I. Context:
The CAH Award our proposal received encouraged research and grant activities. We initiated multiple projects, generated complete applied research projects, generated public interest, and applied for additional funding for an extended period. We received approx. 100 thousand dollars in funding.

The CAH Office of Research and other CAH administrators were crucial in making our projects successful. We are grateful for their help especially Dean José Fernandez, Professors Ke Francis, Assistant Dean of Research, and Terry Fredrick, Associate Dean, and Ms. Kristin Wetherbee, Asst. Director of Academic Services. We thank Prof Paul Lartronoix in advance for accepting this report. We also thank the Office of Research, for crucial support and help in preparing external grant applications. Finally, we appreciate the Office of the Provost's support for this award, and especially Provost Hickey's financial foresight in supplying the seed funding.

We could not have begun these projects, nor applied for additional funding, without the support of the CAH award. We initiated six major national and international projects. We received external funding for these projects. We have applied for additional funding and made applications to private donors. We have also done extensive research on the process and requirements for national grants.

II. History:
Before receiving the CAH Award, our team received funding from the Florida Humanities Council, other Florida State agencies, and the National Endowment of the Arts. FHC has supported the project with nearly $65,000 of support (the other grants helped support K-12 lessons about our project). We had already received nearly 100K in external support for Florida folkvine.

FHC usually only fund projects for one year, but they funded ours for three years, but could not continue to fund our project. They have encouraged us to move the project to explore national and international issues, and to seek funding for those more ambitious projects.

This is an on-going series of related projects with a truly interdisciplinary focus. The Faculty participants come from five separate units. Each of the participants brings a crucial intellectual, methodological, and applied expertise to the project. You can see from the bibliography of our publications that all of us have (and continue) to produce work from the perspective of our different disciplines. We have already published or presented more than 30 articles and papers.

The entire project began with a conversation, and agreement to collaborate, between Professors Kristin Congdon & Craig Saper. They agreed to produce online publications (e.g., digital encyclopedia entries, guide books, websites, etc.) based on Professor Congdon's content (from research published in a series of books and articles on Florida folk art and life) and Professor Saper's theories and guides on how to represent content online (based on his books and articles).
III. Initiatives Supported

Ongoing
With the CAH Award, our team members have initiated five major projects both international, national, and virtual in scope; we have begun receiving external funding. We have also applied for grants, solicited funds from private donors, and sought funding outside of CAH. With projects initiated, we also generated public interest in our work as we sought and received national and international collaborations and agreements. The funding from the CAH award was, in the case of the folkvine award, money well spent that has already begun to pay off.

Multiple Projects
The folkvine team split-off into many separate endeavors all related to the core approach. Professor Congdon (directing an international team) initiated ChinaVine with great success. She has solicited funds from a number of private sources as well as other national and international sources, and has raised 40K dollars as of September first. Without the CAH award, she would not have been able to start the project by traveling to China in May. Professors Elayne Zorn and Natalie Underberg initiated PeruVine, visited Peru with the CAH award funding, and have applied for a major research grant. Professor Saper chaired an organizing committee for a conference on Imaging Place where he discussed folkvine and sought collaborations with others. He is editing a special issue of a journal loosely based on the proceedings. Growing from the connections he made there, he initiated a project involving funding and support from the Canadian CURA (Community University Research Alliance) on the Small Cities Quality of Life Project. He did not spend any of the CAH funds on either project; the conference received funding from UF. Professor Janz started the Digital Humanities Initiative, and although he did not use any CAH award funding, our multiple projects became the focal point for the new initiative. Professor Saper initiated a folkvine presence in Second Life (a virtual world where many Universities now have campuses). Lynn Tomlinson, the artistic director of folkvine, received 50K dollars in funding for a PBS documentary. Professor Congdon appears in the documentary. Finally, Professors Congdon and Saper initiated the National Folkvine project. They have already collected information and filmed footage for one sequence of a potential and eventual documentary. We applied for a National Endowment for the Humanities Digital Humanities Start-up Grant, and plan to apply for other national support.

Applied Research
We sought to publicize and promote our work as a model by entering national contests, prestigious and competitive exhibition possibilities, and by producing three different versions of an introductory DVD to the project. Chinese, Spanish, and English. These DVDs are useful for promotion of UCF in general, and are now in the library collections of University libraries.

Value of the CAH Award Support (for this initiative in particular)
We used the equipment purchased to support two of the projects already, and we are building new collaborations that will use the equipment into the future. We have applied for at least three times the amount of the award in external funding. The award will continue to support research and external grant applications for a long time to come. We expect to receive ten times the CAH award in external funding. We now own 10's of thousands of dollars in production equipment.
IV. Project Narratives (as of August 2007)

ChinaVine Overview (Prepared by Professor Kristin Congdon)

ChinaVine is a collaboration between the Cultural Heritage Alliance (CHA) at the University of Central Florida (UCF) and the Center for Community Arts and Cultural Policy (CCACP) at the University of Oregon (UO). At this time the principle collaborator in China is the Folk Art Institute (FAI) at Shandong University of Art and Design (SUAD). The principle investigators are Kristin G. Congdon at CHA, Doug Blandy at CCACP, and Zhao Yi at FAI. Additional collaborations and investigators may be added in the future by mutual agreement of Congdon and Blandy.

ChinaVine’s mission is to educate English speaking children, youth, and adults about the material and intangible culture of China. A first effort will focus on Shandong Province. The primary means though which the mission is achieved is through an interactive website, with the working title of ChinaVine, conceptualized by representatives from CHA (students and faculty coming from various UCF departments), CCACP, and FAI. Each partnering organization will contribute text, still images, and video. The design, implementation, and hosting of ChinaVine will be facilitated by CHA.

Fieldwork and photographic materials contributed to the ChinaVine archive will be shared equally among partners associated with a particular project. Contributors to the archive will be given credit on the ChinaVine website. However, credit will not be listed in relation to particular text and images. Contributors to the ChinaVine archive will be free to use their materials for purposes outside of ChinaVine.
ChinaVine will maintain copyright of the specific computer programming, design, and content of the ChinaVine website and any publications issued by ChinaVine under a Creative Commons Open Education Resources Attribution-NoDerivs Unported license.

ChinaVine is built on the model of CHA’s FolkVine project (www.folkvine.org), which has been ongoing for four years and has been funded by seven grants. More than thirty papers and publications have resulted from the (Florida) FolkVine project. Like FolkVine, ChinaVine’s goal is to produce an effective interactive website; however, its research is also focused on building a non-hierarchal, interdisciplinary, collaborative model for research that team members believe to be useful for a creative future.

UCF Team Members:
Currently UCF’s ChinaVine team consists of graduate and undergraduate students in Film and Digital Media, Text and Technology, and the Honors College. Faculty (ranging from assistant professors to full professors) come from Film, English, Philosophy, Anthropology, and Digital Media. Glenda Hood is acting as a consultant. Others will be added as appropriate.

Three people from UCF traveled to China from April 30—May 10, 2007: Kristin Congdon (Professor, funded by National Folkvine); Dan Novatnak (MFA student in DM, funded by International Studies Program); and Sarah Long (B. A. student in World Cinema funded by Film Department). We were joined in Beijing with a three-member team from the University of Oregon: Doug Blandy (Professor and Associate Dean, School of Architecture and Allied Arts); Jess Yates (M.A. student with focus in multi-media); and Rosario Aglialoro (Executive Director of the U.S. Northwest China Council).
We traveled to Jinan and met with a team of students and faculty from the Folk Art Institute, Shandong University of Art and Design. The twelve of us did fieldwork in the Shandong Province countryside. We interviewed artists and took video and still photographs. The following traditions were documented:

- a traditional roof raising complete with firecracker ceremony
- woodblock New Year’s paintings of various gods that help protect the home and family
- gourd carving (which used to be used as cricket cages)
- dough flower making—now used toys that carry legends—that are part of the Autumn Festival and the New Year Festival (or Spring Festival)
- cloth weaving, used for making quilts
- embroidered tiger head shoes
- embroidery insoles
- traditional market where animals are sold

This trip was highly successful. It produced many hours of excellent film footage, hundreds of still photos, and pages of written field notes. Strong friendships were established between team members. SUAD will allow the ChinaVine Team to use their folk art archives with over twenty years of folk art research in it. SUAD’s President Pan, one of (if not the) most celebrated folk art scholar in China, is giving us his full support and has promised to connect the website to the Olympics as he has a key position on the planning committee for the Cultural Olympics.

Future Goals:

- Bring students and faculty from SUAD to UO and UCF to work on ChinaVine.
• Send a UCF B.A. student in World Cinema and an M.F.A. student in Film to China for Fall semester. SUAD tuition has been waived for the undergraduate student; we will request the same for the M.F.A. student.

• Complete a documentary film about the trip through UCF’s Radio and Television Program under the direction of Ed Heiland. Because SUAD shot their footage in HD, Ed says that this might be the first HD documentary produced by UCF.

• Organize a second trip to China for 4-5 faculty and students to do documentary work

• Provide students with credit and/or pay for work done on ChinaVine

• Build on ChinaVine work for extensive student and faculty exchanges

• Publish and present work on the project

UCF Support for ChinaVine: These UCF departments and programs contributed to ChinaVine:

**CAH award:** travel, equipment, supplies, funding for student to do video editing

<table>
<thead>
<tr>
<th>Department</th>
<th>Contribution</th>
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</thead>
<tbody>
<tr>
<td>International Studies Program:</td>
<td>travel, gifts, and website on travel</td>
</tr>
<tr>
<td>Film Department:</td>
<td>travel</td>
</tr>
<tr>
<td>Philosophy Department:</td>
<td>computer for editing</td>
</tr>
<tr>
<td>OORC</td>
<td>computer equipment</td>
</tr>
<tr>
<td>Academic Affairs (Rick Schell)</td>
<td>editing software</td>
</tr>
<tr>
<td>SGA:</td>
<td>travel</td>
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<tr>
<td>Honors College:</td>
<td>funding for student to do video editing</td>
</tr>
<tr>
<td>Radio and Television:</td>
<td>supplies, use of equipment</td>
</tr>
<tr>
<td>CHA, CREATE</td>
<td>equipment</td>
</tr>
<tr>
<td>Digital Media</td>
<td>the amazingly keen oversight of all budgetary issues via Joe Muley, and the talented technological oversight of Dan Novatnak, DM’s technical specialist</td>
</tr>
</tbody>
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**Potential UCF Funding to Help ChinaVine in the Future:**

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<tr>
<th>Department</th>
<th>Contribution</th>
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</thead>
<tbody>
<tr>
<td>OORC:</td>
<td>25% of $15K needed for second trip to do fieldwork</td>
</tr>
<tr>
<td>Global Perspectives, John Bersia</td>
<td>Has given verbal support for the project and has offered to help with funding but has not yet given a specific amount.</td>
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Applying to the Kohler Foundation for support
Asian Grant Initiative through the University of Oregon
Approaching Private Donors
PeruVine (report prepared by Professors Natalie Underberg and Elayne Zorn)

Goals

• The primary goal was to personally discuss collaborative possible research projects to be undertaken between Underberg and Zorn and Peruvian faculty.

• The second goal was to publicize Florida Folkvine and National Folkvine to an international audience, starting in Peru.

• The third goal was to make contact with, and possibly interview and/or film, one new Peruvian artist and expand ethnographic research with another Peruvian artist featured on Florida Folkvine to start subsequent development of PeruVine. (The name PeruVine will have to change as it is not meaningful in Spanish, but we retain it for this report.)

• The fourth goal was to initiate conversations about additional inter-university collaborative research and, if appropriate, future student and/or faculty exchanges between UCF and Peruvian universities, building initially upon the strengths of UCF’s Digital Media and Anthropology Departments. Inter-institutional collaboration will, of course, subsequently be pursued as deemed appropriate by UCF’s Office of International Studies.

Background

This trip built on previous email and telephone conversations between Drs Underberg and Zorn (UCF), and Dr Raúl Romero (Catholic University of Peru: in Spanish, Pontificia Universidad Católica de Perú or PUCP), regarding developing a collaborative project, tentatively called “PeruVine,” with the Institute of Ethnomusicology that Romero directs. Plans and initial contacts are outlined in the “PeruVine” report presented at the end of the 2007 UCF Summer Faculty Development Conference (copy attached).
Using previous contacts Zorn had with faculty at the Catholic University (“the Harvard of Peru”) and other Lima universities (the Universidad Nacional Federico Villareal, and the Universidad Nacional Mayor de San Marcos), and a prior UCF contact with Dr Luis Jaime Castillo Butters, Director of International Relations and Cooperation; additional appointments were made.

Based on previous collaborative research with the Peruvian folk artist Nicario Jiménez (featured in Folkvine.org), we also made tentative plans to interview and possibly film the Peruvian textile artist Flora Zarate, living in Lima.

**Results**

The trip was more successful than we could have hoped, meeting and exceeding the four goals. We held fourteen meetings, making contact with more than twenty Peruvian scholars, administrators, museum personnel, and artists. We showed the Folkvine DVD to a class of forty university students and their professor (Dr. Hubert Mendoza) at the Universidad Nacional Federico Villareal and, and left fourteen copies with Peruvian colleagues, university units, and cultural institutions/museums, initiating what we hope will be very productive projects in the short and long term.

- Dr Raúl Romero of the Institute of Ethnomusicology agreed to pursue collaborative research. His agreement was based on a combination of long-term acquaintance with Zorn, his very positive assessment of Folkvine.org, and his interest in future collaboration with Digital Media and Anthropology. (See below regarding specific plans for proposal writing, etc.)
Folkvine (final report on the CAH award)  
prepared by Dr. Craig Saper

• We showed the Folkvine DVD to a class of forty university students and their professor (Dr. Hubert Mendoza) at the Universidad Nacional Federico Villarreal and left fourteen copies with Peruvian colleagues, university units, and cultural institutions/museums.

• The Director of International Relations and Cooperation at the PUCP agreed to get the General Agreement signed; he also set up meetings with other PUCP faculty (Communications, Art, Anthropology) to discuss potential collaborative research projects to flesh out a specific agreement. The strengths of the Departments of Anthropology and Digital Media made a perfect fit with the PUCP; the PUCP also is interested in exploring sending students to UCF-CREOL.

• The Universidad Nacional Federico Villarreal, following upon meetings with the Director of Social Sciences and a quickly-arranged lecture to undergraduates, presented us with a formal request for a collaborative agreement at the Department level.

• We interviewed, photographed, and filmed the Peruvian retablo artist Nicario Jiménez and textile artist Flora Zarate for the future PeruVine project and the research article Underberg and Zorn are writing on the collaborative process of creating Nicario Jiménez’s website for Florida Folkvine.

• Additionally, Zorn was asked by an administrator at Peru’s National Institute of Culture (Instituto Nacional de Cultura) to consult on a UNESCO project starting August 2007, and was invited to present a paper at the First International Congress of Ethnohistory to be held at the PUCP in August 2008. She also spoke with a translator and publisher about a Spanish edition of her monograph on Peruvian tourism, and consulted with a guest curator for a textile exhibit that will open in Lima in
Research Plans and Next Steps

As noted, Dr Romero agreed to collaborate with Underberg and Zorn on a research project, probably consisting of (eventually) developing a website for the Institute of Ethnomusicology’s large, unique, and world-renowned archive, including possible CD-ROM and/or DVD-ROM development. This project would at all stages be accompanied by research, with a number of resulting publications proposed, in English and Spanish. As we noted in the PeruVine Summer Institute report, the project offers opportunities to refine Underberg’s notion of “reciprocal technology” (collaborative methods of employing new media), and to experiment with ethnographic storytelling using new media.

Underberg and Zorn will begin drafting grant proposals (some were identified in the Summer Institute report, notably the Collaborative Grant of the Wenner-Gren Foundation for Anthropological Research, which requires all co-PIs to hold the PhD in Anthropology or a related degree; Dr Romero holds the PhD in Anthropology from Harvard). We are optimistic that some of the proposals will be successful; the Institute of Ethnomusicology is exceptionally well-organized and “state of the art” in terms of equipment, and in stage two of its digitalization project of its twenty-years of holdings. (The project is funded by the Mellon Foundation and the British Library). The archive has a full-time audio-visual expert, Mr. Emilio Vandoorne.

Based on discussions with people we met while in Lima, we are starting a listserv (in Spanish) on PeruVine. Moderated by Underberg and Zorn, the listserv will serve as a discussion venue about
the development of the project, focusing on exchange of ideas and ways to adapt the project to the Peruvian context. We met with faculty and professionals working on a number of projects who have expressed interest in exploring opportunities for collaboration (such as Prof. Meneses’s Axis Project which focuses on indigenous culture and sustainable technology and tourism). We also had several really intriguing discussions about the differing ways scholars and professionals in our respective countries view the very term “folklore,” which leads us to want to explore with our colleagues the politics of name designations among other salient topics.

We plan to start with a pilot project (once we receive funding) focusing on culture and music of Ayacucho, Peru, working with the Institute of Ethnomusicology’s extensive archive holdings and selected additional fieldwork materials gathered as possible (depending on funding). A goal of this project will be to understand and explore the changing role of the Internet and exploit the potential for creating constructive hypertext (Michael Joyce’s term), so that “story paths” can be generated by web users during the exploration process (based on material in the database, based initially primarily on the Institute of Ethnomusicology’s archive holdings). This represents a change from the current Florida Folkvine project, which is primarily based on exploratory hypertext (the paths are pre-determined by the web designers). At the same time, a pre-determined story environment could be created to serve as a way to encounter the material. This story environment, whether created as a website or perhaps as a DVD-ROM to accompany the website (which would contain the database that could be explored), would be designed in a way relevant to Andean (specifically, Ayacucho) worldview (incorporating relevant ideas about time, space, and so on). We learned while looking through a CD-ROM on Peruvian music and culture produced by the Institute of Ethnomusicology a few years ago that the staff and director had been frustrated with the experience of working with an outside company because the company did not understand the ethnographic
process. Combining an understanding of digital media and anthropology to produce a creative project like PeruVine is exactly what we would like to contribute by working in collaboration with faculty from the PUCP (and IDE specifically). In addition, it is fortuitous that the Anthropology department at PUCP is in the process of developing a graduate degree in Visual Anthropology and has expressed a desire to define that field broadly to include new media as well as photography and film. According to the Coordinator (Dr Gisela Cánepa), there is interest among students and faculty in developing the new media component of visual anthropology at their institution.
Small Cities Vine or Promoting Cultural Tourism in British Columbia

(report prepared by Craig Saper)

**Focus**: Kamloops, Prince George, Nanaimo, Port Moody, and the three communities of the Comox Valley (Comox, Courtenay, and Cumberland).

**Scope**: We want to reach potential cultural tourists locally, regionally, nationally, and internationally.

**Goal**: We hope to collaborate and consult with City designers and tourism folk about their current website presence and the possibilities for new folk and cultural sites that stress the cultural richness and uniqueness of each small city or community.

**CURA**: In the spring of 2007, I organized a conference in Gainesville, Florida, US, on "imaging place" that focused, in large part, on ways artists had portrayed and investigated places. Will Garrett-Petts invited me to collaborate with CURA based on my five-year folkvine.org project (funded by a Humanities Council in the States) and my interest in applying that project's approach to other small cities internationally especially to places that wanted to celebrate their rich folk cultural heritages.

**Project Director**: Craig Saper. He is the author of numerous books, chapter, and articles on cultural heritage, artists networks and community building, and how to use the web for cultural heritage. He is planning to spend his sabbatical year working on this project. With your letters of agreement supporting the project, he will apply for a Fulbright.
**Introduction to the project:** Every small city has a unique character. Yet, most websites make all places fit into the same mold. We usually consider the web as an invisible conduit for information. The project works with five Canadian communities: Kamloops, Prince George, Nanaimo, Port Moody, and the three communities of the Comox Valley (Comox, Courtenay, and Cumberland). We based the project's approach on a five-year research project in the United States called folkvine.org. Simply put, this collaborative project will have two parts. In part one, we will study the ways public, commercial, and other groups represent these specific small cities online. In part two, we will offer plans and proposal to encourage cultural tourism (online).
V. Proven Economic Value of Folkvine As Cultural Tourism

The projects that the CAH award helped found, will continue through 2008 (ChinaVine premieres as part of the Beijing Olympics; PeruVine will continue to set-up collaborations; and, Small Cities Vine will collaborate with a multi-year multi-million dollar project through 2008). The folkvine team has also collaborated with the FHC sponsored PBS documentary on Florida's cultural memory. Professor Congdon appears as an expert (as does Dean Abe Prizam) in Lynn Tomlinson's portion of the PBS series. Lynn was the artistic director of the Florida folkvine project and now is directing the PBS documentary. Professor Saper consulted on the script. As she expands the project, faculty and librarians at UCF have agreed to serve as consultants and experts. That project is currently in collaboration with Brevard CC PBS-TV (that runs UCF-TV production facilities). We hope to continue these synergistic relationships. As our team members reach larger audiences and use multiple media to do so, the economic value to Florida and our community will intensify.

The Folkvine.org website demonstrates design approaches, and scholarly methods, that serve the needs of three different audiences. First, the website seeks to serve a general-public of cultural tourists looking for greater access to often inaccessible folk life and art. That group visits the sites as guides to future visits or as virtual visitors (with no intention of visiting the artists or communities off-line). Second, it appeals to folklorists and ethnographers looking for scholarly studies of folk life. This group also includes cultural tourists, and that group will likely seek to either visit these specific cultural sites, or visit similar folk artists. Third, the site demonstrates methods and approaches that take advantage of the specific tools available online for cultural tourism.

The entire site documents and examines the atmosphere of these, now fading, roadside scenes and situations. Folkvine began as an effort to enlighten our-selves about that other culture -- a culture of outsiders -- and became a way to allow an international audience access to this cultural scene usually hidden in the larger tourist attraction's campaigns. The world of folkvine is fading fast under pressures to develop land for suburbs, but with an attention to the uniqueness of the feel of a different Florida, the site hopes to conserve a cultural heritage.

The economic value of the site is evident in the attention these artists now receive, and in the increase in the value of their work. As a publicly funded site, we do not sell anything directly. The folkvine.org website project has now branched out to include projects in Peru, China, and British Columbia.

Finally, we hope that all the folkvine-related projects become a core part of the new Digital Humanities Initiative. Professor Bruce Janz already plays a role in our Florida folkvine projects. We hope that we can eventually run budgets, store equipment, and most importantly have permanent space for these digital humanities initiatives.

Thanks to the support from the CAH Award, our team was able to accomplish much. We hope that the award will continue, especially as we will seek funds and matching grants to help move our projects to the next level.

Dr. Craig Saper, Professor