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Common Ground:

Community-based Teaching, Learning, and Environmental Stewardship in Art Centers, Museums, and Places of Learning

BY CHRISTINE F. ZINNI, PhD

[*Editor's Note:* The following are edited and amended transcript excerpts from a 90-minute forum at the 2018 Annual Meeting of the American Folklore Society (AFS) in Buffalo, New York, in October 2018. The forum was sponsored by the Society's Folklore and Museums Section and by the Folklore and Education Section. Learn more about AFS at <https://www.afsnet.org>.]

The following exchange took place between noted Haudenosaunee (Iroquois) artists and heads of Native and non-Native cultural organizations and museums in western New York at the 2018 American Folklore Conference forum, which was organized and chaired by Christine Zinni, a New York State folklorist and educator, and co-chaired by Lisa Rathje, Director of Local Learning, the National Network for Folk Arts in Education. In keeping with Haudenosaunee tradition, Michael Martin, Executive Director of Native Community Services (NACS) in Buffalo, opened and closed the forum with a version of the *Gano:nyok* or the Haudenosaunee Thanksgiving Address.

Michael Martin (Faithkeeper of the Onondaga, Beaver clan from the Six Nations of Grand River Territory): As Executive Director of NACS, I have been working with urban Native communities here in Western New York for many years. It is important for the people that we give them access to our traditional stories, as they provide a pathway to our individual and collective health and wellness. In particular, our *All Our Relations* program is intended

to recognize Native people in the context of a broader community, here as being part of internal and external relationships. It reminds us that we all are brothers and sisters connected through Creation, and how we should take care of each other as such. Connecting the dots with environmental stewardship, the *Gano:nyok* or Thanksgiving Address, known to us as "The Words that Come Before All Else," acknowledges our reliance on elements, like clean water and air, that we all need to live on this planet. It is a powerful perspective of expressing gratitude and when we talk about *Skan:nonh* or peace, it can be defined as balance and harmony within ourselves, with each other, and with all the gifts of the natural world.

Amelia Blake (Senior Manager of Learning and Education at Explore & More Children's Museum, Buffalo): Museum educators started the first cultural programs in 1991 and in 2000, well before I was in Buffalo. They started in schools and with special celebrations during culture week. We have been fortunate to work with Haudenosaunee artists and with Christine Zinni on programs like Haudenosaunee Days of Sharing. Our current museum space is 5,000 square feet, located a half hour outside the city. In 2012, we started a process to bring a whole new 43,000 square foot museum to Buffalo's Canalside. It is actually being built on Seneca land, and we wanted representations honoring the Haudenosaunee within our museum that would be permanent. The museum itself is all about the waterways, and we worked with Seneca artist Lyle Logan to create beautiful artwork about the

environment. We also have a Farm and Fork area that is all about where our food comes from and *The Three Sisters* (corn, beans, and squash) is one of the elements. When you first go into the exhibit area called "Buffalo, The City of Good Neighbors," one of the houses within that zone is going to be about Seneca culture. We are working with the Seneca Iroquois National Museum, as well as a few local artists, some who have done programming in the past to make sure that we are creating an authentic experience.

Jill Clause (Storyteller; Turtle Clan, Tuscarora Nation Territory): The storytelling tradition is an eloquent way our people teach the children. The stories I like to share can communicate the simplest of values to the children. The current society we live in overlooks the most important aspects of life that are universal to everyone, the sacredness of our Air, Water, and Food. For many reasons, the children understand and relate to these values, and how they unite us to all our relations on our Mother Earth. The universal value opens the door for learning, and the time we share together storytelling, talking, and laughing has developed into such a special time for everyone involved. I have been fortunate to be able to learn many of these stories of my culture and share them at places like the Explore & More Museum. The Elders know we have important work to do as adults, and I have taken this instruction to heart. We have been taught the importance of placing the seventh generation in the forefront of our minds.

"Our Mother Earth has given us Laws to live by: we must breathe clean air, drink



Front row, left to right: Amelia Blake, Penny Minner, Christine Zinni, Kathryn Murano Santos. Second row, left to right: Lisa Rathje, Michael Martin, Agnes Williams, G. Peter Jemison, Samantha Jacobs, Jill Clause. Photo courtesy of Lisa Rathje.

clean water, and eat clean food. If you break any of these unwritten laws, you have to suffer the consequences.” So, as we develop a healthier environment, I plant seeds of our sacred knowledge into the minds of all people, for the unborn children, that they will have the basic teachings about our planet; the planet that we all live on. It is very important that we talk about these things into the future, creatively and deliberately through our stories. It is our responsibility to take the opportunities to lift one another up for the greatest challenge we are faced with. We must develop a healthy relationship with the natural world, our Mother. The Elders have told us “Go do your part to protect that water. Go do your part to keep our food clean, and to keep our air fresh and clean. Keep it good for the 7th generation. Your grandchildren’s children’s children are coming, and they are going to thank you for what you do; we must work together and swiftly.” I am so grateful to be able to do this with the simple art of storytelling.

Samantha Jacobs (Bead worker and educator for Seneca Nation Language and Cultural Programs in Cattaraugus Territory; Seneca, Turtle Clan): I guess most people know me as an artist. They have seen some of my beadwork or have taken one of my classes. And one of the things I have been doing is going to museum collections and looking at old beadwork pieces: the patterns, the shapes, the stitches, the designs. One of the first pieces I made for myself is a women’s skirt, and it actually holds the Haudenosaunee (Iroquois) Creation Story within it. So, it is not just something that is beautiful and part of my traditional outfit, but it is an educational piece that I can use to teach others about who I am as a person and what I believe—but also about the culture that I come from. This picture is of me giving a workshop on strawberries at Explore & More Museum [shows slide]. Strawberries are important to Haudenosaunee people. We consider them medicine because they are the first to ripen in the year, and they have a lot

of healthy antioxidants for the body. This other picture is of a fern. Who has ever had fiddleheads before? Any foragers in here? Again, we like to include those images in our designs, understanding they honor those things that we hold dear to our people. That medallion in the middle picture has the same kind of swirl as in those ferns. If you put them together as four, it can be used to teach about the four directions in a program.

I am a member of *Native Roots Artists Guild*. We are an active group, and one project we are working on now with Penny (Minner) is a beaded quilt. Has anyone ever heard of the missing indigenous women movement? Each square in the quilt is made by a different artist who is honoring a woman or women who had affected her life. So, it was sort of an opportunity for the community to express their feeling about the movement, and we send this quilt to different communities as an educational tool. *Nya.web*.

Christine Zinni Over the years, Aggie [Agnes Williams] taught me and students in my classes about the significance of the word *nya:weh*. Do you want to say a word about *nya:weh*, Aggie?

Agnes Williams (Educator, Founding Member of Indigenous Women's Network, Cattaraugus Territory; Seneca, Wolf Clan): I learned from my mentor, my language teacher, Fleeta Hill, when I went to University of Buffalo. As Fleeta said, "it doesn't mean thank you from me to you, but it is a *nya:weh* from us, it is not horizontal thank you for being you. It is a vertical thank you from us to our Maker, for making it all possible." It includes and encapsulates everything that is in the *Gano:nyok* or "Words that Come before all Else" that Mike said. So, we were to learn that as our first Seneca word and actually develop an understanding how to process that "attitude of gratitude" for Creation in learning our language. Even though we didn't understand every part of the *Gano:nyok* we could still say *nya:weh*, so, it is a very important word. And it has a practical aspect, as when you are feeding a lot of people. When you are done and say *nya:weh*, you know they are finished eating.

Peter Jemison (Visual artist and Historic Site Manager of Ganondagan State Historic Site, Victor, New York; Seneca, Heron Clan): In 2015, we built a brand new building called the Seneca Arts and Cultural Center. It was a dream of mine, and it took me almost 20 years to realize the dream and then seven years of effort to get the money and get our Friends organization, of which Kathryn [Murano Santos] is the president, to receive the funding. I got there in 1985, and in 1987, we opened to the public; in 1997 and 1998, we built an authentic bark longhouse and commissioned Seneca artist, Peter Jones, to do the sculpture. Our current exhibit is *Haudenosaunee Women from the Time of Creation*. We wanted to recognize what the women in our communities have contributed and what they continue to contribute. We start back with our Creation story and come up to the founding of our

Confederacy by a message of peace, and then we go to the time period when people lived at Ganondagan, 1685–1687. Then, we look at the time period when our women had profound influence on the Suffragettes, because our women had rights; women had responsibilities, had privileges.

Along with the Seneca Art & Cultural Center and bark longhouse, we have an outdoor learning center and classes where all the people use plants and trees. Just recently, we had an indigenous food gathering with an Oneida chef (Arlie Doxtator), who prepared a meal according to our traditional recipes. Then we went out and gathered some wild plants, and we talked about everything from the traditional nuts, greens, and plants in our environment, and we encouraged being able to identify them, even when they do not have leaves on them.

I started out as an artist, and for a long time, I focused on curating exhibits for contemporary Native artists in Soho. Then I came back here to develop Ganondagan. This painting is about the Iroquois Creation story, and the other is "Water is Life." I painted it in 2017, and now it is probably going to get wall space as a mural in Rochester. To the left of me in the next photo is my wife, Jeanette, who is a very important person and really holds the whole place together; and then on the other side, is another important person, the Executive Director of Friends of Ganondagan, Meg Joseph.

Penny Minner (Traditional basket maker; Turtle Clan, Seneca, Alleghany Reservation): By trade, I am a graphic designer. I work with the black ash tree in the traditional sense. So, when I say it is traditional, it is the same thing that our ancestors did. The only thing that really touches the splint is the blade of my knife, and I pray to the tree, expressing gratitude. So, everything in the baskets are handcrafted; the trees are usually felled by the men, so that is a pretty labor-intensive work, and then, they pass it on to the women, and sometimes men do this work also, do hickory and white oak, and sometimes, white ash, too.

You can see the growth ring of the tree in this picture to tell you the age of the tree, and the splitter is also pictured. The more times you can get into the ash (split), it makes the splints thinner, the better for weaving. The black ash is like gold to me, and it is becoming more rare day by day, as the emerald ash borer has invaded our region. I get emotional thinking about the toll it has taken on our trees; it's an environmental issue in which we cannot stop, it has affected hundreds of millions of trees across the country.

I do use sweet grass in some of my baskets, through trade and barter; as we traveled, we'd come across others implementing this within their works, and so, we took to using it as well. I have to get my sweet grass from other areas, as we are not plentiful with that in this area. It comes from Mohawk territory, and I've traveled to Maine to get it as well. I do not strictly do the utilitarian baskets as we are known for; I like to explore with the material but try to stay true to the original form.

Agnes Williams: I was educated at Syracuse University and lived in California, but then I came back to do graduate studies in the American Studies Department at the University at Buffalo. One of the requirements was to be *active* in our communities. Oren Lyons, who was teaching there in the department, was also speaking at United Nations saying, "We are here as Indigenous Peoples because the air, the water, the plants, don't have a voice." One of the first actions for Indigenous Peoples by the United Nations was to have an Indigenous Day, August 9, an international holiday. We celebrate each year by organizing an event at the Buffalo History Museum.

The Working Group at the United Nations turned into the Permanent Forum on Indigenous Issues. Peoples from all over the world still come each year to present their case and speak on behalf of the natural world. Oren Lyons and Tonya Frichner presented on the *Doctrine of Discovery*, a decree that if you were not Christian, you could be killed and your property seized

and given to the Holy See. Before that, in 2007, The Declaration of Indigenous Peoples was adopted by the United Nations. This gave us a document to tell the world what we want today on every Indigenous issue. If you look at the Declaration's issues [about indigenous peoples and the environment] that come up today, you will see we are even more proactive today, saying this is what we want.

Kathryn Murano Santos

(Senior Director for Collections and Exhibitions at Rochester Museum & Science Center [RMSC]): In 1990, a federal law was passed called NAGPRA [The Native American Graves Protection and Repatriation Act] that obligated museums to repatriate objects that fell into certain categories. The spirit of the NAGPRA law was to increase communication and collaboration between Native American individuals/communities and museum professionals/museums. I started working at the museum 15 years ago when it had made a ton of progress in working through the NAGPRA process, but it was clear that a lot more repatriation work had to move forward to start repairing some of those relationships. We have about 1.2 million objects in our collection, and many of those are from our anthropology/archaeology collection. So, to improve relationships with Native communities and comply with the law, we worked with people like Peter Jemison, who helped repatriate some of those collections. After working together cooperatively on NAGPRA issues, many other opportunities to collaborate have emerged.

Some of [the] things we have been working on in the recent past include an exhibit focused on the four classical elements—earth, air, water, and fire. We recreated a diorama of the longhouse at Ganondagan in the exhibit, and Michael Galban of Ganondagan helped us discuss fire as a central metaphor in Seneca culture. We have also developed an exhibit linking the work of contemporary beadwork artists at Tonawanda Reservation to the Works Progress Administration project initiated by Arthur Parker (Seneca) that took place



Haudenosaunee Creation Story and Water is Life! Painting by G. Peter Jemison. Photo courtesy of artist.

at the Cattaraugus and Tonawanda reservations by Seneca crafts people between 1935–41. Parker was the director of the RMSC at that time. When we think about our audiences at the museum: yes, we can provide access to these amazing resources we have in our collection, and yes, provide the spaces for people to gather and have the conversations. But one of the important things that we also do, is bring the objects out into the community from which they originally came. For example, we had basswood fiber objects that were on display at Tonawanda Field Days this past summer. Many of these are from the original WPA collections, and many of the people looking at them at Field Days are descendants of the folks that made these. People always really enjoy seeing them and having them come back to the community, so it not just a “folklore tradition,” but is so personalized. That is much more powerful than just “objects.”

I will end by saying this collaborative work is really, really critical to enhancing the stories that we tell, and particularly, the integration of Native American first-person perspectives into the exhibits and

programs. Many museums around the world have this issue: when you show something from the past, it freezes that moment in the past. So, a lot of people, who don't know better, don't realize the Haudenosaunee are still here—that their people are so very vibrant and that there is lots of cultural continuity—and there is also cultural change. By highlighting some contemporary stories and juxtaposing them with artifacts, audiences can make those connections.

Questions and Discussion

Questions from audience members affiliated with the American Folklife Center at the Library of Congress and New York Museum Association were answered and discussed by forum participants. The participants were given some questions for consideration before the forum began, shown in the box on the next page.

Q: *I was wondering how the elements of celebration and trauma are reconciled in your messages?*

Michael Martin: As I tell my community members, it is not what happens to us that defines us, it is what we do after

1. How do we design folklore educational programs that create respect for place-based and local knowledge, indigenous ways of knowing, and cultural and environmental stewardship of the first peoples of the places where we live?

2. How do we design buildings, spaces, exhibits, and programs to frame the environmental or cultural projects with which we are engaged? What does culturally aware implementation of these projects look like?

3. In which ways does the Haudenosaunee Creation Story and Sky-woman, the Thanksgiving Address, and the Story of the Three Sisters help foster respect for women and stewardship of the environment?

4. How can the introduction of Native artists that have incorporated these stories into their work raise awareness of place-based knowledge?

things happen that defines us. So, we tell that story all the time, because it is good to have a realistic conversation about what happened to our people. Many want to look at Native people as just a part of history, like we are not here anymore; and either have just the romanticized views or tragic views. Many do not want to accept the kind of things that have happened to our people. At the same time, we need to talk of the power and beauty within our traditional teachings, as passed down through oral traditions. Our institutional organizations and partners can bring that out, and it adds an important balance to the story while stressing the strength and resiliency of the people. Good minds are stronger together than when they are apart. We put a meme together with the bundled arrows of the Peacemaker, whose messages of peace, good minds, and power in unity led to the formation of the Confederacy... It's often said that trauma is woven into our DNA, but we can never forget that strength and resilience are, too, and that is part of the story we have to tell.

Peter Jemison: Well, of course, the Seneca Art and Culture Center is an attempt to present our story with our words, our story in our words, with our images, with our artists, with our speakers, to really use our own way of explaining. And we have to really recognize that our own people have to be educated; we have a

non-Native audience that comes, and then we have our own audience. The teaching for me is, whatever we are presenting, we have to do it in a way that is so authentic that we never have to stand here and apologize for what was presented.

Sometimes, we use maps just to show how our territories have changed. Every part of western New York was guaranteed to us by the Canandaigua Treaty of 1794, from the Genesee River to the Niagara River, down Lake Erie all the way to what we now call Erie, Pennsylvania, south and back to the Genesee River. The

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Indigenous Women's Network Program flyer, Buffalo History Museum. Organized by and courtesy of Agnes Williams (Seneca, Turtle Clan, co-founder of Indigenous Women's Network).

Canandaigua Treaty was signed by George Washington in 1794, ratified by the Senate, and gradually whittled away from us by fraudulent means. That is the picture I want you to have in your mind, is that you are on Seneca Territory right now, guaranteed by your president, George Washington.

Michael Martin: I just want to build on that and say that that is the power of storytelling: sharing those stories, that many don't understand, to build that common ground, which is the theme of the panel. The talent of the artists on this panel is amazing, and the power of transferring knowledge through stories, through art, is amazing. And you heard the emotion that comes into that; but the channel used is their ancestors, that specialized knowledge that is passed on intergenerationally, and the ability to carry that forward for future generations. Stories shared, so we never forget. We are a manifestation of their dreams, and to be able to carry that forward to the next generation, and to be able to pass that on, was the hope of our ancestors.

Agnes Williams: We were suffering from extinction until 1900, and we have [had] a little more than 100 years of physical recovery. People are very reluctant to do any kind of reflection, but we have to do

the self-reflection.... We are not the only ones who are in this horrible situation over and over again. There has been some reflection on the part of the dominant society.

Q: *I was struck by notion of partnership, but libraries, cultural institutions like the places I work, hold cultural patrimony of a different kind: recordings like the Library of Congress' songs and narratives. Some folks are working within Native communities to get some of those materials back, and I was curious as to whether your own cultural process, whether it be linguistic or cultural vitalization, has benefited from that, or have you have looked into getting those materials into your own libraries or centers, for circulation?*

Samantha Jacobs: I work for Seneca Language Department. We have a couple different things that the Seneca Language and Culture Department for the Seneca Nation does: a master language and material and cultural arts program, and we also do a more traditional program. Through that program, in particular, the Seneca Nation has partnered with the Library of Congress and tried to get recordings back to people, lend a good ear to listen to those recordings. A lot of language has changed within the last couple hundred years, but being able to take those earlier recordings and have those who are considered fluent

speakers hear the language of their youth, they feel they have lost so much. It is only a small microcosm of what it used to be, so to tap into those older recordings of old songs, and to see the usage within our own tradition, is really vital, not only stimulating young people, but as teachings.

Kathryn Murano Santos: I can speak to that from the museum side; we do have a number of recordings, and some of them are social songs and some are ceremonies. About 10 or 12 years ago, we were looking to partner with Tonawanda and transfer some of those recordings onto another format. Essentially, we could only fund it with a grant opportunity, and we had to outsource it. We hadn't consulted the community from the outset of the project; we had kind of designed what the project would look like and what our work roles would be, and brought that to the council of chiefs at Tonawanda at the end. At any rate, it resulted in us not moving forward and applying for a grant, but it was almost a rite of passage for me personally, because I learned many lessons that were critical to authentic collaboration from then on.

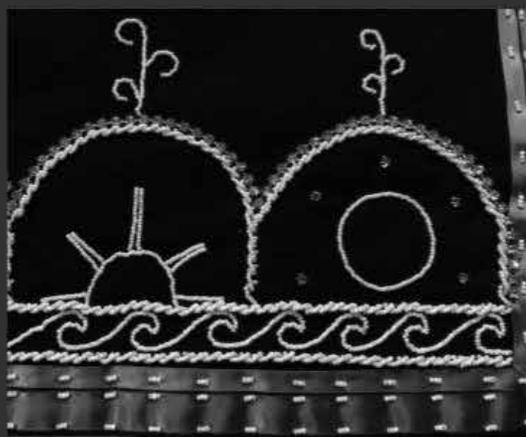
Agnes Williams: I would just like to add that one of my language teachers, Phyllis Bardeau, worked really hard to get



Images of black ash basketry by artist Penny Minner. *Left:* Raw splints. *Top center:* Scraping. *Bottom center:* Splitting. *Right:* Two baskets. Photos courtesy of Penny Minner.



Caroline Parker's skirt in New York State Museum



Creation Story Skirt by Samantha Jacobs



Commissioned Skirt for Ganondagan by Samantha Jacobs

Skirts featuring Creation story motif. Beadwork images by Samantha Jacobs. Photo courtesy of Samantha Jacobs.

her time off in the summer to go to LOC [Library of Congress] and listen to the recordings. That is something I think that could be very valuable to our speakers and to our artisans to be able to have that kind of free access to speakers and collections and really make a pipeline, a Native American pipeline into those places.

Peter Jemison: We do borrow material culture from the Smithsonian. The ones we are interested in currently are called “tump lines.” They are also known as burden straps worn across the forehead to free one’s hands, and some of the most beautiful ones were done in the 1700s. Right now, we have on loan two short straps from the Smithsonian. There is a lot to it. We are not trying to repatriate those; they don’t fall into the category of sacred objects, but are borrowing them for our own people to learn from them.

Christine Zinni: *Some of the participants have referred to the Creation Story, could you say a little more about its importance?*

Peter Jemison: There was an annotated version that was given by John Arthur Gibson, who was Seneca and lived on the Six Nations Reserve, in 1899, and he gave this version to a Tuscarora anthropologist called J. N. B. Hewitt, who published it in 1928. Then the Seneca scholar, John Mohawk took it, in 2005, and put it into a book, and we are selling it in our book shop at Ganondagan. I created a film, called *Iroquois Creation Story*, and that film is also available at our bookstore. It was a collaboration with many, many people [singers, dancers, and community members].

Agnes Williams: Early in my education process at University of Buffalo, we were asked to edit a book for authenticity, so over the years I have thought about this thing, about “authenticity.” One of the things I feel is important is the personal bias of the writer. There have been people who will take one aspect of our culture and turn it into a career, and then it changes: it loses its cultural context, it has no meaning to the people that they claim it belongs to. That really needs to be an aspect of this

process and critique, as we look into the 31 versions of the Creation Story and the biographies and autobiographies of these people who worked on them. Were they primarily rural or urban, rich or poor; what was their value system?

Kathryn Murano Santos: *How can organizations and institutions sustain relationships into the future when so much of that trust depends on key individuals? I think that is one of the things I struggle with professionally.*

Amelia Blake: When our exhibit designers are putting together the three houses in our Visitors Center, I go to community partners and I show them the dimensions and I let them guide the voice and what is going to be the content within the spaces.

Erika Sanger: (Executive Director, Museum Association of New York): An interesting example is from the Museum in Maine that works with the Abenaki people. They have a Native person on their board. So, the position on the board makes them

an equal board member of the museum, and if someone does not come to a meeting, it is an expression of the dissatisfaction of the Abenaki Nation with what is happening in the museum. Here, there is representation on an equal level, not just promotion of a program where people sit people at the table.

Christine Zinni: *I will now ask Michael Martin to close the circle he opened with the Thanksgiving Address.*

Michael Martin: We give thanks that you are here: any time people gather is a sacred time, is a special time. All of our lives' journeys have intersected at this moment, so we always want to honor that space and time we had together. We hope you had a good time while you were here in our territory and used the time to build relationships between each other and create a path going forward to help guide future generations. We keep all these gifts of Creation that we talked about in our minds, and use them to guide our thoughts, attitudes, actions, and behaviors so that they are there for future generations to enjoy and benefit from as well. ▼

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Christine F. Zinni, PhD, is an educator, media artist, and independent folklorist who served as a member of the local planning committee for the 2018 American Folklore Conference (AFS) in Buffalo. From 2008–2018, she worked collaboratively with Haudenosaunee artists and members of the Tuscarora and Seneca Nation on numerous Haudenosaunee Days of Sharing programs, featured at the Explore & More Children's Museum in Buffalo, New York, and funded in part by grants from the Folk Arts Program, New York State Council on the Arts. She is currently working with artists and members of the Tuscarora and Tonawanda Seneca Nation on traditional arts programming in conjunction with the traveling Smithsonian Water/Ways exhibit, at the Buffalo Niagara Heritage Village in East Amherst, New York, October 5–November 17, 2019. Christine has been teaching indigenous studies and food and culture courses at the State University at Brockport since 2007. Photo: Author near large old sycamore tree, Adamson House Museum and Garden, Malibu, CA. Photo by Joseph Sciorra.

Lake George On the Water

The Folklife Center at Crandall Public Library announces the release of *Lake George On the Water*, a mini-video documentary series (22), each roughly 2 minutes, telling the stories of people, places and traditions of the watershed:

- Al Dunlop** (builds a steamboat on Lake George)
- Black Bass Antiques** (Henry Caldwell discusses his antique shop)
- Bolton Historical Museum** (historian Ted Caldwell discusses the museum's new exhibit)
- The Captain of the Mohican** (Bill Gates, historian and steamboat captain)
- Carl Heilman** (photographer known for his stunning photographs of Lake George)
- Christopher Shaw** (Adirondack storyteller and musician who grew up in Lake George)
- Fort William Henry Hotel** (well-known Lake George historic site)
- Hotel Workers** (seasonal workers)
- Joseph Bruchac** (author, educator, storyteller with ancestral ties to Lake George)
- Kathy Bozony** (environmental consultant investigating algal blooms in Lake George)
- The Lake George Boys Camp** (based on George Phelps 1920s scrapbook)
- The LGA Floating Classroom** (educational program by Lake George Association)

- Lynn Wilson** (uses math, physics, nature, and music to create her weavings)
- The Marathon Swim** (1927 international competition on Lake George)
- The Minne Ha Ha** (one of the last steam-paddle wheeled ships in America)
- The Monuments** (historical monuments in Lake George)
- A Sunken Batteau** (retired curator Hallie Bond discusses the discovery of this colonial boat)
- Tedd Browne** (1960s folksinger composed an album based on Lake George)
- Wiawaka Then** (established in 1903 by Mary Fuller)
- Wiawaka Now** (as told by executive director, Doreen Kelly)
- The Wooden Boat Revival** (discussed by historian/author Hallie Bond)
- Y Knot Sailing** (accessible sailing program of YMCA Camp Chingachgook)

The series—filmed, edited, and produced by Folklife Center staff, consultants, and interns—is available through Crandall Public Library's website and the Folklife Center's YouTube page.

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