

Information about Contributors

Paddy B. Bowman coordinates the National Network for Folk Arts in Education, funded by the Folk and Traditional Arts Program of the National Endowment for the Arts since 1993, to advocate inclusion of folklore in the nation's education. She also coedits the CARTS (Cultural Arts Resources for Teachers and Students) newsletter and website, www.carts.org. In other capacities, she develops folk arts in education resources and training. She is Adjunct Professor on the national faculty of the Lesley University Integrated Teaching through the Arts graduate program and serves on the Steering Committee of the Arts Education Partnership.

Teri Brewer is an independent folklorist and an associate lecturer at the University of Glamorgan in Wales and is completing certification as an interpretive trainer with the National Association for Interpretation. Brewer has worked on the development of public interpretive programs and directed regular field schools on cultural landscape interpretation since 1987. Her current research explores the development of vernacular museums in California and the American Southwest, as well as the history of cultural landscape interpretation in Wales. She edited the book *The Marketing of Tradition* (1995) and has recently collaborated with Elizabeth Lester Roberti in producing a memoir of the Lester family's ranching life on San Miguel Island in California, *Island Shepherds: Legacy of a Channel Islands Ranching Family* (2005).

Doris J. Dyen is Director of Cultural Conservation for Steel Industry Heritage Corporation, which coordinates the Rivers of Steel National Heritage Area in the seven-county Pittsburgh region of southwestern Pennsylvania. A public sector folklorist for more than twenty-four years, she administers cultural conservation and education activities, addresses regional cultural heritage policy issues, and advises and assists local communities and tradition-bearers in folklife programming. Dyen holds a doctorate in ethnomusicology from the University of Illinois at Urbana-Champaign. She was both the coordinator and a contributing writer for the *Routes to Roots* project.

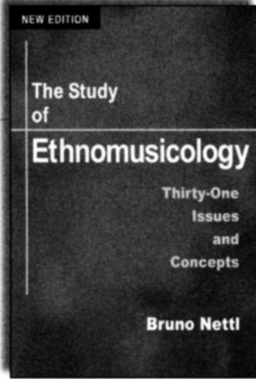
Kelly Feltault is a doctoral candidate at American University in Washington, D.C., in the Anthropology Department's Race, Gender, and Social Justice Program. Her dissertation explores the political ecology of global crabmeat production, connecting Maryland and Thailand's workers and natural resources in a process mediated by transnational food corporations, Thai and U.S. foreign policy, international development and trade regimes, and discourses on race, class, gender, and natural resources. She received her master's degree in Public Folklore from the University of North Carolina at Chapel Hill.

Varick A. Chittenden is founder and Executive Director of Traditional Arts in Upstate New York [TAUNY; <http://www.tauny.org>] and Professor Emeritus of English at SUNY College of Technology at Canton. His particular research and programming interests include regional culture, folk art, vernacular architecture, traditional crafts, foodways, and oral storytelling traditions. Since 1975, he has researched, written, and produced museum exhibitions, festivals, concerts, and radio programs about various aspects of folk culture. Chittenden has published articles in scholarly and popular periodicals. His books include *Vietnam Remembered: The Folk Art of Marine Veteran Michael D. Cousino* (1995) and *The Danes of Yates County: The History and Traditional Arts of an Ethnic Community in the Finger Lakes Region* (1985) and several exhibition catalogues. He currently serves on the editorial board of *Voices: The Journal of New York Folklore*, for which he writes a column called “Upstate.”

Millie Rahn is a Massachusetts-based folklorist specializing in developing projects involving living cultural traditions for cultural and educational organizations, government and economic development agencies, and the tourism and heritage industries. Ongoing projects in New England include curating traditional crafts for the Lowell Folk Festival; foodways for the American (formerly National) Folk Festival in Bangor, Maine; and oral histories of the fishery for the Working Waterfront Festival in New Bedford, Massachusetts. She holds a B.A. in American studies from the University of Maryland/Baltimore County and an M.A. in folklore from the Memorial University of Newfoundland. She serves on federal, state, and regional panels to evaluate and recommend funding for projects involving traditional culture.

Patricia Atkinson Wells has nearly three decades of experience in both the academic and public sector folklore arenas, having established herself as a specialist in helping traditional artists and performers market themselves and their products. She has written on folklore and rural development, the implications of cultural diversity for achieving organizational goals, preserving and promoting cultural resources, and the marketing of tradition. Her publications include *Keys to the Marketplace: Problems and Issues in Cultural and Heritage Tourism, A Handbook for Traditional Artists and Performers in New York State* (1996), *A Handbook for Tennessee Folk Artists* (1998), and two special issues of *Tennessee's Business (Preserving and Promoting Cultural Resources by Strengthening Local Economies through Responsible Tourism* [1995] and *Economic Revitalization through Tourism* [1997]).

William Westerman is Director of the Cambodian American Heritage Museum and Killing Fields Memorial, in Chicago, Illinois. He has worked with immigrant and refugee traditional artists for more than fifteen years, at such diverse organizations as the New York Foundation for the Arts, the International Institute of New Jersey, and the Philadelphia Folklore Project. He was also Executive Director of the Historical Society of Plainfield, New Jersey, and Drake House Museum. He recently founded Art Knows No Borders, Inc., a New Jersey-based organization that works with immigrant and refugee folk and traditional artists.

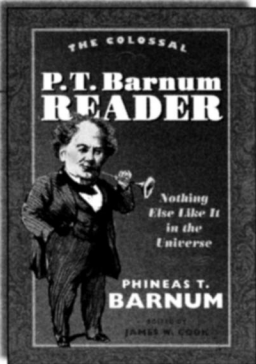


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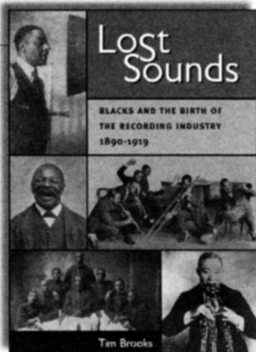
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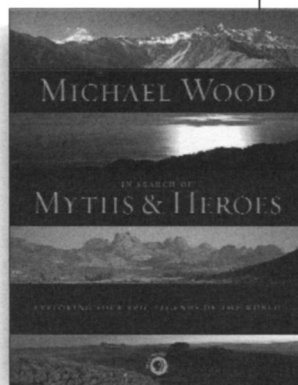
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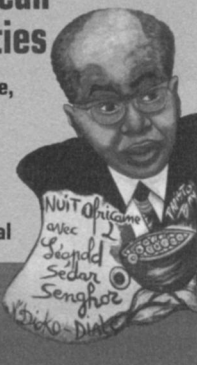
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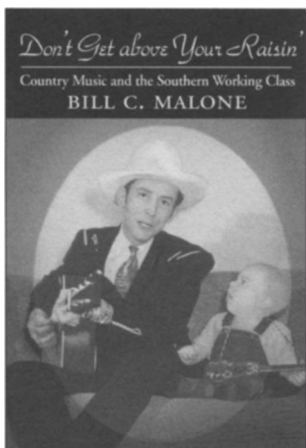
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Reviews and review articles are generally requested by the review editors, but the editors welcome queries from scholars concerned with particular areas of folklore research, and expressions of willingness to review from scholars with particular expertise. Colleagues who wish to write an obituary should address the editor. Each article-length manuscript must begin with a 50- to 75-word abstract that summarizes the essential points and findings of the article. Current and accurate e-mail addresses, whenever available, are essential for the review process to proceed quickly.

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