel of cultural specialist will review the applications and select this year's apprenticeships. The panel will use the following evaluations criteria:

Quality of master's and apprentice's work

Traditionally of the art form and the master artist

*Artistic quality of master's and apprentice's work.

*Demonstrated community support for master's work.

*Apprentice's skill and familiarity with the art form.

*Master and apprentice's selection of work samples.

Connection and importance to

a community

*Master and apprentice's shared membership in a cultural community.

*Importance of the art form to this community.

*Apprentice's commitment to continuing the art form.

*Urgency, for endangered art forms.

Well-planned work plan, budget and goals

*Content and goals for the apprenticeship

*Clear work plan to achieve these goals

*Accuracy of the budget.

Notification

Master artists will be notified when their application has been received. The panel will meet in early September. Applicants will be informed of the panel's recommendations by mail shortly after the panel meets.

Public presentation

The Folklife Coordination will visit each apprenticeship group twice to document the teaching/learning process. These visits will be arranged in advance. Tape-recordings interviews may be conducted and photographs taken. Exceptions can be made for traditions such as religious songs and/or rituals which may not be recorded or publicly shared.

At the end of the apprenticeship, the apprenticeship participants and their work will be featured in an exhibit at the Oregon History Center and Governor's Office. Both the master artist and apprentice may be asked to participate in an additional public presentation of their traditional art form.

Applications are available in Spanish and Vietnamese.

For help with an application, (including work samples and language translations) contact Leila Childs, Folklife Coordinator; Oregon Folklife Program; Oregon Historic Society; 1200 SW Park Avenue; Portland, OR 97205 or telephone (503) 306-5292. Fax (503) 478-3092; email: leilac@ohs.org



These second grade girls sang a duet for the audience. Their song was Amazing Grace.

In recognition of Senior Awareness Month The Senior Program will have a Senior Walk June 16 Beginning at the Community Center at 10:30 a.m. and ending at the Longhouse where lunch will be served.

WSE featured in magazine



The Warm Springs Elementary School was featured in the Northwest Education magazine Summer 2000 issue. Warm Springs students are pictured on the cover. The article is about the school ending chronic staff turnover by community, welcoming innovation, and valuing tradition.

To receive a copy of this magazine you may write to Northwest Regional Educational Library, 101 S.W. Main Street, Suite 500, Portland, OR 97204; or calling (503) 275-9515.

A dedication...

These poems are shared with the community from a book dedicated to Clifford Pamperien from the Warm Springs COIC class of 1998-99. Poems will be chosen randomly to print in upcoming issues.

How Could you?

All I can do is sit in my room
Thinking about you, how could it be,
That you are not here
When I gave you the best.
Now, I face each day without a smile.
Life seems so unfair
And I feel like I wanna die
Cause you didn't give me a last goodbye.
I waited for weeks by this phone
And I didn't get a call from you.
Now the silence grows long
As I sit here looking at a picture
When the first time we met.
As I start to cry because you're gone
All the memories of us and the good times
Is all I have left of us now.
The good times that made us laugh
We'll cherish all of them from here on out
Because there is no other love like yours.
How could you do it?
by Lei Calica

Would you Believe Me?

Would you believe me if I told you that I'm sorry?
Would you believe me if I told you that I care?
Would you believe me if I told you that I love you?
And I'm going to be right there.
Never ever meant to doubt your love baby.
Never ever meant to play with your mind.
I know you're fed up cause I messed up and
I'm sorry but I gotta keep you by my side.
And I never wanna let you get away.
Cause I didn't mean to lose your trust.
And I didn't mean to break your heart.
Because I never wanna let you go away.
And now it's hurting me inside because
I lost your love and trust.
I'm sorry, I love you baby, come home.
by Lei Calica

Native American Festival set at COCC

A spring Native American Festival will be celebrated at 12:30 p.m. on Thursday, June 1, outside Deschutes Hall. The festival combines the celebration of the renewal of life with the tradition of the pow-wow.

Activities will include storytelling, traditional music and dancing by the Quartz Creek dancers of Warm Springs and samples of traditional fry bread and salmon. In addition, Native American artists will exhibit their artwork using materials such as metal, animal horn and beads. The events are free and the public is welcome.

The festival is sponsored by the COCC Native American Student Union. For more information, call 318-3787.

Anyone wishing to attend this event who has special needs resulting from a physical disability should contact Gene Zinkgraf, ADA coordinator, at least three days in advance of the event. He can be reached at 383-7775 or through the college's TDD number, 383-7708.

Kah-Nee-Ta to host Culture-based Curriculum Development Workshop

This workshop will focus on teaching the "process" of curriculum development. Following this workshop, participants will be able to take this process back to their local programs, schools, bands, and tribes to establish cultural curriculum teams in their local areas. Culture-based curriculum should permeate the classroom throughout the school year. The contributions that native people have made and continue to make are of vital importance and value and must be addressed as an integral aspect of the school year.

Join us July 10-13, 2000 in Portland, Oregon as we focus on curriculum development in all subject areas, such as math, science, language arts, speech, art, social studies, history, etc. In recent years, Indian tribes, bands, and nations have increasingly recognized the need to have a written legacy to pass to future generations. Participants are encouraged to develop lessons in the subject matters of their choice as we continue our work in developing culturally relevant curriculum.

Prospective participants for this workshop will be: native and non-native educators, parent committees, tribal/band members, school board members, language teachers, directors of projects, administrators, and many other interested individuals.

The cultural relevancy for this workshop must come from each of the participants as they share their traditional and personal stories and expertise. In order to produce culture-based curriculum lessons during the week, it is very important that participants remember to bring their own cultural reference materials such as:

* Native American artwork that depicts traditional tribal life

Native American Business Alliance convention on tap

The Native American Business Alliance Convention 2000 is scheduled for July 10-12, 2000 at the Hyatt Regency Hotel in Dearborn, Michigan.

Bringing the Circle Together

This convention will provide an opportunity as unique as the native culture itself. Imagine a convention where you don't just listen to speeches, you participate.

• Meet one-on-one with representatives from some of the largest corporations in America.

• Sit in talking circles with other Native Businesses, Tribes, and Corporations to discuss topics of interest to you.

• Share your experiences and benefit from theirs.

• Learn how to do business with the large corporations of America at the same time you network with other Native Business owners.

• Take advantage of the opportunity to learn how Tribes operate, what they buy, and what they sell.

Seminars

• tribal stories, myths and legends
• artwork that illustrates how past generations lived
• traditional artwork with cultural aspects of their respective areas

• additional cultural materials in the form of articles, books, interviews on tape, video tapes, historic/cultural information, illustrations, curriculum guides, etc.

Along with written word, individual participants will also have a great deal of cultural expertise specific to various tribal/band areas to share.

During the workshop, each participant will develop at least three lessons. These lessons will be edited by all staff and developed into a language curriculum guide that will be sent to you later in the year. Each participant will then have not only the lessons that they developed, but also the lessons that all workshop participants have developed. We encourage you to put these language curriculum guides to use in your programs.

Each participant will receive a copy of "A Handbook for Native American, Alaska Native, and First Nations Cultural Curriculum Developers," which addresses the process of cultural curriculum development. Also a copy of the 19th Annual cultural curriculum book developed July 11-16, 1999, in Philadelphia, Mississippi.

As a special feature of the workshop, all participants are encouraged to bring an elder (65 or older) with them. Elders' registration fees will be waived. Please complete a registration form for each elder. It is our hope that our elders will share their cultural expertise with us. The American Indian Institute will host a reception one evening in honor of these elders. A sharing fair will also

Small group meetings conducted by experts in their field. The topics will be covered in depth with an emphasis on the practical. You will take away information you can apply to your own business. Some topics include:

- Partnering/Joint Ventures
- E-Commerce & The Internet
- Native History and Culture
- Accessing Capital
- Federal Programs
- Native Values in Today's Business

Corporate Tables

Bring Business Cards and Company Brochures. You will have the opportunity to sign up for private meetings with corporations from the Fortune 500 as well as large Native owned businesses. Find out what they buy, how to sell to them, and get specific names and numbers for the follow up calls.

Talking Circles

Take the opportunity to sit with Tribal leaders, Corporate representatives, and other Native Businesses to discuss topics of your

choice. Each circle will be facilitated by an individual with knowledge on the specific topic. This is where we "Bring the Circle Together" and help each other. Some subjects for discussion will be:

- Native Culture Then & Now
- Sovereign Nation Status
- How do we approach Corporate America
- Modern Medicine & the Medicine Man
- Starting a business
- Financing Growth / Start ups

Our Mission

1. To facilitate mutually beneficial relationships between Private and Public businesses with Native American-owned companies.

2. Educate the communities on Native American culture, paving the way for the future.

For more information on registration write to: MarketPlace Productions, LLC, 1885 University Avenue #235, St. Paul, MN 55104; or phone 651-645-6061; or the website www.marketplaceproductions.com.

Vendors and for-profit organizations must pay a \$200 booth fee. Limited booth space is available on a first-come basis. Please contact the American Institute (405) 325-4127 or FAX (405) 325-7757, with your request for booth space as soon as possible.

Kah-Nee-Ta Resort is the workshop hotel, (541) 553-1112 (local to Portland area), (800) 544-45UN (outside Portland area), (541) 553-1015 (fax), www.kah-nee-taresort.com.

Please make your reservations early in order to receive the special rates reserved just for our participants. The Kah-Nee-Ta Resort is located in a relaxing high desert location two hours from downtown Portland.

The Kah-Nee-Ta Resort lodge and village ensure that all 70 suites and guest rooms command an impressive view over the traditional landscape. With more than 300 days of Central Oregon sunshine, guests can take advantage of a round of golf or a dive into the Olympic sized swimming pool nearly anytime of the year. The local Warm Springs river also offers a great place for recreational activities.

The Kah-Nee-Ta Resort has extended the following sleeping room rate: \$80 single/double (There is no hotel occupancy tax at Kah-Nee-Ta Resort).

Please make your reservations no later than June 10, 2000.

For additional workshop information:
American Indian Institute
College of Continuing Education
University of Oklahoma
555 Constitution, Suite 237
Norman, OK 73072
(405) 325-4127
FAX (405) 325-7757