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Emporia State University

School of Library and Information Management

LI 811 - Inquiry and Analysis

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“WE ARE OUR FUTURE’S ONE-HUNDRED YEARS AGO:
A NEEDS ANALYSIS OF THE KANSAS FOLK MUSIC AND
DANCE COMMUNITY”

By

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We Are Our Future's One-hundred Years Ago: A Needs Analysis of the Kansas Folk Music and Dance Community

I did not realize it at the time, but a concern about preserving folk music and dance traditions seeped into my consciousness during childhood. When I learned the Virginia Reel from my aunt at a family celebration or danced the Polka at my cousins' weddings, I wondered how, where and from whom did they learn these dances? Also in my childhood, I often heard the women in my family sing songs together at family gatherings, and it amazed me how many popular songs they knew. Their pleasure in singing seemed to transcend the mundane household chores they were doing, and when much later in life, I discovered those songs played on the public radio station or found them on recordings, they brought back many pleasant memories. From this personal history, and my participation in folk music and dance activities in Kansas over the last fifteen years, I came to think about whether there is a folk music and dance community in Kansas that needs to collect, preserve and access folk music and dance traditions, and what plan an information professional could develop to assist connecting the people in the community with collecting and accessing the resources. This paper presents an inquiry and analysis of those needs. It includes a description of the community, discussion of the present system, and arguments and justification for implementation a suggested system.

Traditional music and dance are generally social and participatory activities that include dances, concerts, jam session and song gatherings, workshops and festivals. The term "folk dance" includes Balkan folk dance, Cajun dance, clog dance, contra dance, English country dance, international folk dance, Irish dance, Israeli dance, Morris dance, Scottish country dance, Southern Mountain big circle dance, swing dance, sword dance, tap dance, turning dance, traditional square dance, vintage dance, western square dance, Zydeco dance and all other forms

of traditional and ethnic dance. A "folk dancer" is someone who frequently, sometimes or occasionally attends a dance featuring one or more of these types of folk dances. Folk music includes ballads and songs, traditional and historical dance music and vocal and instrumental music and early music for period instruments and voice.

This study follows a three-phased model for assessing needs developed by Witkin and Altshuld (1995), which was designed to include exploratory, data gathering, and action planning components. In this study, there is not just one system involved, but overlapping systems whose needs are being explored, and the potential exists for all systems involved to experience improvement. In using the Witkin and Atlshuld model, there are three levels of need that can be described, each of which represents a target group for the needs assessment.

Level one is comprised of the service receivers, or those for whom the system ultimately exists. They are the individual community members who experience folk music and dance activities, including dancers who dance with each other or for an audience, songwriters, singers, amateur musicians, dance callers, acoustic instrument builders, historians, ethnographers, audience members and the uninitiated public. For these individuals, folk music and dance are relevant primarily because they bring people together in amateur, participatory, and non-competitive activities that encourage community and individuality. Presently, attitudes of community-building are exhibited within the folk music and dance communities in such events as community dances to celebrate weddings, pot luck suppers and jam sessions, fund-raising concerts, and memorial services. The activities also help groups in Kansas to maintain their ethnicity through their music and dance traditions. However, since much of the body of work from folk music and dance is largely passed on through oral tradition and participation, or

personally maintained by the originator, a large body of tradition is lost and cannot be recollected when people and events are not documented.

The system's development and how people in this study interact is influenced by geographical boundaries of Kansas. Most individuals live in the state, although it is impossible to ignore some overlap with the population of the Kansas City, Missouri, community, which merges with Kansas City, Kansas. There is also crossover with residents of Oklahoma, Iowa and Nebraska who take part in events that are hosted in Kansas; however, the focus of this study is Kansas.

Four highly populated metropolitan areas in Kansas are Kansas City, Lawrence and Topeka in northeastern Kansas, and Wichita in south central Kansas. The combined population of these metropolitan areas makes up over half of the state's population. The eastern portion of the state maintains the highest concentration, eighty-four percent of the population and maintains most of the major cities; therefore, a folk community has high visibility in eastern Kansas (U.S. Census Bureau, 1999). While the rural regions have music and dance participants, the activities are less likely to be organized because it is more difficult to bring a group together when travel poses a problem based on distance and fewer roads. However, mailing lists from the KAW Valley Shape Note Singers and Lawrence Barn Dance groups show that participants are willing to travel distances of fifty miles and more to attend organized folk music and dance activities. There is further evidence that music and dance activities exist in places other than the most densely populated ones from the grandfather of a present Lawrence city commissioner, who was a square dance caller from Logan, in western Kansas (M. Rundle, personal communication, April 10, 2000) and by the fact that the Kansas Bluegrass Association is located in Augusta, a town east of Wichita that contains less than 10,000 people.

The second level of need has two components. First, there are service providers, namely, the dance and music organizations that are comprised of individuals who work as facilitators and administrators of the organizations. They organize and arrange everything from dance and concert series, workshops led by notable local, national and international artists, demonstrations at local festivals or fairs for outreach purposes, or impromptu house parties and jam sessions. A sampling of these (and approximate numbers of participants) are the individual barn dance associations of Lawrence, Topeka/Lecompton, Manhattan and Newton, Kansas (700 total) the Kansas Singers and Songwriters Circle; the Kaw Valley Shape Note Singers Association; West Side Folk concert series (1300); the Grapevine International Folk Dancers of Wichita; Lindsborg Folkdanslag; Kansas State Fiddling & Picking Championships (5000); Santa Fe Trails Bluegrass Festival, and the Walnut Valley Festival (17000) (KSU Collegian, 1997). While an exact census is not available, these approximations were made from crowd estimates, mailing lists, and ticket sales. These numbers indicate a sizable and significant community.

The second level of needs is also comprised of the libraries and historical societies that have an interest in discovering, preserving and maintaining folk music and dance related items in the form of field recordings, photographs, videotapes, interviews, sheet music, song lists and other materials. For example, universities have an interest in documenting ethnic music and dance, as evidenced by the International Conference on Mexican Music that was hosted in 1997 by the University of Kansas in Lawrence (Conference on Mexican Music, 1997). Further evidence of the importance of maintaining ethnic traditions through library collections is found in the Richard A. Santillan Midwest Latino Collection at the Calumet Archives at the Indiana University Northwest Library. The collection contains programs from fiestas such as Mexican

Independence Day held in Kansas City, Kansas in 1937 and other items from Hispanic festivals held in Emporia and Garden City, Kansas (Richard A. Santillan Collection, 1994).

In order to continue with the needs assessment, data was collected from the groups described in levels one and two, as well as exploring the existing solutions and resources that comprise the third level of the Witkin and Altshuld model.

A pilot survey was taken, one during a break at the April 15, 2000 Lawrence barn dance, and another during intermission at the April 28, 2000 West Side Folk concert (see Appendix A for copy of the survey). The survey was used to investigate respondents' folk music and dance information needs, by asking questions about the category of information sought, what media, where it was sought and the likelihood and nature of future information needs related to folk music and dance. The number of survey respondents was low because participation was voluntary and occurred during brief intermissions at the dance and concert. Nevertheless, fifteen surveys were completed. The survey results indicated that all the dancers and the majority of the concert attendees needed Kansas folk music and dance information at some point (see Appendix B for full tabulation). In three responses, the information being sought could not be located. Locations where respondents did find information being sought were the public library, the internet and personal contacts. There was crossover of some dancers having music information needs and some concert attendees having dance information needs, which indicates a linkage between the dance and music communities. Some respondents indicated a need for calendar information and event location. That category of information was not mentioned in the initial survey because it was perceived as being a need that is well met. It is fair to say that requesting calendar information focuses on dance and music activities in the present, and does not address the point of preserving the present record for the future.

To explore other needs, a brief email questionnaire was transmitted to individuals at the Kansas State Historical Society, namely, Bob Knecht, librarian and archivist, who forwarded the message to Joy Brennan, Folk Arts Program Coordinator (see Appendix C for complete questionnaire).

Ms. Brennan explained that requests for folk music and dance material and folk arts are made regularly by researchers from the Center for Historical Research, the arm of the historical society that produces documentary and audio-visual materials. About seventy percent of researchers look for genealogical information, while another group is interested in folklore, and a third group is interested in the traditional arts. From her reporting, it was unclear what number of folk music and dance requests are made; however, she stated that music and dance recordings are very limited. During 1985 to 1995, the Society administered the National Endowment for the Arts program, Kansas Folk Arts Apprenticeship, and there are a few video tapes of Southeast Asian dance groups from Garden City, as well as tapes of the Walnut Valley Festival, held in Winfield, Kansas. Other notable beneficiaries of the apprenticeship program are the Dragon Dance Team from Garden City and the Mariachi band from Topeka. In addition, Mr. Knecht described a small collection of manuscripts named "John R. Salter-miscellaneous," that includes material about political folksongs.

A personal interview was conducted with Gloria Throne, a Douglas County, Kansas resident, the current President of the Kansas Folklore Society, and someone who has worked on behalf of the folk community for many years as an event organizer, researcher, writer, bluegrass musician, and one of the principal organizers of the Kansas State Fiddling and Picking Championship. Ms. Throne explained that the Kansas Folklore Society was started in 1975, when Professor Jim Hoy of Emporia State University coordinated with other Kansas English

professors to organize a half-day meeting of the society. To her recollection, in 1975 or 1976 the Smithsonian Institution sent a worker to Kansas to make a field recording, and at one time the Kansas Commission for the Humanities engaged Bob Wright to make a film entitled, "Kansas Folk-Its People and Traditions." She could not be specific about details or where to obtain the items. She further explained that in 1979, and for about four to five years thereafter, the Kansas Folklife Festival was held in Topeka. Booklets that listed folk music and dance performances were published, and it is likely they are cataloged at the historical society. Ms. Throne added some insights on the kinds of ethnic dances that are known in Kansas, namely, German wedding dances, Hispanic dances, Scandinavian and Morris dancing (G. Throne, personal communication, April 14, 2000).

To sample the songwriter/musician segment of the community, I conducted personal interviews with Kelly Werts and Kim Forehand. They both reported a need to use the public library as a resource for song lyrics. They also reported that browsing through material, they sometimes discovered materials that they didn't even know they needed. Mr. Werts described that he encountered very fragmented music and song materials about Kansas. He explained the Joan O'Bryant collection, part of the music collection at Wichita Public Library, as being partially accessible because it is not completely cataloged (K. Werts and K. Forehand, personal communications, April 30, 2000).

A telephone interview with Tony Barrand, Professor of Folklore at Boston University, shed light on what folklorists perceive as needs for dance traditions to be documented. Mr. Barrand recommended making at least an annual videotape of dances that are held, and documenting the names of dances and tunes played. He indicated that it is essential to at least make a list of period items: the names of songs being sung, names of dances, names of tunes,

etc. Beyond this, the next step he suggests is taped interviews with dance callers and main musicians and their written biographies with accompanying photographs. Further, he suggested that volunteers can be engaged to transcribe audio tapes of conversations, so that a written record is preserved as well as audio. Finally, Mr. Barrand explained that song lists can be easily posted on a web site, and conveniently accessed by many individuals (T. Barrand, personal conversation, March 14, 2000). From these suggestions and responses to the questionnaires, as well as the survey results, it became feasible to look at the current systems and in order to make recommendations.

Level three, which comprised of resources or solutions that are currently in place, occurs on the state and federal levels in the format of web sites, library special collections and archives. Generally, the federal sites were more helpful than the state sites in providing access to information about Kansas music and dance traditions.

On the state level, Blue Skyways is a web site project of the Kansas State Library which provides access to non-commercial resources of particular value to the Kansas library community. It is primarily a source of community information and agencies whose services are relevant to Kansas libraries. One of its library reference sites consists of a page of links to lyrics of English language and international folk songs, as well as other types of music. However, no specific mention is made of contemporary Kansas artists or music specifically composed about Kansas. There do not appear to be markers that point librarians or the general public to sites that are devoted to preserving local history (Blue Skways, April, 2000).

The Kansas Gateway is the Kansas Heritage Group's community of web sites, which are intended to be helpful for genealogists or anyone wanting to learn more about Kansas. The

resources include categories of bibliographies, census materials, directories, military, newspapers and other materials (Kansas Gateway, April, 2000).

The Kansas State Historical Society web site informs about the broad range of archive and reference materials available at the library and museum. Some of the materials are available online and some (such as newspapers on microfilm) are available through Interlibrary Loan. The web site did not provide descriptions of collections that contain Kansas folk dance or folk music links (Kansas State Historical Society, April, 2000).

A site named the Kansas Heritage Center for Family and Local History was created circa 1994 and its mission is to digitally preserve Kansas' past and provide an opportunity for people to learn about, and from, family and local history. It contains links to various topics related to Kansas history, and also offers an opportunity for site users to contribute to the archives (Kansas Heritage Center, April, 2000).

The University of Kansas, Kansas Collection site is under construction, and a link directing users to an interim *KU Libraries Guide for Readers 20* for information about the Kansas Collection in the meantime, did not locate a URL (Kansas Collection, 1999). Overall, the Kansas sites did not provide direct links to information about Kansas folk music and dance. The folk music collections that were mentioned did not contain indices of song relevant to Kansas history, and it was seemingly impossible to determine any collections that contained material suggested by Tony Barrand, such as lists of dances that were danced, or are being danced.

On the national level, there are numerous organizations that maintain web sites and provide useful links for the folk music and dance community in Kansas. The American Folklife Center at the Library of Congress was created by Congress in 1976 "to preserve and present

American Folklife" (American Folklife Center, April, 2000]. The Center includes the Archive of Folk Culture, which was established at the Library in 1928 as a repository for American Folk Music. Its collections encompass all aspects of folklife from this country and around the world.

The American Folklife Center offers a collection of resources in anthropology, ethnomusicology, folklore and folklife, with web connections to worldwide folklore and folklife resources. Among them are several archives sites that could serve as models for Kansas archives, such as the Helen Hartness Flanders Ballad Collection in Middlebury, Vermont.

The American Folklife Center web site connects to a list of archives by state, which show the collections available in Kansas. Three collections are located at Fort Hays State University in Fort Hays, Kansas: the Kansas Folklore Archive, the Kansas Oral History Project and the Center for Ethnic Studies at Forsyth Library. Also listed are the Kansas Folklife Collection at the Kansas State Historical Society in Topeka, and the Joan O'Bryant Collection located at Wichita Public Library in Wichita, Kansas. The Center also offers a link to Kansas Local Legacies Projects.

Another national effort is the American Memory Collection, which is the online resource compiled by the Library of Congress National Digital Library Program with the participation of other libraries and archives (American Memory, 1999). The program provides a gateway to primary source materials relating to the history and culture of the United States. Under the broad topic of Performing Arts it includes several folk music collections,. among them fiddle music from Appalachia, California Music from the Thirties, the John and Ruby Lomax 1939 Southern States Recording Trip and Hispano Music and Culture from the Rio Grande.

A dance related source is An American Ballroom Companion, ca. 1490-1920, which presents a collection of over two hundred social-dance manuals at the Library of Congress

(American Ballroom, 1999). Along with dance instruction manuals, the collection includes a significant number of antdance manuals, histories, treatises on etiquette, and items from other conceptual categories. Many of the manuals also provide historical information on theatrical dance. The artifacts illuminate the manner in which people have joyfully expressed themselves as they danced for and with one another.

It is interesting to note that more dance records focus on how to dance rather than on dance descriptions, history, theory, or analysis. Historically, in this country, dance was considered more of a recreational activity than an art form, and dance programs in colleges and universities were created as a subdiscipline in the physical education department rather than in performing arts. The Library of Congress classification scheme defined dance within the classification scheme for sports and recreation. A research collection that truly served the needs of a dance researcher would be multimedia and multidisciplinary in scope. Resources that document dance are found in many disciplines, including music, anthropology, (Johnson, C.)

The Folk Alliance was founded in 1989, to increase public awareness of the vital artistic and cultural importance of folk music and dance, and to create a united folk arts community (Folk Alliance, 2000). Folk Alliance members believe that through folk music and dance, living cultural expressions and traditions are shared, heightening understanding of all cultures, and enriching our quality of life. The Alliance's goals are to create new and better opportunities for all those involved in the performance folk arts, present opportunities for growth, to learn, to share the common bonds. The Folk Alliance presents a web page of links to other resources such as folk societies and organization, arts and cultural organizations such as the American Folklife Center of the Library of Congress, and numerous other links.

The Ralph Rinzler Folk archives and collections, at the Center for Folklife and Cultural Heritage of the Smithsonian Institution, are living archives, from which recordings and videotapes are being issued or reissued for enjoyment and scholarly research. Included in the collection is Folkways Records, which was founded in 1948. Led by Moses Asch (1905-1986), Folkways sought to document the entire world of sound. The 2,168 titles Asch released on Folkways include traditional and contemporary music from around the world, spoken word in many languages, and documentary recordings of individuals, communities, and current events. Folkways Records and the label's business papers and files were acquired by the Smithsonian Institution in 1987. Among the available recordings is that of Joan O'Bryant of Wichita, Kansas, entitled "Folk Songs and Ballads of Kansas".

The Country Dance and Song Society (CDSS) was founded in 1915 with the help of Englishman Cecil Sharp, a musician who traveled in his own country and in the southern United States collecting folk dances and songs (Country Dance and Song Society, 2000). Four years earlier, he had helped found the English Folk Dance Society in London, and CDSS began as a branch of that organization. There are currently over 3,300 individual members and group affiliates, and, through them, serve thousands more in the dance and music community at large. The CDSS maintains a Library and Archives as part of the New Hampshire Collection of Traditional Music and Dance of the University of New Hampshire. This is a collection of dance, tune and song books, recordings, manuscripts, microfiche records and archival material dating from the Society's founding. The CDSS Archives provide a reasonable example for use in the collection, organization and preservation of Kansas dance materials. The CDSS also serves to provide training for dance leaders through its Summer workshops.

The Society of Dance History Scholars (SDHS) is a not-for-profit organization dedicated to promoting study, research, discussion, performance, and publication in dance history and related fields (SDHS, 2000). Organized in 1978 as a professional network, the society incorporated in 1983 and now counts among its members individuals and institutions in the United States and abroad committed to the interdiscipline of dance studies.

SDHS defines dance history in the broadest possible terms, and includes participatory dance forms that constitute popular culture, from country dancing to MTV, and includes the dance traditions of non-Western cultures. SDHS provides numerous links to other national and international dance related organizations, such as the Dance Heritage Coalition, which was founded in 1992 to address problems identified by a field-wide study intended to evaluate and report on the current state of preservation and documentation of American dance. The Coalition draws together dance collections in the United States and was formed to facilitate communication, joint activities, policies, programs, and projects in order to strengthen a national dance documentation and preservation network.

The Lloyd Shaw Foundation is a non-profit organization dedicated to recalling, restoring and teaching the folk dances of the American people (Lloyd Shaw, 1999).

From the items offered in national folk music and dance collections and the work performed by national organizations, some of the reasons for improving Kansas folk music and dance records can be observed. Reasons to do so stem from the need to preserve old forms of dances in order to create new dances, to teach dances and to extend the body of research in the history and aesthetics of the dance (Johnson, 1999). Further, we need to know where the collections of Kansas folk music and dance are located and what they contain, and to have easy access to materials that describe Kansas dance song traditions. Although the national

organizations capture general trends across the country, they do not have a focus on Kansas traditions, and the problem remains that there are unique regional characteristics that we need to be aware of by looking at what resources we have in our state.

The statements made by Catherine Johnson, founding director of the Dance Heritage Coalition, are helpful in understanding one of the issues libraries face in providing access to folk music and dance material. The issue applies to both folk music and dance, where information is more often found in materials other than books or published records (Johnson, 1999) and book-centered cataloging systems designed to provide access to printed items prove unsatisfactory. Since traditional cataloging has focused on cataloging the item in hand, this divorces the item from its context. Johnson gives the example that a group of photographs that document a single event or performance, if catalogued as individual items, may result in a catalogue record that provides adequate access to the individual photographs, but does little to provide access to the context that explain the reason why the photographs were taken in the first place. Johnson further explains that these problems are not easy to solve, but attempts are being made. The American Folklife Center, when cataloging the American Memory project, developed the concept of an event-level record that provided information about the ethnographic event and described all of the types of materials that documented it (Johnson, p. 21). Many folk dance and music holdings in Kansas appear to be only partially cataloged, and there is no organized way to retrieve contextual information. The beginnings of an information retrieval system to access Kansas folk music and dance traditions could be made easier through development of an internet accessible union catalog which would unite works on folk music and dance into one location. In doing so, some of the fragmentation described by users in their library experiences could be alleviated. Over the short term, a web page bibliography could be developed and linked to public

libraries that would describe the history and available collections of Kansas folk music and dance materials and explain where they are located. The collection of resources on one web site would provide unification of the scattered sources that do contain music and dance materials.

Where the problem in the present system is that events are not being documented, a program of services can be implemented through public libraries across the state of Kansas to solve this. The need to involve local community public libraries is dictated by the need to involve people at a local level who are more likely to be in touch with the people and events in their community. Libraries can be instrumental in creating an awareness about the importance of documenting folk music and dance traditions, create training opportunities about taking oral histories, videotaping events and writing biographies, and make their collections of folk music and dance traditions as multi-dimensional as possible by offering people the chance to engage with them in this creative process. For example, a workshop about taking oral histories and documenting music and dance events could be offered as part of a dance weekend or music festival, such as the Walnut Valley festival. Another library outreach activity could be teaching the facilitators and organizers of events simple, low manpower techniques for capturing at least basic documentation, even if it is just a sampling of the typical and annual events. Not only would this create awareness and educate people about methods, but it would create a venue for people to discuss music and dance traditions in their communities. A central library like the University of Kansas, Kansas Collection, whose mission is already covers collecting materials about Kansas, could provide the administrative functions and provide a coordination point for these activities, as well providing the infrastructure for web linkage and cataloguing of resources.

Another collection opportunity could exist in the public schools, where teaching students how to take oral histories, photographs and videos could be offered by the media specialist in

conjunction with a class in the existing school curriculum. Again, linking the outcome of these projects with the internet offers an opportunity to have these projects widely accessible at low cost.

All along the way in implementing these prospective changes, it is important to alter the public's perception of the library's role in this process. With CDs, and increasingly online, there is a new relationship being established between the subject matter, the artist and the user that will increase the library's effectiveness in society. Libraries can provide a way for the human memory and judgment about the community to link with remote, electronically stored information about the folk music and dance experience (Snyder, p. 15).

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Appendix A

Please complete this questionnaire. I hope the survey results will be helpful in determining whether the folk music and dance community has a need to work on collecting and preserving our Kansas folk music and dance traditions. If you are interested in responses, go to the web site www.wesidefolk.org and look for the link to the survey results. They will be available by the end of May.

Thank you very much for your participation, and if you have additional comments or suggestions, please contact me.

Email: susanders@yahoo.com Phone: 785-749-1356

Susan Sanders

1. Have you ever needed information about Kansas folk music and dance?
(If no, please go to question #5 and finish answering the questions.)
 Yes No

2. What subject matter was the information
 Dancing
 Calling
 Singing
 Instrumental music
 Other _____

3. What form of information were you seeking?
 Photographs
 Text
 Musical notation
 Sheet music
 Historical documentation
 Other _____

4. Were you able to find the information? If so, where?
 Unable to find it
 Local public library
 Internet
 Special historical collection
 Other. Please explain _____

5. How likely are you to look for information about Kansas folk music and dance? (circle one number)
- | | | | | | | |
|-------------------|---|---|---|---|---|-------------|
| Not at all Likely | | | | | | Very Likely |
| 1 | 2 | 3 | 4 | 5 | 6 | |
6. How interested would you be in the following forms of music and dance information?
- | | | | | | | | |
|-------------------|---|---|---|---|---|-------------|---------------------|
| Not at all Likely | | | | | | Very Likely | |
| 1 | 2 | 3 | 4 | 5 | 6 | | photographs |
| 1 | 2 | 3 | 4 | 5 | 6 | | books |
| 1 | 2 | 3 | 4 | 5 | 6 | | newspaper clippings |
| 1 | 2 | 3 | 4 | 5 | 6 | | musical notation |
| 1 | 2 | 3 | 4 | 5 | 6 | | sheet music |
| 1 | 2 | 3 | 4 | 5 | 6 | | videos |
7. Which subject matter would you be interested in?
- | | | | | | | | |
|-------------------|---|---|---|---|---|-------------|--------------------|
| Not at all Likely | | | | | | Very Likely | |
| 1 | 2 | 3 | 4 | 5 | 6 | | dancing |
| 1 | 2 | 3 | 4 | 5 | 6 | | calling |
| 1 | 2 | 3 | 4 | 5 | 6 | | singing |
| 1 | 2 | 3 | 4 | 5 | 6 | | instrumental music |
8. Where would you prefer to see a collection of Kansas folk music and dance history?
- Local public library
 - Kansas State Historical Society
 - Internet
 - University of Kansas, Kansas Collection
 - Other: please explain where.

Optional:

Your name: _____

Your interest in folk music and dance. Please check all that apply.

- musician
- caller
- dancer
- audience

Appendix B

# Respondents:	Contra dance (8)	Folk music (7)
1. Have you ever needed information about Kansas folk music and dance? (If no, please go to question #5 and finish answering the questions.)		
	Contra dance	Folk music
	Yes - 8	Yes - 4
	No - 0	No - 3
2. What subject matter was the information		
	Contra dance	Folk music
Dancing	7	2
Calling	2	
Singing	2	1
Instrumental music	5	3
Other		1
3. What form of information were you seeking?		
	Contra dance	Folk music
Photographs	1	
Text	2	1
Musical notation	2	
Sheet music	1	2
Historical documentation		1
Other	3 (calendar info)	1 (calendar info)
4. Were you able to find the information? If so, where?		
	Contra dance	Folk music
Unable to find it	2	1
Local public library	1	1
Internet	5	1
Special historical collection		
Other. Please explain	2 (personal contact)	1 (friend)

5. How likely are you to look for information about Kansas folk music and dance? (circle one number)

Not at all Likely	Contra dance	Folk music
1		
2	1	3
3	1	2
4	2	2
5	2	
6	2	1
Very likely		

6. How interested would you be in the following forms of music and dance information?

PHOTOGRAPHS	Contra dance	Folk music
Not at all likely		
1	1	
2	3	
3	-	2
4	-	2
5	3	4
6	-	
Very likely		

BOOKS	Contra dance	Folk music
Not at all likely		
1	1	
2	1	1
3	-	2
4	2	3
5	2	1
6	1	1
Very likely		

NEWSPAPER CLIPPINGS	Contra dance	Folk music
Not at all likely		
1	1	1
2	3	1
3	2	3
4	1	2
5	-	1
6	-	-
Very likely		

MUSICAL NOTATION

Not at all likely	Contra dance	Folk music
1	-	1
2	-	1
3	1	2
4	2	3
5	3	1
6	-	1
Very likely		

SHEET MUSIC

Not at all likely	Contra dance	Folk music
1	1	-
2	-	3
3	1	2
4	-	2
5	1	-
6	4	1
Very likely		

VIDEOS

Not at all likely	Contra dance	Folk music
1	2	-
2	2	-
3	2	3
4	-	2
5	1	3
6	1	-
Very likely		

7. Which subject matter would you be interested in?

DANCING

Not at all likely	Contra dance	Folk music
1	-	-
2	-	4
3	-	-
4	2	2
5	2	1
6	3	1
Very likely		

CALLING

Not at all likely	Contra dance	Folk music
1	3	2
2	1	5
3	1	-
4	1	-
5	-	-
6	2	-
Very likely		

SINGING

Not at all likely	Contra dance	Folk music
1	-	1
2	4	2
3	-	1
4	1	1
5	2	2
6	-	1
Very likely		

INSTRUMENTAL MUSIC

Not at all likely	Contra dance	Folk music
1	-	1
2	1	1
3	1	1
4	-	1
5	2	2
6	3	1
Very likely		

8. What location would you prefer to see a collection of Kansas folk music and dance history?

	Contra dance	Folk music
Local public library	3	6
KS State Historical Society	1	2
Internet	5	5
KU Kansas Collection	2	2
Other: please explain where.		

9. Your interest in folk music and dance. Please check all that apply.

	Contra dance	Folk music
Musician	6	4
Caller	2	-
Dancer	7	2
Audience	5	7

Appendix C

1. Do you perceive a need for creating an archives of Kansas folk music and dance?
2. Describe the kinds of requests you receive for Kansas folk music and dance information.
3. What kinds of folk music and dance items are there in the Kansas State Historical Society collection?
4. Does the Society sponsor reenactments or performances of Kansas folk music and dance?
5. Please mention any comments or suggestion you have.