

ARKANSAS DELTA GOSPEL EXPERIENCE MASTER PLAN: Sharing Our Heritage

Autumn 2011

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ARKANSAS DELTA GOSPEL EXPERIENCE

STAKEHOLDERS

With much enthusiasm and support for celebrating the region's gospel music heritage, Main Street Dumas, the Desha County Museum, the City of Dumas and the Delta Area Community Foundation, have joined forces with representatives from Arkansas Delta Byways, Arkansas State University, the Rural Heritage Development Initiative and National Trust for Historic Preservation to make Dumas a destination for Arkansas Delta gospel music.

MAIN STREET DUMAS
Charlotte Schexnayder
Jann Farmer

CITY OF DUMAS
Mayor Marion Gill

DESHA COUNTY
Judge Mark McElroy

DELTA AREA COMMUNITY FOUNDATION
Debbie Shea

CORNERSTONE COALITION
Michael Jones

DUMAS COTTON GIN
Curtis Stewart

DUMAS CHAMBER OF COMMERCE
Sammye Owen

BETHLEHEM MISSIONARY BAPTIST CHURCH
Reverend Timothy Jones

DON LIVINGSTON & COMPANY
Don Livingston

Dumas Schools Superintendent
Dr. Tom Cox

The Racy Brothers
Walter Witherspoon

ARKANSAS HERITAGE SITES PROGRAM,
ARKANSAS STATE UNIVERSITY
Ruth Hawkins

ARKANSAS DELTA BYWAYS
Paula Miles

RURAL HERITAGE DEVELOPMENT INITIATIVE,*
NATIONAL TRUST FOR HISTORIC PRESERVATION
Beth Wiedower

*The Rural Heritage Development Initiative (RHDI) is a multi-year pilot program of heritage-based economic development in the 15-county Arkansas Delta region. Focusing on heritage tourism development, local business development, preservation education and advocacy, landmark preservation, and imaging and branding, the RHDI is sponsored by the National Trust for Historic Preservation. Lead partners in the RHDI are Arkansas State University, Arkansas Delta Byways, and Main Street Arkansas.



Labor Day Gospel Fest, Dumas 2010

PURPOSE OF THE MASTER PLAN

Main Street Dumas and partners envision gospel music experiences—interpretive, educational, and celebratory—that will serve as a heritage tourism draw, a learning opportunity, and a community development catalyst for the revitalization of Dumas, Desha County, and the larger Arkansas Delta region. The Arkansas Delta Gospel Experience Master Plan is created as a course of action to guide the community in sharing its gospel heritage and traditions.

GOALS OF THE ARKANSAS DELTA GOSPEL EXPERIENCE MASTER PLAN

The *Arkansas Delta Gospel Experience Master Plan* explores ways to:

- Engage locals and visitors in authentic experiences of traditional and contemporary gospel music.
- Foster multi-generational learning about gospel music and its performance.
- Bring economic development to the community through heritage tourism.

National Heritage Tourism Trends

Heritage tourism, as defined by the National Trust for Historic Preservation, is "traveling to experience the places and activities that authentically represent the stories and people of the past."

According to The Cultural and Heritage Traveler Study, 2009 Edition,* 78% of U.S. leisure travelers participate in cultural and/or heritage activities—a total of 118.3 million adults per year.

More than half of cultural/heritage travelers agree that they prefer their leisure travel to be educational and nearly half said they spend more money on cultural and heritage activities.

They are also likely to travel farther to get the experiences they seek—about half of most recent overnight leisure trips were 500 miles or more from home. More than a third say they traveled between 100 and 300 miles for a day trip.

These findings demonstrate what travelers consider when making destination and spending choices.

The study also found that cultural and heritage travelers are more likely to participate in culinary activities, such as sampling artisan food and wines, attending food and wine festivals, visiting farmers' markets, shopping for gourmet foods, and enjoying unique dining experiences as well as fine dining.

Other cultural and heritage activities identified by travelers include:
Visiting historic sites–66%
Attending historical re-enactments–64%
Visiting art museums/galleries–54%
Attending an art/craft fair or festival–45%
Attending a professional dance performance–44%
Visiting state/national parks–41%
Shopping in museum stores–32%
Exploring urban neighborhoods–30%

The vast majority of these travelers—65%—say that they seek travel experiences where the "destination, its buildings, and surroundings have retained their historic character."

"This study of the habits of cultural and heritage travelers reconfirms the size of this lucrative market," said John Williams, president and CEO of Heritage Travel, the study's lead sponsor. "It also shows that cultural and heritage travelers seek authentic destinations with historic character as well as educational experiences in their travels."

Heritage tourism can offset the costs of maintaining historic sites, help stimulate preservation efforts, and perpetuate the sense of place that lends communities their unique character and identity. At the same time, heritage tourism can realize important economic gains with respect to jobs, income and tax revenues.

National Culinary Tourism Trends**

- Culinary tourism entails travel based in part or around culinary activities such as farmers markets, culinary festivals, eating tours, chef-led cooking classes, local produce dinners.
- Regional food is a significant aspect of the visitor's experience of a destination, driven by the growing trends of authenticity and the need to have a high-quality experience.

Heritage Tourism in Arkansas

Heritage tourism provides Arkansas with:***

- 3,301,650 tourists annually
- 21,552 jobs
- $890.6 million in tourism spending
- Comprises 16% of all Arkansas tourism spending
- 60% of tourists stay overnight
- Average trip duration—3.3 nights
- Average per person expenditure—$267.28

Of the 21,552 total state-level jobs derived from heritage tourism, most are found in eating/drinking establishments (11,060 jobs), hotels/lodging (3,841 jobs), services (2,134) and retail trade (2,119).

- Profile—the heritage traveler leans heavily toward middle-aged married adults who are relatively well-educated and have middle or higher incomes.
- Groups—compared to other trips, the heritage trip tends to be a group trip (often part of a family trip) with multiple activities.
- Shorter Trips—increasingly, people are taking shorter-duration trips (more day trips and one-night visits) and shorter-distance trips.
- Heritage Sites—40% of families on vacation stop at historic sites, and museums and cultural events rank among Americans' favorite tourist attractions.
- More Profitable—in Virginia, historic preservation visitors were found to stay longer, visit twice as many places, and spend on average more than two and one-half times more money in that state than non-heritage visitors.
- Minorities and Tourism—black heritage tourism is increasing exponentially, and African Americans have formed tour companies that focus on black cultural heritage throughout the U.S.
- Preferred Activities—the most popular trip activities are: shopping (30% of all person trips) attending a social or family event (27%), outdoor activities (11%), city or urban sightseeing (10%), rural sightseeing (10%), beaches, (9%), historical places, sites or museums (8%), gambling (7%), national/state parks (7%), and cultural events/festivals (3%).

OBJECTIVES OF THE ARKANSAS DELTA GOSPEL EXPERIENCE MASTER PLAN

This Master Plan is designed to serve as a friend-raising tool and a fund raising blueprint for Main Street Dumas, the Desha County Museum, the City of Dumas and Delta Area Community Foundation in launching and sustaining the integrated components of the Arkansas Delta Gospel Experience .

Providing heritage travelers with engaging gospel music experiences—its legacy and continuing traditions in the Dumas community—is the ultimate objective of this Master Plan. Developed in conjunction with culinary tourism—farmers markets, local restaurants offering unique regional food, a new "gospel café" on Main Street—and linking gospel music with food offerings at festivals has the power to drive economic and community development.

The Cultural and Heritage Traveler, 2009 Edition, Mandala Research, LLC, commissioned by the National Trust for Historic Preservation, U.S Cultural and Heritage Tourism Marketing Council and the U.S. Department of Commerce. http://blog.gozaic.com/2009/10/new-study-reveals-popularity-of-us.html

** *Back to basics – culinary tourism,* Snowmass Sun, see Appendix, page 81 http://www.snowmasssun.com/article/20101006/FRONTPAGE/101009985

***Arkansas heritage tourism data obtained from Economic Impacts of Historic Preservation in Arkansas (2006) http://www.arkansaspreservation.com/economic-benefits/





Helena: Delta Cultural Center
King Biscuit Blues Festival
Arkansas Delta Family Gospel Festival







Dumas: Gospel
Pickens Baptist Church
Main Street

Lakeport Plantation

SHARING THE LEGACY OF GOSPEL

Gospel, like the blues, soul, and rock n' roll, is a tradition with deep resonance in the Lower Mississippi River Delta. Dumas is connected to this heritage via the Arkansas segment of the Great River Road National Scenic Byway and a series of heritage trails—the *Arkansas Delta Music Trail: Sounds from the Soil & Soul* and the *Arkansas Delta African-American Heritage Trail*. The Arkansas Great River Road connects travelers to Dumas regionally and nationally, and further, through the power of gospel music, internationally.

Along the *Arkansas Delta Music Trail*, the region's music heritage is being revealed on trailmarkers and interpreted at: Southern Tenant Farmers Museum in Tyronza, Central Delta Depot in Brinkley and in the Delta Cultural Center in Helena. In Helena the blues story is celebrated at its annual King Biscuit Blues Festival in October and the Delta Cultural Center provides an overview of the region's gospel heritage. But the full inspiring story of gospel—its roots in slave songs and spirituals, its evolution through jubilee, the rise of street corner gospel in urban cities and in traditional rural churches to its contemporary expression—is not currently being "sung" anywhere on the *Arkansas Delta Music Trail*.

Dumas, which is within a three-hour drive from Little Rock and Helena, Arkansas as well as Memphis, Tennessee and Clarksdale, Mississippi is poised to expand the *Arkansas Delta Music Trail*. But to entice people to drive the distance between these established regional music centers, Dumas must create gospel experiences which brand the city as an uplifting, authentic music destination. Iconic Pickens Baptist Church, the ca 1920 African-American, clapboard church from the R. A. Pickens Plantation, houses the power to bring the heritage and sounds of gospel music alive in a historic setting, and reverberate in venues on Main Street Dumas.

As part of both the *Arkansas Delta Music Trail* and the *Arkansas Delta African-American Heritage Trail*, Dumas as a destination, is positioned to orient travelers to gospel heritage and connect them to other sites in the Arkansas Delta Byways region. For example, Lakeport Plantation, just down the Great River Road, is a place where slave songs and spirituals are being performed in an emotionally profound setting at special events.

The Arkansas Delta's gospel heritage could be fully told in Dumas as part of a gospel "experience" designed to orient travelers to the music of the Arkansas Delta. Interpretive and educational elements would trace the flow of what many consider to be America's only original music—gospel's evolution and influence—as it traversed the states, the nation and spread to the world. A map of the Arkansas Delta showing the evolution of gospel and the "tributaries of influence" of individual Arkansas artists like Sister Rosetta Tharpe from Cotton Plant, Johnny Cash from Dyess, or the Reverend Al Green from Forrest City could



Gospel music brunch at Sylvia's in Harlem, NY*

be developed as part of the gospel experience and provided to *Arkansas Delta Music Trail* sites for a comprehensive understanding of gospel's influence.

Food is a key component of any travel experience and Dumas could increase its appeal to travelers by serving up Arkansas DeltaMade food products and cuisine with their gospel. Arkansas Delta Byways hosts a website where travelers can learn about Arkansas DeltaMade products and businesses while making their travel plans. Don Livingston, a Dumas businessman, envisions a "gospel café" on Main Street where families can listen to music and enjoy locally raised catfish, Esau sweet corn and traditional teacakes.* Dr. Rich Harrill, director of the International Tourism Research Institute at the University of South Carolina Culinary Tourism, feels , "It's definitely a growing market. I think it's becoming a very important market as a subset of cultural tourism."

* See the New York Times article, August 23, 2010: *Have your Brunch and Listen to It, Too,* Appendix page 81.

In 2006, graduate students in the Heritage Studies Program at Arkansas State University conducted an assessment of music heritage assets in twelve of the fifteen counties in the Arkansas Delta. The overall conclusion, which included Desha County, was that "the region has significant music heritage and unlimited potential."* But four challenges to bringing this heritage alive in the Arkansas Delta were cited:

1. There is little tangible evidence remaining of the music heritage of the region, either in the form of related historic structures or ongoing musical performance venues.
2. Of the remaining historic structures, many are in poor shape and will be costly to restore.
3. Many of the communities currently lack infrastructure to provide a positive visitor experience.
4. Sites are quite far apart, with few sites in between to attract/hold visitor interest and/or make the drive worthwhile.

Since the assessment, many of these challenges have been addressed by partnerships between the National Trust for Historic Preservation's Rural Heritage Development Initiative, Main Street Arkansas, and Arkansas Delta Byways.

The *Arkansas Delta Music Trail: Sounds from the Soil & Soul* now promotes the region's rich music heritage through brochures, a CD/DVD interpretive piece and interpretive signs along the heritage trail, as well as on the Arkansas Delta Byways website. Partners are also helping individuals in towns on the *Arkansas Delta Music Trail* to preserve and develop additional sites and seek funding for the sites.

Arkansas Delta Byways is developing thematic itineraries to link together the heritage assets of the rural communities along the Arkansas Great River Road and Crowley's Ridge Parkway National Scenic Byways. Of particular note for Dumas are the *Birding the Byways, Arkansas Delta Eats, and Arkansas Delta Crop Tour.* Secondarily, given Dumas' agricultural heritage, the Arkansas DeltaMade program is also an avenue to highlight native products and local businesses.

Within Dumas, stakeholders from Main Street Dumas, the Desha County Museum, the City of Dumas, and the Delta Area Community Foundation recognize the significance of their gospel music heritage and are now working to bring Arkansas Great River Road and *Arkansas Delta Byway Music Trail* travelers to the city.

Although there is little tangible evidence of gospel music heritage in Dumas today, Pickens Baptist Church, listed on the Arkansas Register of Historic Places for its significance as a turn of the century vernacular African-American religious structure, is closely tied to the gospel story. Originally built on the R. A. Pickens Plantation it was deconsecrated, donated to, and moved to the grounds of the Desha County Museum. Until 2006 it had an active gospel choir that performed for church services in the structure.

Historically, Pickens is rooted in a tradition where, "*Leaders of the National Baptist Convention took particular pride in the classical renditions of the spirituals. Choirs taking shape in the black Baptist churches featured songs, and during the 1920s many congregations sponsored musicals devoted to spirituals. In 1921 the publishing arm of the convention issued its first hymn book,* **Gospel Pearls**. *The publication contained a range of sacred songs, including anthems, hymns and spirituals…Spirituals appeared in a special section at the end, and the editors pointed to the songs as 'the rarest and prime favorites—the result of long hours of research and hard work, collecting and making popular throughout the land.' In 1927 the National Baptist Convention published Spirituals Triumphant, devoted exclusively to spirituals."***

* *Heritage Assessment: Arkansas State University Cultural Tourism Seminar Summary of Major Recommendation, Summer 2006 http://www.achp.gov/news090610.html*

** *Singing in my Soul,* Jerma A. Jackson

Additionally, Pickens Church's relocation to the Desha County Museum grounds creates interpretive opportunity for telling the history of gospel as an African-American music form. Currently, an African-American story is not being told within the museum, but in the museum's collection, there are compelling cypress panel paintings depicting slave laborers, which could be readily incorporated into the full story of gospel's roots in slave songs, spirituals, jubilee and traditional as well as contemporary gospel.

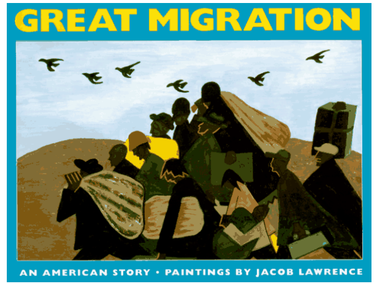
It is in need of restoration, but as a landmark, Pickens Church holds great potential for offering authentic gospel experiences to the heritage traveler. Research and outreach within the community is essential as there is no photo archive, oral history or complete history of Pickens Baptist Church.

Gospel music is currently rooted in the community. Dumas, has several large churches where gospel singers, choirs and dance groups sing and perform regularly as part of church services. The Racy Brothers, a gospel quartet from Dumas, have been one of Arkansas' top groups for over two-decades and they maintain deep connections to their hometown.

One challenge for Dumas in being visitor ready as an Arkansas Delta gospel experience is a lack of diversity in lodging and dining offerings. There are currently three hotels in Dumas—Days Inn, Econo Lodge Inn and Suites, and Executive Inn. For an authentic experience, Pickens Restaurant and Commissary, with historic ties to the Pickens Church, is a community asset. Given the rule that visitors must have a variety of breakfast, lunch and dinner choices, as well as many opportunities to experience the community during their stay, Dumas could start out by creating one day gospel events or weekend events until tourism infrastructure is improved and expanded. The Dumas Chamber of Commerce, working with hotels and restaurants, could develop gospel music packages or itineraries for visitors.

Stakeholders have determined that at present there are no organizations or facilities in Arkansas, Tennessee, Mississippi or the Louisiana Delta telling the "full gospel story."*** Dumas is determined to capitalize on this void by reclaiming their gospel heritage and creating gospel experiences that will serve as a heritage tourism draw, learning opportunity and community revitalization catalyst for the city, Desha County and the larger Arkansas Delta region. Downtown Dumas, including its historic storefronts in the Dumas Commercial Historic District, listed in the National Register of Historic Places, is envisioned as a key location for telling the gospel story. Storefronts, the Billy Freeman Pocket Park, and the Dumas Area Arts Center provide additional opportunities to interpret the town's gospel music heritage and continuing gospel traditions.****

*** See research on organizations offering specific aspects of the gospel music story throughout the Mississippi River Delta in Appendix pages 72 - 79



In 2007, the National Endowment for the Arts created, *And The Trains Kept Coming: Jacob Lawrence's The Migration Series* exhibit with a Migration Series teaching kit, which gives teachers biographical and background information and all thirty panels the Phillips owns, as color prints and electronic jpegs. There are also literary resources as well as historical documents.

Of note on Main Street is the operating railroad line, which divides the town of Dumas down its center. The railroad could be linked to broader interpretation of the Great Migration northward of African Americans fleeing the South from 1910–1930 to escape de-facto Jim Crow society and seeking employment opportunities in industrial cities. This migration from the Lower Mississippi River Delta region to northern urban areas can place the emergence of street gospel and evangelists like Sister Rosetta Tharpe into context.

**** See research on Delta Music Institute courses, Delta State University, MS in Appendix pages 66 - 71



CREATE COMMUNITY CHAMPIONS FOR THE ARKANSAS DELTA GOSPEL EXPERIENCE

At a grassroots level, the vision to establish Dumas as a destination for memorable gospel music experiences has generated interest locally and regionally as a key feature of the *Arkansas Delta Music Trail.* But stakeholders must now translate the vision into inspiring ***"champions within the community"*** who will commit to bringing the three components of the experience—an interpretive museum, educational institute and celebration events—to fruition.

It will take the concerted effort of these champions to fulfill Main Street Dumas and partners' vision of the Arkansas Delta Gospel Experience as a heritage tourism destination and economic catalyst. There are a number of immediate steps for 2011 – 2013, which must be taken in order to establish *Dumas as a destination to experience authentic gospel music.*

The planning process identified several community leaders to be contacted:

- Shannon Nash (Music Director at Dumas High School and Out-to-Lunch series)
- Toyce Newton, Fred Williams (Phoenix Youth and Family Services)
- Rev. Timothy Jones, Bethlehem Baptist Church
- Rev. W.R. Gordon, First Baptist Church (formerly the Pickens Church)
- Rev. Larry Alexander, St. Peters Rock Church
- Alyce Love (High School World History teacher) and sister Alma Burt

To develop community champions for the **Arkansas Delta Gospel EXPERIENCE**:

1. Obtain a URL and develop a website to establish Dumas as a destination of gospel experiences and brand Dumas *as the home of gospel.* Link the site to, Dumas Chamber of Commerce, Arkansas Delta Byways, and Arkansas.com websites. The website should tout the city's gospel music heritage and its vision for the museum, institute, and events.
2. Create an Arkansas Delta Gospel Experience Board of Directors.
3. Identify a community leader willing to head a board of business leaders, church leaders, teachers, historians, preservationists and music industry professionals to oversee the development of the three components—museum, institute and events of the gospel experience.
4. Community leader will identify, contact and promote the Arkansas Delta Gospel Experience vision of branding Dumas as the *home of gospel* in order to recruit and enlist champions from:

a. Middle and secondary school administrators and Social Studies teachers interested in helping develop curriculum on the history of gospel music to enhance teaching the Civil War, Reconstruction, Great Migration, Civil Rights Movement; creating teacher guides for linking gospel history to social studies, civics, and music classes; and music / dance teachers willing to advise and teach the educational institute programs.

b. Community members / performers willing to teach or create Artists in Residence workshops at their school or church in advance of the completion of the educational institute and celebration events..

c. The College of Aspiring Artists (TCAA) at Shorter College in Little Rock.

d. Arkansas State University's Heritage Studies Graduate Program.

e. Churches willing to house the institute temporarily.

f. Restaurants, i.e. Pickens Restaurant and Commissary, interested in creating a gospel café with an Arkansas Delta menu.

g. The Dumas Public Library willing to create a gospel library / archive in advance of the archive and research center component of the gospel institute.

h. Dumas Area Diabetes Association and other local non-profits willing to sponsor and partner on gospel events.

i. Racy Brothers / Walter Witherspoon, and other local gospel groups willing to partner on the gospel music experiences of the museum, institute and events.

j. EAST Lab to recruit teachers / digital storytellers willing to work with students to begin video recording oral histories/stories for the gospel institute, and to develop and launch a gospel music website with timeline.

k. The Dumas Clarion newspaper willing to write a series on the history of gospel in the Arkansas Delta and Dumas.

MISSION AND VISION

OVER-ARCHING MISSION:
Generate community revitalization by celebrating the compelling story and sounds of gospel at historic Pickens Church, on Main Street, and venues throughout Dumas for multi-generational audiences.

OVER-ARCHING VISION:
Note by note, compose a destination for gospel music experiences in Dumas where the community gives voice to Arkansas Delta sounds and traditions and strikes a chord with local, regional, national and international audiences.

OVER-ARCHING GOAL:
Downtown Dumas is linked to the *Arkansas Delta Music Trail* through gospel experiences with the power to generate community revitalization.

1. Desha County Museum orients visitors to the *Arkansas Delta Music Trail* and Dumas gospel itineraries.
2. Pickens Church interprets the heritage and continuing traditions of gospel music in the Arkansas Delta.
3. The gospel institute on Main Street Dumas, through its research library as well as its performers/recording studio, educates and trains traditional and contemporary gospel performers and technicians.
4. Events and festivals attract diverse audiences to the town of Dumas.

TRIO OF EXPERIENCE COMPONENTS

As an organizational tool in this Master Plan, three parallel components of establishing Dumas as a gospel music destination are addressed:

1. **Interpretive**: Museum
   Arkansas Delta: River of Sound Gospel Museum
   Desha County Museum, Dumas

2. **Educational**: Institute
   Arkansas Delta: River of Sound Gospel Institute
   Main Street in Dumas

3. **Celebration**: Events
   Arkansas Delta: River of Sound Gospel Events
   Venues throughout Dumas

ORGANIZATION OF MASTER PLAN

The objectives of the gospel music museum, institute, and events are presented in chart format detailing individual:

Management Objectives, which align with the mission and provide information as to how the goals will be accomplished.

Interpretive Objectives that are specific to interpretive media and what the visitor will do as a result of interacting with interpretive elements.
Output: What must be done to accomplish objective?
Outcome: What are the results?
Impact: How the resource / organization will benefit?

ARKANSAS DELTA COMPONENTS SYNOPSIS

	INTERPRETIVE: MISSION / VISION / GOALS: MUSEUM	EDUCATIONAL: MISSION / VISION / GOALS: INSTITUTE	CELEBRATION: MISSION / VISION / GOALS: EVENTS
	Arkansas Delta: River of Sound Gospel Museum Desha County Museum, Dumas	**Arkansas Delta: River of Sound Gospel Institute** Main Street in Dumas	**Arkansas Delta: River of Sound Gospel Events** Venues throughout Dumas
MISSION	Celebrate the Arkansas Delta gospel heritage and its continuing traditions at historic Pickens Church through interpretive exhibits and media that engage visitors of all ages.	Revitalize downtown Dumas as a center for gospel music by creating a research, learning and performing institute on Main Street, which integrates with the Dumas Area Arts Center.	Bring the power of gospel music to multi-generational audiences via events and festivals at venues throughout downtown Dumas and Pickens Church as well as community churches.
VISION	Dumas is respected regionally, nationally and internationally as the *home of gospel* with a new-technology based museum that engages visitors in experiencing the full story of gospel styles, traditions and heritage.	Main Street in downtown Dumas features a state-of-the-art gospel center, where young vocalists, musicians dancers and technicians learn and further the art of gospel; and where oral histories and recordings are collected and archived in a research library.	Dumas is recognized as the preeminent destination for inspirational Arkansas Delta gospel music festivals and workshops.
GOALS	To create a museum featuring exhibits with visual and audio media for Arkansas Delta gospel music at Pickens Church; and an orientation center within the Desha County Museum highlighting Dumas' significance on the *Arkansas Delta Music Trail*.	To create a community resource for middle and high school students which builds their understanding of the historical significance of the origins and styles of gospel music, and provides training in performance and technological skills.	To establish year-round gospel music experiences showcasing local/community talent as well as regional and national performers through events, festivals and workshops in Downtown Dumas.

ARKANSAS DELTA COMPONENTS SYNOPSIS

	INTERPRETIVE OBJECTIVES: MUSEUM	EDUCATIONAL OBJECTIVES: INSTITUTE	CELEBRATION OBJECTIVES: EVENTS
	Arkansas Delta: River of Sound Gospel Museum Desha County Museum, Dumas	**Arkansas Delta: River of Sound Gospel Institute** Main Street in Dumas	**Arkansas Delta: ;River of Sound Gospel Events** Venues throughout Dumas
MANAGEMENT OBJECTIVES	1. Create a network of local business leaders, church leaders, historians, teachers and gospel performers committed to the mission and vision of the gospel museum who will work to bring it to fruition. 2. Acquire funding in 2010 - 2011 for the restoration of Pickens Church to house interpretive exhibits and media for the *Arkansas Delta: River of Sound Gospel Museum* and to serve as a small gospel music performance venue. 3. Generate income for the administration and maintenance of the *Arkansas Delta: River of Sound Gospel Museum*. 4. Obtain funding in 2010 - 2011 to create an orientation center within the Desha County Museum entry, to promote the *Arkansas Delta Music Trail* and gospel music experiences within Dumas.	1. Develop an educational network of partners committed to building a learning and performing center for gospel music. 2. Working with the school system, develop an Arkansas standards-based curriculum for middle and high school students focused on training young vocalists, performers, musicians and technicians learn and further the art of gospel. 3. Solicit proposals from local business and churches for innovative plans to utilize an unused building(s) on Main Street as a gospel institute and gospel café. 4. Create a 501(c)3 and seek funding to establish a new-technology based institute, which trains gospel music performers, musicians and technicians, and serves to collect and archive oral histories, recordings, books, and papers on gospel. 5. Working with Main Street Dumas, fund and obtain a building or contiguous buildings to house the gospel institute—reception/orientation/interpretation, library, classrooms, performance space, recording studio, offices, gift shop, and gospel café. Once funding and building(s) are obtained, follow *Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation* Standards for Rehablitation	1. Cultivate partnerships immediately with existing local festival organizations, community churches and gospel performers to build awareness and support for branding Dumas as the home of gospel and Arkansas Delta gospel destination. 2. Partner with the Chamber of Commerce and local hotels and restaurants to create one day gospel heritage packages and/or itineraries for locals and visitors. 3. Generate revenue to develop and sustain a series of *Arkansas Delta: River of Sound Gospel Festivals and Events* for locals and visitors throughout the year. 4. Partner with local farmers market, to create an outdoor gospel music festival venue in downtown Dumas.
INTERPRETIVE OBJECTIVES	1. Based on the interpretive themes developed in this Master Plan, work with Dumas libraries (public / schools) to create an Arkansas standards-based learning tool of gospel in context with state and national history. 2.. Create compelling interpretive experiences in the authentic setting of Pickens Church, which will engage locals and visitors. 3. Create mapping and orientation exhibits for the Desha County Museum entry and Main Street Dumas highlighting the *Arkansas Delta Music Trail* and Dumas gospel music itinerary. 4. Link the story of gospel music at Pickens Church to downtown Dumas / Main Street via gospel travel itineraries, wayfinding and interpretive signs and interactive website. 5. Provide educational and interpretive experiences, which link the Desha County Museum collection of agricultural buildings with the story of gospel music in the Arkansas Delta region via wayfinding signs and pathways.	1. Create a compelling interpretive exhibit / experience for the entry, which traces the evolution of gospel and focuses on contemporary gospel music.	1. Create a portable interpretive exhibit for use at festivals and events. *(This display could initially be used in partner businesses i.e. banks, the Chamber, or schools and libraries to promote community awareness and involvement.*

MUSEUM: MANAGEMENT OBJECTIVES

Arkansas Delta: River of Sound Gospel Museum
Desha County Museum, Dumas

TIMELINE	> IMMEDIATELY 2011 >	> 2011 - 2013 >	> 2011 - 2013 >	> 2011 - 2013 >
MANAGEMENT OBJECTIVES	(1.) Beginning immediately, create a network of local business leaders, church leaders, historians, teachers and gospel performers committed to the mission and vision of the gospel museum who will work to bring it to fruition.	(2.) Acquire funding for the restoration of Pickens Church to house interpretive exhibits and media for the Arkansas Delta: *River of Sound Gospel Museum* and to serve as a small gospel venue; re-landscape grounds / provide pathways between Desha County Museum and Pickens Church.	(3.) Generate income for the administration and maintenance of the *Arkansas Delta: River of Sound Gospel Museum.*	(4.) Obtain funding in 2011- 2013 to create an orientation center within the Desha County Museum entry, to promote the *Arkansas Delta Music Trail* and gospel music experiences within Dumas.
OUTPUT	**a.** Establish a *"Friends of the Arkansas Delta: River of Sound Gospel Museum" Alliance.* **b.** Create a website area for the gospel museum and invite participation.	Write and submit a grant proposals to the National Scenic Byways Program of the Federal Highway Administration to fund restoration, interpretive exhibits, and landscaping.	**a.** Create a small gift shop in the Desha County Museum / website featuring gospel-related items books, CDs, posters, locally made products. **b.** Solicit proposals from local businesses willing to source and buy merchandise.	Identify funding sources, write and submit grant proposals to fund a welcome / orientation center for the *Arkansas Great River Road National Scenic Byway, Arkansas Delta Music Trail,* and Dumas.
OUTCOME	Identify leaders/champions dedicated to bringing the museum to realization; creating a volunteer "workforce" committed to interpreting and sharing the heritage of gospel music in Dumas.	Partner with the *Great River Road National Scenic Byway* and *Arkansas Delta Byways* to reach regional and national travelers.	Visitors will be able to "take the experience home."	Integrate the Desha County Museum into an interpretive campus where the visitor can experience the heritage and continuing traditions of the Arkansas Delta and recognize the site's significance on the *Arkansas Delta Music Trail.*
IMPACT	**a.** The museum champion will lead the "workforce" in realizing a successful gospel music museum. **b.** The energy of the "workforce" will be channeled into bringing community awareness to the power of gospel music and put Dumas on the map as an *Arkansas Delta Music Trail* destination.	**a.** Enhance the music experience along the 362-mile Great River Road *National Scenic Byway* in the Arkansas Delta and the *Arkansas Delta Music Trail*; attract visitors to the Desha County Museum. **b.** Create a small venue that can be rented for social and community events.	**a.** Generate income to hire staff, maintain buildings and exhibits, create new interpretive media. **b.** Create new interpretive media and on-going outreach locally, regionally and nationally.	Increased visitorship to the Desha County Museum.

NOTE: *Alyce Love, a local World History high school teacher as well as her sister Alma Burt have expressed interest in being involved and in engaging students in research and content development.*

NOTE: *See list of interested people from the Bethlehem MB Church meeting with Rev. Timothy Jones).*

- *Reverend Willie Gordon has historic items and photos from Pickens Baptist Church he is willing to share once the project is funded.*

MUSEUM: INTERPRETIVE OBJECTIVES

Arkansas Delta: River of Sound Gospel Museum
Desha County Museum, Dumas

TIMELINE	> IMMEDIATELY 2011 >	> UPON FUNDING >	> UPON FUNDING >	> UPON FUNDING >	> UPON FUNDING >
INTERPRETIVE OBJECTIVES	1. Based on the interpretive themes developed in this Master Plan, work with Dumas libraries (public and schools) to create an Arkansas standards-based curriculum for middle and high school students focused on making the historical significance of gospel music relevant to youth.	2. Create a compelling interpretive experiences in the authentic setting of Pickens Church, which will engage locals and visitors in understanding and appreciating the gospel music of the Arkansas Delta region.	3. Create mapping and orientation exhibits for the Desha County Museum entry and Main Street Dumas building highlighting the *Arkansas Delta Music Trail* and Dumas gospel music travel itinerary.	4. Link the story of gospel music at Pickens Church to Downtown Dumas / Main Street via a gospel itinerary/interpretive brochure, wayfinding signs and interpretive signs as well as a branded, interactive website.	5. Research and provide educational and interpretive experiences, which link the Desha County Museum collection of plantation buildings with the story of gospel music in the Arkansas Delta region via signs and pathways.
OUTPUT	Lesson plans developed for primary, middle and secondary students focused on the historical significance of gospel in American music as well as its importance in American culture.	Plan the space to accommodate visual, audio and participatory interpretation of gospel music while allowing for flexibility in use of the space to accommodate small venue performances/events.	Create a 200 square foot area in/near entry of Desha County Museum to display map of Scenic Byway Trail and promote gospel trail/itinerary in Dumas; maps and itinerary will also be displayed at Main Street Dumas.	Use the map(s) created for the Desha County Museum to orient visitors to design a brochure and website as well as wayfinding signs along key corridors to direct visitors to Downtown Dumas/Main Street.	Create a brochure and trailmarkers to interpret the story on the pathways between Pickens Church and the plantation buildings at the Desha County Museum.
OUTCOME	Interested teachers and students will begin researching and developing content for gospel a music website, and possibly provide programming for the site.	Visitors will experience Arkansas Delta gospel heritage in an authentic turn-of-the-century African American plantation church through interpretive exhibits featuring audio media that is triggered to play gospel music when visitors enter the church.	**a.** Locals and visitors will understand opportunities to experience gospel music in Dumas and the region. **b.** Visitor will link gospel and Dumas.	Locals and visitors will understand the opportunities within Dumas and the region to experience gospel heritage and music.	**a.** Desha County Museum campus structures will be interpreted and connected to provide the complete Dumas story. **b.** Tell the African-American story as it pertains to Pickens Plantation and Church, and the origins and spread of gospel in brochures exhibits
	Research existing oral histories/recordings (Library of Congress) related to gospel music and its origins; capture oral histories related to musicians, places and events throughout the area.		**c.** The Desha County Museum will be a distribution point for *Arkansas Delta Music Trail* brochure and Arkansas Delta: River of Sound Gospel itinerary / interpretive brochure for Dumas.		
IMPACT	Students will understand the relevance of gospel music to history and American culture.	Pickens Church will become the center of gospel in Dumas and the region.	Desha County Museum will benefit from the Arkansas Delta Byway's statewide promotion efforts by attracting more visitors as a destination on the *Arkansas Delta Music Trail.*	Dumas will be branded as the *home of gospel* via a brochure, website, and signs.	Dumas will become a key destination on the *Arkansas Delta Music Trail* and the *Arkansas Delta African-American Heritage Trail.*

NOTE: *Andrew Pickens thinks members of the Blind Boys of Alabama might have played at the Pickens Baptist Church in the mid 1950s; research with Reverend Willie Gordon.*







Desha County Museum:
Celebrating the Arkansas Delta River of Sound

A new addition to the Desha County Museum grounds, the Pickens Baptist Church* will be rehabilitated to provide a gospel interpretive experience. Audio features, exhibits and music timelines will showcase the evolution of the music genre.

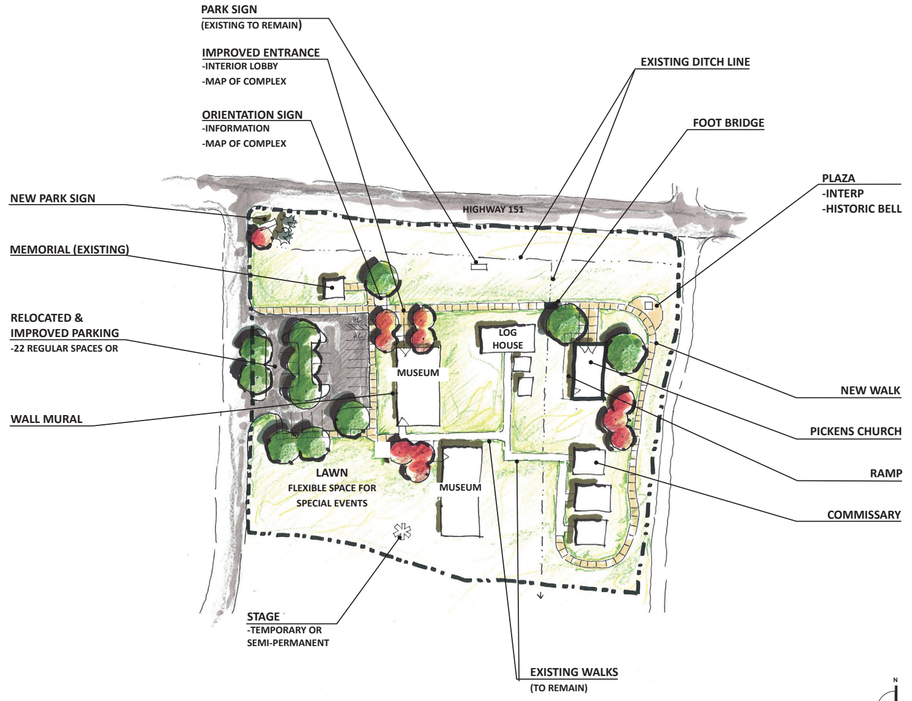
Circulation improvement will be made to the museum grounds to include:
- New parking
- New walks
- Orientation and wayfinding signs

The bell from the church's original location on the Pickens Plantation will be relocated to an interpretive plaza east of the church. Interpretive features will detail the church's history.

A lawn south of the new parking area will provide space for special events such as outdoor concerts.

Improvements will be phased over time.

*Pickens Church approx. 60' x 30', 15 qty. 8-seater pews, 100-130 capacity





Seasonal/semi-permanent outdoor stage



Concert wagon (temporary/flexible)

Estimated Cost
$55-95k (does not include Pickens Baptist Church restoration). The priority is to create a pathway between the main museum and signs.

Landscaping, walks, and moving the parking area could all happen in subsequent phases.

Interpreting Gospel Heritage

The full inspiring story of gospel—its roots in slave songs and spirituals, its evolution through jubilee, the rise of street corner gospel in urban cities and in traditional rural churches to its contemporary expression—is not being "sung" anywhere on the *Arkansas Delta Music Trail.*

The Arkansas Delta's gospel heritage can be fully told at the *Arkansas Delta: River of Sound Gospel Museum* with more in-depth interpretation of historic and contemporary gospel singers at the *Arkansas Delta: River of Sound Gospel Institute.* Exhibits should be designed to orient travelers to the music of the region. Interpretive and educational elements would trace the flow of what many consider to be America's only original music—gospel's evolution and influence—as it traversed the states, the nation and spread to the world.

A map of the Arkansas Delta showing the evolution of gospel and the "tributaries of influence" of individual Arkansas artists like Sister Rosetta Tharpe from Cotton Plant, Johnny Cash from Dyess, or the Rev. Al Green from Forrest City could be developed for the institute and provided to the *Arkansas Delta Music Trail* sites for comprehensive interpretation. Heritage tourism and interpretation are intimately intertwined. The heritage traveler is hungry for information and eager to experience the authentic culture of a region. Therefore master planning requires careful consideration of interpretation and how the stories of people and place should unfold and enrich the tourism experience.

Within Pickens Church, there are unlimited possibilities for interactive displays, video and audio. Gospel choir music could be activated upon entry into the museum. Visitors could sit in the pews to watch small screen video and listen to a timeline of gospel sounds. The dais could provide the opportunity of a microphone to record and / or hear the voices of others. Keeping the church as authentic as possible with the inclusion of exhibits should be a priority, which would ensure that the museum could be used for small venue events.

The *Arkansas Delta: River of Sound Gospel Museum* will have broad appeal. Promoters of the gospel resources in Dumas can target a wide market. In order for the institute to get off the ground and build momentum, it will be necessary to gain the interest and support of Dumas residents and neighboring Little Rock and Arkansas Delta region residents. This regional support will facilitate developing of greater tourism infrastructure—events, exhibits, visitor amenities—that, in turn, can attract out of state travelers.

While this project has a heritage tourism focus, gospel music is a moving and contagious sound with the power to attract a diversity of groups. Future marketing efforts should expand beyond niche heritage traveler markets and also target traditional tourists who may be visiting family in the region or traveling the byway en route elsewhere.

Audience:

- Dumas Resident
- Arkansas Delta Region Resident
- Heritage Traveler
- International Tourist (a potential future market, once infrastructure is in place)

The realization of these goals requires three courses of action:

- Partnership building aimed at creating tourism infrastructure—events, activities, restaurants, lodging—and raising awareness about the community's gospel heritage.
- Research and development of interpretive content in order to develop an accurate and compelling account of the region's gospel story.
- Design of interpretive media and implementation of the gospel experience in Dumas.

The Music Heritage Assessment Arkansas State University Cultural Tourism Seminar Summary of Major Recommendations Summer 2006 suggested: *"Capture oral histories related to musicians, places and events throughout the area. The compelling aspects of the regions' music heritage are the rich, colorful stories recalled by musicians and others. Already, we have lost too many of these people."*

Research needs to be done into what early interviews might exist with people who are now gone. Video and record (e.g. oral histories) individuals with ties to the local, Dumas gospel story. Collect stories, photographs and memorabilia.

The overarching theme, The Power of Music, is supported by three themes, Origins, Message, Styles. A handful of storylines are then listed for each of the themes—this list is simply a sampling of the interpretive content that could be employed to share the story of gospel in and around Dumas. This is intended to be a loose structure with ample room for expansion and modification as future research and collaborations will certainly uncover more storylines, facts, characters, themes that warrant interpretation.

THE POWER OF MUSIC

ORIGINS	MESSAGE	STYLES / INFLUENCES
Growth and Migration	Hope / Salvation / Freedom	Mass choirs / quartets / Jubilees
African roots	Reflection of Experience	Street singers / Traveling / Blind
Slavery	Gospel / "The Good News"	Spirituals
Dr. Isaac Watts	Churches	Studios / Record Labels
Shape music	Worship Experience / Raise the Roof	Sanctified blues tradition
Exodus north	Role in Ceremonies	R&B/ Soul / Hip Hop / Rap
Glossary of gospel terms (lining out, ring shout; revival; mourners' benches)	Names of the groups (Soul Stirrers, Sisters of Song, Dixie Hummingbirds)	The Artists / Characters (Lulu Collins, Racy Brothers, Utah Smith, Flora Molton
Early sacred singing	Race / Racial prejudice	Instrumentation
Pentecostal music	Faith / Hellfire sermons	Gospel Today (musicians, in film)
Exuberant vs. Restrained worship	Lyrics / The songs	Traditionals in Rock Music

1890s
Advent of National Baptist Convention—denomination of black Baptist churches separate and distinct from white Baptist organizations.

Religious movement begins to form into congregations and denominations known as the sanctified church. These churches regarded exuberant worship as an expression of the Holy Spirit's presence in believer's souls and bodies—a moment of religious communion that formed the central doctrine of sanctified belief. [1] Music flowed out of holy encounters and "fostered a form of worship that nurtured solo expression and instrumental accompaniment that ranged from washtubs to trumpets to guitars." [2]

Counterpoint: Mainline Churches, which emphasized education and were committed to restrained worship. Music took the form of classical arrangements of slave spirituals, a staple of mainline services and black colleges.

1900s
In the early twentieth century African Americans worked to build new communities as they moved to urban centers seeking educational and economic opportunities. In jazz, blues, classically arranged spirituals, gospel anthems and other forms of musical expression, musicians gave voice to community aspirations and invoked the extremes that sere part of black life.

1909
Fisk Jubilee Singers - There is a Balm in Gilead. A chorus modulated to sound like one voice where no one voice dominated.

1910s - 1920s
Sanctified movement flourishes across country as African Americans migrate to urban centers.

Women transformed music from a form of worship into an evangelical tool on street corners. Music moved from the church to a commercial arena.

1920s African Americans apply the term gospel to a body of sacred music

1927 Bessie Johnson recorded with an ensemble but her voice dominated—solo singing with upbeat accompaniment and impassioned delivery—a form of religious music that would rival the spirituals in popularity among African Americans and mainstream American culture.

1930s
The exuberant religious movement expands from the margins of black religious communities toward the center of black religious life. Mainline churches

Thomas Andrew Dorsey a blues musician writes upbeat blues influenced religious songs which he called gospel music.

Sallie Martin with Dorsey builds support for the music by organizing independent gospel choirs and distributing Dorsey's songs through sheet music and cast the upbeat rhythms as a part of black heritage. This music eventually won a place within mainline churches.

1940s
Exuberant religious music secures a foothold in mainstream popular culture due to Sister Rosetta Tharpe. Her decision to perform gospel music in nightclubs and theaters outrages many believers.

Gospel music enters it "Golden Era" after WWII when it became popular among African Americans and the leading form of sacred music in mass commercial culture.

Gospel groups and singers become national stars. Many African Americans worried that commercial entertainment would rob gospel of its sacred significance.

[1] *Singing in My Soul*, Jerma A. Jackson
[2] Ibid.

INSTITUTE: MANAGEMENT OBJECTIVES

Arkansas Delta: River of Sound Gospel Institute
Main Street in Dumas

TIMELINE	> IMMEDIATELY 2011 >	> 2011 - 2013 >	> 2011 - 2013 >
MANAGEMENT OBJECTIVES	**1.** Develop an educational network of partners committed to building a learning and performing center for gospel music in Downtown Dumas.	**2.** Develop an Arkansas standards-based curriculum for middle and high school students focused on training young vocalists, performers, musicians and technicians via courses, summer camps, and workshops.	**3.** Solicit proposals from local business and churches for innovative plans to utilize an unused building(s) on Main Street as a gospel institute and gospel café; and/or the Farmers Market as a gospel music venue.
OUTPUT	**a.** Work with the Dumas Public Library to start a gospel library of books pertaining to gospel music and gospel heritage. **b.** Work with gospel performance directors at local churches to solicit input and ideas / volunteers.	Working with the school system, provide lesson plans and resources to enhance teaching history and/or music with a timeline of gospel music's relevance to Arkansas state history as well as its evolution from pre-Civil War to present day.	Working with Main Street Dumas and Main Street property owners, write a Request for Proposals inviting Dumas businesses and entrepreneurs to submit ideas for making downtown Dumas the *home of gospel.*
OUTCOME	Establish a support system within the community dedicated to laying a foundation for a gospel institute in Dumas.	With the help of EAST / Dumas School District, create an *Arkansas Delta: River of Sound Gospel Institute* website as a resource for teachers and as a research area for students.	Create interest and development potential in Dumas, which centers on branding Dumas as a the *home of gospel* and a preeminent gospel music destination.
IMPACT	Community support will generate awareness, understanding and volunteer base for realizing a gospel institute in Dumas.	Grassroots development of an online resource for students and teachers on utilizing gospel as means of enhancing teaching history / music.	Downtown Dumas and storefronts are activated with event-based or permanent businesses featuring local products, a gospel café, book store, etc.; Main Street is revitalized as a *gospel music destination.** *See pages 24 - 27
RESOURCES	NOTE: *Walter Witherspoon of the Racy Brothers has expressed interest in bringing talent to Dumas to establish the community as the home of gospel.* • *Reverend Timothy Jones has been instrumental in bringing interested people to the table.*	NOTE: *Contact Shannon Nash (Music Director at High School / plays Out-to-Lunch series)*	

TIMELINE	> 2011 - 2013 >	> 2011 - 2013 >
MANAGEMENT OBJECTIVES	**4.** Create a 501(c)3 and seek funding to establish a new-technology based institute, which trains gospel music performers, musicians, and technicians; and serves to collect and archive oral histories, recordings, books and papers on gospel music.	**5.** Working with Main Street Dumas, fund and obtain a building or contiguous buildings to house the gospel institute.
OUTPUT	Develop a working Board, Executive Director and /or Program Director to create a viable gospel institute.	Identify funding sources, write and submit grant proposals to create a reception/orientation/ interpretation center, library, classrooms, recording studio, performance space, offices, gift shop, and gospel café.
OUTCOME	**a.** Establish a recording studio on Main Street. **b.** Develop a virtual gospel music archive online. **c.** Create an interactive website.	Integrate Main Street Dumas with the Desha County Museum / Pickens Church into an interpretive itinerary for the traveler to experience the heritage and continuing traditions of the Arkansas Delta and its significance on the *Arkansas Delta Music Trail.*
IMPACT	A non-profit entity with a governing Board is formed to further developing the economic potential of gospel music in Dumas; ability to seek grant funding.	Dumas Arkansas becomes the *home of gospel*, with diverse and engaging experiences for locals and the heritage traveler.

INSTITUTE: INTERPRETIVE OBJECTIVES

Arkansas Delta: River of Sound Gospel Institute
Main Street in Dumas

TIMELINE	> 2011 - 2013 >
INTERPRETIVE OBJECTIVE	**1.** Design and promote interpretive experiences at the Institute, which orient visitors and audiences to the rich traditions and continuing influences of gospel music on American music and culture.
OUTPUT	**a.** Connect the Institute to the Pickens Church/ Desha County Museum as a visitor destination through wayfinding signs, brochure and website. **b.** Create an interpretive music choir, which travels to spread the story of gospel heritage in Dumas.
OUTCOME	Downtown Dumas is linked to the *Arkansas Delta Music Trail* and is branded the *home of gospel.* 1. Desha County Museum orients visitors to the *Arkansas Delta Music Trail* and Dumas itinerary. 2. Pickens Church interprets the heritage and continuing traditions of gospel music. 3. The Institute, through its audio/video oral histories and research library as well as its performers/recording studio, provides more in-depth interpretation on historic and contemporary gospel artists.
IMPACT	Performers trained at the institute spread the word about the importance of gospel music in Dumas Arkansas, and travelers are able to experience gospel in diverse and memorable settings.

Arkansas Delta: River of Sound Gospel Institute
Main Street in Dumas

To establish Dumas, Arkansas as the *home of gospel*, the Dumas Commercial Historic District, listed on the National Register of Historic Places (2007), must be integrated into the gospel heritage experience. The impact of this would be the activation and revitalization of Main Street—through the proposed gospel institute and event-based or permanent businesses featuring local products, a gospel café, and book store—as well as a gospel music destination.

Initially, the *Arkansas Delta: River of Sound Gospel Institute* could be housed in the Dumas Area Arts Center on the northwest corner S. Main Street and E. Choctaw Street. It has been renovated as a community theater, and could be used as a small downtown gospel performance venue. It is the recommendation of this Master Plan to seek funding to obtain the building or contiguous buildings to the south of the Arts Center to house the full *Gospel Institute.* Storefront space for the envisioned *Institute* would need to accommodate a reception/orientation/interpretation area, library/archive, classrooms, performance space, recording studio, offices, and gift shop. Ideally, the gospel café would be an adjacent storefront on the west side of Main Street.

At this time, if contiguous buildings could be obtained for the *Institute*, the storefronts with awnings could be used without exterior renovation. The graphics created for the *Arkansas Delta: River of Sound Gospel Museum*, *Institute*, and *Events* could be used in a wayfinding banner program (in conjunction with the sign program), to enliven Main Street and herald the gospel experience.



Storefronts on the west side of Main Street; corner building, currently, houses the Dumas Area Arts Center



North side of the Dumas Area Arts Center on E. Choctaw Street



Photoshop images showing banners on the east side of Main Street



Storefronts on the west side of Main Street, 1941 (Arkansas History Commission)

In the future, funds to rehabilitate the contiguous buildings, which are part of The Dumas Commercial Historic District (listed on the National Register of Historic Places, 2007), should be sought from federal and private sources.

The Secretary of the Interior has established standards for the *Restoration, Preservation, Rehabilitation,* and *Reconstruction* of historic buildings. These standards provide guidance on the preservation of historic properties listed in the National Register of Historic Places. For the *Gospel Institute* on Main Street, it is recommended that *Standards for Rehabilitation* be used: http://www.nps.gov/history/standards.htm

Rehabilitation is defined as the process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values. Of the four treatments, *Rehabilitation* provides the greatest opportunity for efficient contemporary use like a gospel institute.

In *Rehabilitation*, historic building materials and character-defining features are protected and maintained (as they are in the *Preservation* standard); but, "an assumption is made prior to work that the existing historic fabric has become damaged or deteriorated over time and, as a result, more repair and replacement will be required." Thus, latitude is given in the *Standards for Rehabilitation* and *Guidelines for Rehabilitation** to replace extensively deteriorated, damaged, or missing features using either traditional or substitute materials."
*http://www.nps.gov/hps/tps/standguide/rehab/rehab_approach.htm

Rehabilitation must be carried out in accordance with these standards to qualify for federal rehabilitation tax credits for historic buildings as well as for many state tax incentives or financing programs.

There is a complete listing of potential funding sources for *Rehabilation* at: http://www.preservationnation.org/resources/find-funding/nonprofit-public-funding.html

For future Gospel Institute exploration, six of these funding sources are listed on pages 26 - 27.

The Partnership-in-Scholarship Grants for African American Historic Places should also be investigated for the *Arkansas Delta: River of Sound Gospel Museum* at Pickens Church.

NATIONAL TRUST COMMUNITY INVESTMENT CORPORATION

The National Trust Community Investment Corporation, the for-profit subsidiary of the National Trust for Historic Preservation, makes equity investments in the rehabilitation of historic properties eligible for the 20 percent federal historic rehabilitation tax credit, and where available, state historic tax credits and the New Markets Tax Credit (NMTC). NTCIC invests in projects that have at least $6.0 million in total development costs and that generate at least $1.5 million in historic tax credit equity. Smaller deals will be referred to the Small Deal Fund for equity investment consideration. Tax-exempt nonprofit organizations and public-sector developers may be eligible for an NTCIC equity investment by creating a limited liability partnership. NTCIC has a special interest in those projects with a high community benefit.

NTCIC pays a referral fee to National Trust Advisors, Regional Offices, Statewide and Local Partners and Main Street programs who refer deals that ultimately result in an equity investment by NTCIC.

http://ntcicfunds.com/

FEDERAL REHABILITATION TAX CREDIT

Federal law provides a federal income tax credit equal to 20% of the cost of rehabilitating a historic building for commercial use. To qualify for the credit, the property must be a certified historic structure—that is, on the National Register of Historic Places or contributing to a registered historic district. (Non-historic buildings built before 1936 qualify for a 10% tax credit.) A substantial rehabilitation is necessary, and the work must meet the Secretary of the Interior's Standards for Rehabilitation.

Applications for the credit are available through your state historic preservation office, and the final decisions are made by the National Park Service. For more information, take a look at our Rehabilitation Tax Credit Guide, prepared by our for-profit subsidiary, NTCIC. In addition, the National Park Service's website offers helpful information on this tax credit.

http://www.cr.nps.gov/hps/tps/tax/rehabstandards.htm

TRANSPORTATION ENHANCEMENTS FUNDING

Since 1991, states have dedicated over $2 billion in Federal-aid highway funds to transportation-related historic preservation projects; historic resources have also benefited from transportation enhancement money for landscaping, land acquisition, historic bridge and road activities, and streetscapes in historic commercial districts.

For more information on transportation enhancements funding, download *Building on the Past, Traveling to the Future,* a free guide prepared by the National Trust and the Federal Highway Administration.

http://www.preservationnation.org/issues/transportation-livable-communities/

CERTIFIED LOCAL GOVERNMENT PROGRAM

The Certified Local Government Program is a preservation partnership between local, state and national governments focused on promoting historic preservation at the grass roots level. The program is jointly administered by the National Park Service (NPS) and the State Historic Preservation Offices (SHPOs) in each state, with each local community working through a certification process to become recognized as a Certified Local Government (CLG). CLGs then become an active partner in the Federal Historic Preservation Program and the opportunities it provides.

The key reason for becoming a CLG is the access certification provides to the expert technical advice of the State Offices as well as the NPS. Partnerships with the National Alliance of Preservation Commissions, Preserve America, the National Trust for Historic Preservation, and the National Main Street Center are also networks that CLGs have an opportunity to tap into. Access to Federal funding is another benefit, making certified communities able to access the portion of Federal funds set aside by each SHPO for just CLGs annually. Being a CLG also shows your community's commitment to keeping what is significant from the past for future generations. As a certified town, city, or county seeking other opportunities, it becomes easy to demonstrate a readiness to take on a preservation project and be successful.

http://www.nps.gov/history/hps/clg/

ARKANSAS HISTORIC PRESERVATION PROGRAM

The Arkansas Historic Preservation Program (AHPP), an agency of the Department of Arkansas Heritage, administers or assists grant programs that seek to preserve the state's historic resources while broadening our appreciation of Arkansas history and historic preservation. The programs, financed through state general revenues, proceeds of the state Real Estate Transfer Tax, and/or federal funds received from the National Park Service, Department of the Interior, provide assistance to organizations seeking to preserve historic Arkansas for future generations.

AHPP funds the creation of master plans in the **Historic Preservation Restoration Grant Program**. Funds can be used to hire a licensed architect to do comprehensive assessment of the building's structure and needs. The resulting written plan can be used to justify future AHPP grant proposals.

Model Business Grants are available through program managers of active, local Main Street Arkansas programs seeking to revitalize their historic commercial districts through design improvements, organization, economic restructuring and promotions.

Grants provide matching funds for improvements at a local business that then serves as an example for other downtown businesses to emulate. Funds must be used to address three areas: facade renovations developed with Main Street Arkansas architectural designers, interior renovation, and small business assistance to provide guidance on running a business in today's chain-dominated retail environment.
http://www.achp.gov/funding-nhpa.html

PARTNERSHIP-IN-SCHOLARSHIP GRANTS FOR AFRICAN AMERICAN HISTORIC PLACES

Partnership-in-Scholarship Grants support collaborative projects between African American historic places and college/university scholars. Eligible projects include improving public access to African American historical and cultural resources at historic places, strengthening teaching and education at colleges and universities through historic places, promoting research and original scholarship of a significant theme related to African American history and culture to support joint public programs, providing opportunities for lifelong learning through a collaborative program, strengthening each institution's humanities programming in order to preserve, enhance, or enjoy significant African American historic places

http://www.preservationnation.org/resources/find-funding/nonprofit-public-funding.html

EVENT: MANAGEMENT OBJECTIVES

Arkansas Delta: River of Sound Gospel Events
Venues throughout Dumas

TIMELINE	> IMMEDIATELY 2011 >	> 2011 - 2013 >	> 2011 - 2013 >
MANAGEMENT OBJECTIVES	1. Cultivate partnerships with existing local gospel performers, festival organizations, community churches and gospel music radio stations to build awareness and support for branding Dumas the *home of gospel* and the Arkansas Delta gospel music destination.	2. Create a 501(c)3 and seek funding to establish a festival / event non-profit to plan and develop programming for one-day and/or weekend gospel performances.	3. Cultivate partnerships with hotels and restaurants in Dumas to welcome one-day and weekend travelers from Little Rock and the region to gospel events and festivals.
OUTPUT	Seek the expertise of Walter Witherspoon and other local artists in establishing Dumas as the *home of gospel;* work with gospel churches in Dumas to create and Open Door Sunday where gospel talent is promoted and visitors are invited to attend.	Develop a working Board Executive Director and /or Program Director to create a viable event programming and planning organization. **Recruit Walter Witherspoon and Rev. Timothy Jones to serve.*	Work with Chamber of Commerce members to create visitor packages/experiences to attract audiences for one day/weekend venues.
OUTCOME	Local church gospel choirs, musicians and dance groups share their talent with the Dumas community in churches and at Downtown venues such as the Billy Freeman Pocket Park and Dumas Area Arts Center.	Generate revenue to develop and sustain a series of *Arkansas Delta: River of Sound Gospel Events and Festivals* for locals and visitors throughout the year.	Visitors are aware of where to stay and dine on their weekend getaways.
IMPACT	The Dumas community will be aware and engaged in creating and sharing the Arkansas Delta gospel story at the Racy Brothers 4th of July Celebration, the Diabetes Association annual fund raiser and the community event, Ding Dong Daddy Days.	Dumas generates as series of year-round events/ festivals around gospel music and brands the community as a gospel destination.	Dumas is noted for its gospel venues and hospitality in enhancing the visitor experience.
RESOURCES	NOTE: *Walter Witherspoon of the Racy Brothers has expressed interest in bringing talent to Dumas to establish the community as the home of gospel.* • *Reverend Timothy Jones has been instrumental in bringing interested people to the table.* • *Contact Shannon Nash (Music Director at High School/ plays Out-to-Lunch series)*		

EVENT: INTERPRETIVE OBJECTIVES

Arkansas Delta: River of Sound Gospel Events
Venues throughout Dumas

TIMELINE	> 2011 - 2013 >	> 2011 - 2013 >	> 2011 - 2013 >
INTERPRETIVE OBJECTIVES	4. Partner with the Farmers Market, to create an outdoor gospel music festival venue in Downtown Dumas that is linked to DeltaMade products and culinary tourism.	5. Create a series of gospel one-day and weekend events throughout the year for venues at Pickens Church, Dumas Area Arts Center, Community Center and Park for indoor/outdoor gospel music events, festivals and performances.	1. Create a portable interpretive exhibit for use at events and festivals. *(This display could initially be used in partner businesses i.e. banks, the Chamber, or schools and libraries to promote community awareness and involvement.)*
OUTPUT	Flyers and promotional ads for the Farmers Market cross-promote gospel music as part of the seasonal schedule.	Working with Walter Witherspoon, source and book performers for specific venues—throughout the year; establish a yearly gospel music festival (potentially to coincide with Gospel Heritage Music Month in Arkansas during September).	Design and produce an interactive exhibit with a gospel music heritage timeline, which also promotes the *Arkansas Delta: River of Gospel Sound Museum and Institute.*
OUTCOME	Locals and visitors are attracted to the Farmers Market, where food (outdoor gospel café) and music is part of the Downtown Dumas gospel experience.	Locals and visitors are able to choose among a variety of intimate and larger scale gospel music venues throughout the community during one-day and weekend performances.	The exhibit brings awareness to Dumas and the region's gospel heritage and promotes visitorship to the *Arkansas Delta: River of Sound Gospel Museum* at Pickens Church and the *Arkansas Delta: River of Sound Gospel Institute* in Dumas.
IMPACT	The Farmers Market is unique in the region with its gospel venue and able to attract locals and heritage travelers to Downtown Dumas.	Building on existing/established events: Racy Brothers 4th of July Celebration, the Diabetes Association annual fund raiser and the community event, Ding Dong Daddy Days, create a summer/ autumn festival event in conjunction with the Farmers Market.	People associate Dumas with gospel music and are willing to drive from metropolitan areas like Little Rock, Arkansas, and Memphis, Tennessee for authentic gospel experiences.



Dumas Arts Council / Dumas Area Arts Center

Billy Free Memorial (Pocket) Park

Main Street Dumas Office

MAIN STREET DUMAS PARK SITE PLAN

Gospel Heritage Park: *Celebrating the Arkansas Delta: River of Sound*

Farmers Market Venue:
The Main Street property is developed into a park which will celebrate Dumas' gospel heritage by providing multiple venues for performances as well as interpretive exhibits as a feature of the Dumas Farmers Market.

Amenities include:
Picnic shelter
Restroom
Farm garden plots and tool shed
Two large lawn areas
Plaza Stage for outdoor concerts
Shaded market promenade

A tent structure, either permanent or temporary and its adjacent plaza provide spaces for performances as well as interpretive exhibits.

A parking lot will provided space for 15 cars and could be used for Vendor Parking on market days. Nearby existing parking areas at the Post Office and Wizels could provide overflow for the Farmers Market and special events or concerts. These improvements would be phased over time.





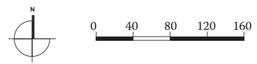
Vendors selling produce at Farmers Market



Seasonal (semi-permanent) outdoor stage



Revival tent (permanent or removable)



Estimated Cost: $175-250k for Farmers Market
Note: Farmers Market estimate includes $75k for a plumbed rest room. Dumas is currently trying to raise $100k for a Farmers Market—they have raised $30k to date).

Farmers Market could be implemented and then the Church re-located at a later date as well as the farm garden plots and landscaping.





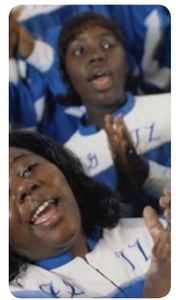
Labor Day Gospel Fest, Dumas 2010
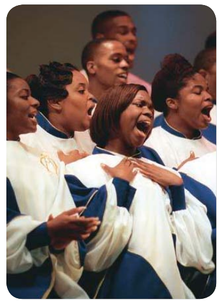
Economic Development: Festivals and Events
Celebration of Arkansas Delta River of Sound
Gospel Heritage and Traditions

Implement festival and event venues throughout the community where individuals and families can experience the power of music—from slave songs to spirituals, jubilee to street gospel, traditional to contemporary gospel.

GRANTS		
Farmers Market Promotion Program	Targeted to improve and expand farmers markets, and other producer-to-consumer opportunities. http://www.ams.usda.gov/AMSv1.0/FMPP	Grant Maximum $100,000
TECHNICAL ASSISTANCE		
USDA Wholesale Markets and Facility Design	Guidance for building / remodeling farmers markets. Assistance includes market analysis, NEPA review, design development and cost studies as well as facilities management.	Staff time, as available
SPECIAL DISTRICTS		
Urban Renewal District	Attracts private investment to achieve district's objectives. Funding mechanisms include tax increment financing, loans, and soliciting grants and other financial assistance.	
TOURISM DEVELOPMENT TAX INCENTIVES		
Arkansas Tourism Development Act	Economic incentives for qualified private tourism attraction projects in the form of sales and income tax credits. Does not apply to lodging, retail outlets nor facilities that are not likely to attract overnight tourists.	25% of costs for projects over $500K; 4% of new payroll
FUND RAISING		
Membership	Assures granting organizations of broad interest in organization; provides pool of donors for programs.	
On-site Giving	Majority of new donors begin with a spontaneous on-site gift. Includes donation box, lodging check-off, and adopt-a-resource.	
Annual Gifts	Provides support for on-going needs. Includes membership programs, e-mail or direct-mail appeals, and special events.	
Major Gifts	Provides funds for major projects. Relies on pool of established donors from annual gifts or membership.	









FUNDING SOURCES

CASE STUDIES

Case studies are useful for determining successful organizational tactics other communities have used. The result of cases helps to determine potential financial implications, and provides guidance for ensuring social and economic sustainability.

Estes Park, Colorado (population 6,006)
The town is a gateway community for Rocky Mountain National Park. Visibility did not automatically translate into economic success, however, because by 1980 a relatively large percentage of park visitors did not stop in the town on their way to the park. In 1982 the town devised a redevelopment plan to stimulate the economy, and created the Estes Park Urban Renewal Authority (EPURA) to manage and fund improvements identified by the plan.

Tax increment funding provided the mechanism to carry out the plan. Within a defined area, sales taxes were bench marked at the level before improvements. Any increase in tax revenues over this benchmark was given to EPURA to fund landscape improvements in the district. Using this method the town has raised $50 million since 1983, of which $20 million has been reinvested.

Therefore, without raising taxes the town has been able to improve itself and has earned a 250 percent return, tax wise, on its investment. Tourist spending also increased with redevelopment. For example, between 1997 and 2007 the number of accommodation and food establishments in town varied only slightly. However, their sales increased markedly, from $42.4 million in 1997 to $52.2 million in 2007 (see note). This represents a 23% increase.

Redevelopment began with placing an emblematic sculpture at the town's entrance, of which miniatures were sold for initial fundraising. Next, the main street's streetscape was improved and a walk developed along the stream that passes through the town. This walk provided space for public events, picnicking, splashing in the water, and seating for adjacent restaurants. The project's goal was to create a pleasant environment that its own residents would enjoy, and in the process attract tourists, new residents, entrepreneurs, and businesses.

Lessons
- Create a master plan/vision to guide improvements.
- Devise a funding method and an organization to manage the process.
- First catch people's imaginations, and then proceed to larger projects.

Note: 2007 accommodation revenue was actually $67.4 million, but has been restated in 1997 dollars to adjust for the effects of inflation and ensure comparability over time.









Marfa, Texas
Marfa, Texas (population just over 2,100)
The remote town of Marfa has been transformed from a tiny, dying town in sparsely populated West Texas to an arts-based tourism hot spot that receives over 10,000 tourists per year.

The town's fortunes reversed because of the cultural legacy left by artist Donald Judd, who had settled in the town in the early 1970s, and created several permanent art installations with a small art foundation to manage them. After he died in 1994, the foundation needed to raise funds and began reaching out by expanding their board of directors, searching for grants, starting a membership program, initiating a mailing list, and sending press releases concerning their activities. This activity raised the town's profile and attracted visitors and "creative class" residents.

One of these newcomers spearheaded Marfa's physical redevelopment by buying both commercial and residential properties, rehabilitating them, and then either selling or renting them. Word of mouth brought other entrepreneurs into town who created tourist infrastructure, including restaurants/bars, rehabbed motels, a high-end food vending truck, art galleries, spas, and a bookstore.

Other activities that brought people were a New York Times travel guide focused on the town, and two movies filmed in the town in 2006. The movies in particular (No Country for Old Men and There Will be Blood) served as multi-million dollar postcards for the town and resulted in $16 million being spent in the area. No Country for Old Men was shot in Marfa partly because two of the new residents were friends with the film's producers, the Coen brothers.

Measurable effects of this rapid redevelopment have been a 61% rise in the value of single family residences between 1998 and 2006, from $26,557 to $42,695.

Paducah, Kentucky
Other communities have had success with arts-based tourism by courting artists to hasten redevelopment. Paducah, Kentucky, courted artists with public programs and private financing incentives tied to redevelopment and ownership of derelict structures. Within four years of its inception in 2000, private investment and tourism revenues both surpassed the $10 million mark.

Lessons
- Stay loyal to the place's past.
- Cultivate the highest-quality aspects of resource.
- Raise profile by informing others of activities and developing a following.
- Entice creative people; they will bring other creative people and cause a critical mass of public exposure and development.





Clarksdale, Mississippi

Clarksdale, Mississippi (population 20,645)
In the past fifteen years, Clarksdale has come to see its blues heritage as a viable economic resource worth developing. The town now has four markers on the Mississippi Blues Trail, which help attract tourists. In the late 1990s, with the assistance of a local businessman and the Delta Council the town received a $1.3 million grant from the federal government to restore a 5,000 square foot historic railroad freight depot and convert it for use as a new location by the Delta Blues Museum.

Moving to this structure strengthened the museum's position in the town, and emphasized its role of preserving, interpreting, and encouraging a deep interest in the story of the blues. Since the building opened in 1999, it has become a cultural hub for the community. The museum receives a combination of public and private funds to carry out its mission, garnering revenue from the City of Clarksdale, admissions, memberships, gift shop revenue, grants and donations. The museum is currently planning a 4,000 square foot expansion to provide space for large exhibits, which is being funded primarily by a Mississippi Transportation Commission grant of more than $1.5million.

In recent years the town has established blues centered festivals, including the Sunflower River Blues and Gospel Festival, and the Juke Joint Festival. The August Sunflower festival receives approximately 25,000 attendees, and the April Juke festival around 3,500. Although the museum stage serves as the main venue for these events, bars and other establishments also host performances, exhibits, and presentations involving music, art, storytelling, film, and children's events.

To serve tourists, the town has 10 motels/inns, as well as 28 food establishments. This has increased from 1997, when the town only had six motels/inns and 25 food establishments.

Lessons
- A strong central institution with clear objectives provides a hub for activities, and can attract major funding.
- Festivals attract tourists and raise awareness.
- A diverse mix of events is needed to appeal to a broad range of tourists.
- Although festivals bring tourists, they may not automatically result in major new development of tourist infrastructure such as accommodations and restaurants.
- Multiple sources of revenue help ensure economic sustainability: admissions, memberships, gift shop revenue, grants and donations.

Davis, CA Farmer's Market

The Davis Farmers' Market (DFM) was started in 1975 by a small group of local organic farmers and community members. Their intention was to create an alternative marketing channel to support smaller, diversified farms and provide fresh, local produce to consumers. The Davis Food Co-op was established at the same time to purchase all unsold produce from vendors, to entice them to sell at the market while clientele was building. To generate interest, the market also has weekly events such as cooking demonstrations with food tasting and free recipes, provide education for the community about nutrition, diet, health and agriculture

During its first year of operation, the market hosted about ten local growers. Today, the DFM is now among the largest farmers' markets in California with an average of 85 vendors every Saturday. There has been a waiting list for the Saturday market for the last 15 years. Over the course of the year, 180 different vendors attend the market. Operating year around, the Saturday market attracts 5,000 to 7,000 people each week, and up to 10,000 during special events. Annual gross sales exceed $1.5 million.

The fee scale for DFM vendors is a percentage of gross sales based on size of the vendor, reflecting the original intention that small growers not be prohibited from participating in the market. The market is governed by the Davis Farmers' Market Association, a non-profit organization, through an 11 member Board of Directors consisting of eight farmer-vendors, one non-agricultural vendor, and two community representatives.

Competition has become an increasingly important factor for farmers' market vendors in recent years, because grocery stores have improved their produce selections and displays. Therefore, it is important for farmers' markets to promote the unique services and experience they provide.

Lessons
- Clear vision/intention/focus helps establish cache.
- Pricing structure should support focus.
- Special events build interest in market, and attract newcomers.
- System to attract/support vendors while market develops helps ensure success.
- Permanent employees are needed to manage operations and promote market.

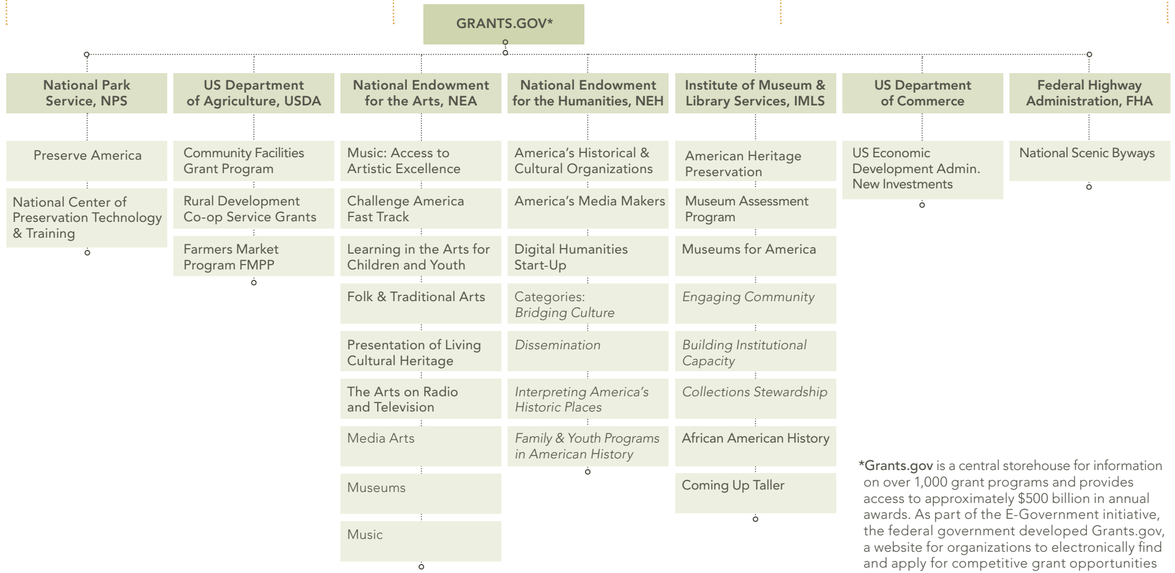
Heritage, Music, & Culinary Tourism Examples

Mississippi Delta Great River Road
http://www.byways.org/explore/byways/64069/travel.html

Crowley's Ridge Parkway
http://www.byways.org/explore/byways/2588/travel.html?map=Arkansas_Section

Great River Road in Arkansas (South)
http://www.byways.org/explore/byways/2279/travel.html?map=Arkansas_South_Section Case Studies

FEDERAL FUNDING GRANT CHART



*Grants.gov is a central storehouse for information on over 1,000 grant programs and provides access to approximately $500 billion in annual awards. As part of the E-Government initiative, the federal government developed Grants.gov, a website for organizations to electronically find and apply for competitive grant opportunities from all 26 federal grant-making agencies.

In the 2011 grant cycle, the Institute will require all applicants to apply online through: http://www.grants.gov/

Note: For the mission statements of many of grant funders listed, see the Appendix, pages 82 - 87

APPLICABLE GRANTS BY COMPONENT SYNOPSIS

ARKANSAS DELTA GOSPEL: MUSEUM

Federal Funding Grants:

- NPS – Preserve America
- NPS – National Center for Preservation Technology and Training (for innovative website development)
- USDA Community Facilities Grant Program
- NEA – Museums
- NEH – Planning and/or Implementation Grant: America's Historical & Cultural Organizations*
- NEH – Planning/Initial Stages Grant: Digital Humanities Start-Up*
- IMLS – American Heritage Preservation**
- IMLS – Museum Assessment Program**
- IMLS –Museums for America**
- IMLS –Coming Up Taller
- NFHA – National Scenic Byways Program
- US Economic Development Administration

Arkansas Funding Grants: (School based)

- Arkansas Humanities Council
- Arkansas Arts Council: Arts in Education

Other:

- National Trust for Historic Preservation
- Save Our History – History Channel
- Tourism Cares
- The Walton Family Foundation – Positive Impact Initiative

ARKANSAS DELTA GOSPEL: INSTITUTE

Federal Funding Grants:

- NEA – Music: Access to Artistic Excellence
- NEA – Challenge America Fast-Track
- NEA – Learning in the Arts for Children & Youth
- NEA – Folk & Traditional Arts
- NEA – Presentation of Living Cultural Heritage
- NEA – Heritage, Preservation, and Service to the Field (for Institute Archive)
- NEA – Folk & Traditional Arts Partnership Support
- NEA – Arts on Radio and Television
- NEA – Media Arts
- NEA – Music
- NEH – Development and/or Production Grant: America's Media Makers*
- NEH – Planning/Initial Stages Grant: Digital Humanities Start-Up*
- IMLS –Coming Up Taller
- US Economic Development Administration

Arkansas Funding Grants: (School based)

- Arkansas Humanities Council

Other:

- Save Our History – History Channel
- Tourism Cares
- Small Business Administration Loans (gospel café)
- The Walton Family Foundation – Positive Impact Initiative

Note: W.K. Kellogg Foundation is now prioritizing Mississippi and Michigan projects.)

ARKANSAS DELTA GOSPEL: EVENTS

Federal Funding Grants:

- USDA Rural Development Co-Operative (in conjunction with the Dumas Farmers Market on Main Street)
- Farmers Market Promotion Program
- NEA – Music

Arkansas Funding Grants:
Community Development Block Grants

* Project Types for funding:
Bridging Culture, Dissemination Projects, Interpreting America's Historic Places and Family & Youth Programs in American History

** Grants are awarded in the categories of:
Engaging Communities, Building Institutional Capacity, Collections Stewardship

NATIONAL PARK SERVICE

Preserve America Grants
Grants are designed to support a variety of activities related to heritage tourism and innovative approaches to the use of historic properties as educational and economic assets. These grants are intended to complement the bricks and mortar grants available under the Save America's Treasures program, and fund research and documentation, interpretation and education, planning, marketing, and training.

Eligible recipients for these matching (50/50) grants include State Historic Preservation Officers, designated Preserve America Communities, and Certified Local Governments that are applying for Preserve America Community designation. Individual grants range from $20,000 to $250,000.

The Preserve America initiative also offers technical and financial assistance from federal agencies that can be used to:
- bolster local heritage preservation efforts;
- support better integration of heritage preservation and economic development; and
- foster and enhance intergovernmental and public-private partnerships to accomplish these goals.

http://www.nps.gov/history/hps/hpg/preserveamerica/

National Center of Preservation Technology & Training
NCPTT seeks innovative projects that advance the application of science and technology to historic preservation. The PTT Grants program funds projects that develop new technologies or adapt existing technologies to preserve cultural resources. Projects may include, but are not limited to:

- Laboratory or field research that explores or assesses novel or adaptive methods;
- Training activities, including workshops, and course or curriculum development that promote the use of new or adaptive technologies;
- Documentation using new methods;
- Manuscript/website development that disseminates innovative preservation technologies; and
- Meetings that convene experts to discuss the use of technologies to address preservation problems.

Grants are awarded competitively with a maximum award of $25,000 (including indirect costs). All grants require a one-to-one match of cash or in-kind services. Match may be federal or non-federal resources.

Research Priorities:
- Archeology
- Architecture
- Collections management
- Historic landscapes
- Materials conservation

NCPTT will give preference to proposals that advance technologies or methods to:
- Conserve cultural resources of the "recent past,"
- Monitor and evaluate preservation treatments,
- Protect cultural resources against natural and human threats,
- Preserve cemeteries and places of worship, and
- Safeguard resources from effects of pollution and climate.

PTT Projects applicable to the Arkansas Delta Gospel Institute

2009 - What's Out There - An Interactive Catalog of Designed American Cultural Landscapes, The Cultural Landscape Foundation, DC; $25,000
2005 - Creating a Digital Archive for Cultural Landscapes: Recordation of Montana's Tongue River Valley, Montana Preservation Alliance, MT ;$40,000
http://www.ncptt.nps.gov/grants/

A number of federal programs help support and complement Preserve America goals through direct and indirect assistance; for example:

United States Department of Agriculture, USDA
Seven Strategies for Economic Development
Building 21st Century rural communities requires adoption of strategies that look not only within a community for defining its strengths and opportunities, but to regions where one community can compliment and draw upon the resources of another.

Strategic Partners: The ole adage that there is strength in numbers especially holds true when you build strong and strategic alliances.

Capital Markets: Stimulating local economies requires the infusion of new investment opportunities.

Regional Food Systems: Building markets for local and regionally grown agricultural products makes great economic sense.

Regional Collaboration: Smaller, more remote rural communities don't have to be stand-alone economic engines in an oasis, each looking only from within for sustainability.

Community Building: Creating great places to live, raise families, provide recreational opportunities, and infrastructure for high paying jobs is very important to our efforts at USDA.

Alternative Energy: America development and use of alternative energies is good for our country and good for our environment.

Broadband and Continuous Business Creation: Expanding access to high-speed broadband is one of our greatest challenges and our highest priority.

USDA Community Facilities Grant Program
The purpose of USDA Community Facilities Grants is to "assist in the development of essential community facilities in rural areas and towns of up to 20,000 in population." These funds can be used for facilities that house "health care, public safety and community and public services." As an example, New Athens, Ohio, used the funding to restore a museum. Grants are available to public entities such as municipalities, counties and special-purpose districts, as well as nonprofit corporations and tribal governments.
http://www.rurdev.usda.gov/HAD-CF_Grants.html

USDA Rural Development Co-Operative **Service Grants**
These grants can be used to develop new co-ops and provide assistance to existing co-ops with the broad goal of improving rural economic conditions. The funds must be used for something co-op related, which limits their applicability to cultural heritage tourism, but as an example, a co-op farmer's market was able to use these funds. Eligible recipients are not-for-profit 501(c)(3) corporations and institutes of higher education. A 25 percent match is required.
http://www.rurdev.usda.gov/RD_Grants.html

Farmers Market Promotion Program (FMPP)
Created through an amendment of the Farmer-to-Consumer Direct Marketing Act of 1976. The grants, administered by the FMPP, are targeted to help improve and expand domestic farmers' markets, roadside stands, community-supported agriculture programs, agri-tourism activities, and other direct producer-to-consumer market opportunities.

Approximately $10 million for Fiscal Years 2011 and 2012. The maximum amount awarded for any one proposal cannot exceed $100,000. Entities eligible to apply include agricultural cooperatives, producer networks, producer associations, local governments, nonprofit corporations, public benefit corporations, economic development corporations, regional farmers' market authorities and Tribal governments.
http://www.ams.usda.gov/AMSv1.0/FMPP

NATIONAL ENDOWMENT FOR THE ARTS

National Council on the Arts

The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing leadership in arts education. Established by Congress in 1965 as an independent agency of the federal government, the Endowment is the nation's largest annual funder of the arts, bringing great art to all 50 states, including rural areas, inner cities, and military bases.

The National Council on the Arts advises the Chairman of the National Endowment for the Arts, who also chairs the Council, on agency policies and programs. It reviews and makes recommendations to the Chairman on applications for grants, funding guidelines, and leadership initiatives.

Roles and Functions

The major areas in which the Council advises the agency and its Chairman are:

- Applications for Federal grant funds recommended by advisory panels
- Guidelines outlining funding categories, objectives, and eligibility
- Leadership initiatives and partnership agreements with other agencies;
- Agency budget levels, allocations/ funding priorities
- Policy directions involving Congressional legislation and other issues of importance to the arts nationally.

Categories

MUSIC: Access to Artistic Excellence

Access to Artistic Excellence encourages and supports artistic creativity, preserves our diverse cultural heritage, and makes the arts more widely available in communities throughout the country. The Arts Endowment recognizes that many of the most effective projects encompass both artistic excellence and enhanced access.

Particularly relevant at this time are projects that demonstrate innovation by generating new forms of art making, new directions in the field, and/or innovative uses of creative resources.

Support is available to organizations for projects that:

- Provide opportunities for artists to create, refine, perform, and exhibit their work.
- Present artistic works of all cultures and periods.
- Preserve significant works of art and cultural traditions.
- Enable arts organizations and artists to expand and diversify their audiences.
- Provide opportunities for individuals to experience / participate in a wide range of art forms and activities.
- Enhance the effectiveness of arts organizations/artists.
- Employ the arts in strengthening communities.

Arts Endowment is particularly interested in projects that extend the arts to underserved populations—those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. This is achieved in part through the use of Challenge America funds.

Outcomes

The Arts Endowment has identified five outcomes that it plans to achieve through Access to Artistic Excellence. Each applicant must select the one outcome listed below that is most relevant to its project and indicate this in its application:

1. Artists and arts organizations have opportunities to create, interpret, present, and perform artistic work.
2. Artistic works and cultural traditions are preserved.
3. Organizations enhance their ability to realize their artistic and public service goals.
4. Audiences throughout the nation have opportunities to experience a wide range of art forms and activities.
5. The arts contribute to strengthening communities.

June 1, 2011, Earliest Beginning Date for Arts Endowment Period of Support

http://www.nea.gov/grants/apply/GAP11/ArtistsCommunitiesAAE.html

Challenge America Fast-Track

The Challenge America Fast-Track category offers support primarily to small and mid-sized organizations for projects that extend the reach of the arts to underserved populations—those whose opportunities to experience the arts are limited by geography, ethnicity, economics, or disability. This category, as an essential component of the Arts Endowment's goal of providing wide access to artistic excellence, supports local projects that can have significant effects within communities. Grants are available for professional arts programming and for projects that emphasize the potential of the arts in community development.

Partnerships can be valuable to the success of these projects. While not required, applicants are encouraged to consider partnerships among organizations, both in and outside of the arts, as appropriate to their project.

These Fast-Track grants:

- Extend the reach of the arts to the underserved.
- Are limited to types of projects outlined below.
- Are for $10,000 each.
- Receive an expedited application review.

(A policy will be implemented in the coming year to limit consecutive year funding. This policy will ensure that Challenge America Fast-Track funding reaches new organizations and their communities of underserved populations with limited access to the arts.)

http://www.nea.gov/grants/apply/GAP11/Challenge.html

Learning in the Arts for Children and Youth

Committed to providing leadership in arts education by inspiring all young Americans through rich arts experiences. A high quality education in the arts opens a critical gateway to a lifetime of appreciation and engagement. For two reasons, learning in the arts is an indispensable part of American education: 1) children celebrate and participate in their cultural inheritance, and 2) academic and social maturity follow directly from arts education experiences.

Offers funding for projects that help children and youth acquire knowledge and understanding of and skills in the arts. Projects must provide participatory learning and engage students with skilled artists, teachers, and excellent art. Funded projects apply national or state arts education standards and must include:

- Experience: Students/teachers will have the chance to experience exemplary works of art—in live form where possible.
- Study: Through the guidance of teachers, teaching artists, and cultural organizations, students will study works of art in order to understand the cultural and social context from which they come, and to appreciate the technical and/or aesthetic qualities of each work. Where appropriate, study will include the acquisition of skills relevant to practicing the art form.
- Performance: Informed by their experience and study, students will create artwork.
- Assessment: Students will be assessed according to national or state arts education standards. Where appropriate, projects will employ multiple forms of assessment including pre- and post-testing.

The required Learning in the Arts components may be provided in partnership with other organizations.

The Arts Endowment strongly endorses the arts as a core academic subject area. Organizations must provide curriculum frameworks & carefully designed evaluations to assess every child's progress in achieving proficiency in the arts. In this category, the Arts Endowment hopes to call attention to projects that recognize and cultivate best practices in the field of arts education for children and youth.

Learning in the Arts projects may take place in school-based or community-based settings and should focus on children and youth in the general age range of 5 through 18 years. (Adult and intergenerational learning is supported under Access to Artistic Excellence.)

http://www.nea.gov/grants/apply/GAP11/LITA.html

NATIONAL ENDOWMENT FOR THE ARTS

Folk & Traditional Arts
The folk & traditional arts are rooted in and reflective of the cultural life of a community. Community members may share a common ethnic heritage, language, religion, occupation, or geographic region. These vital and constantly reinvigorated artistic traditions are shaped by values and standards of excellence that are passed from generation to generation, most often within family and community, through demonstration, conversation, and practice. Genres of artistic activity include, but are not limited to, music, dance, crafts, and oral expression.

Contacts
Folk & Traditional Arts Specialist: William Mansfield, mansfieldw@arts.gov or 202/682-5678

Categories
- *Access to Artistic Excellence:* To encourage and support artistic excellence, preserve our cultural heritage, and provide access to the arts for all Americans. An organization may request a grant amount from $5,000 to $150,000.
- *Challenge America Fast-Track:* To support projects that extend the reach of the arts to underserved populations. Grants are for $10,000.
- *Learning in the Arts for Children and Youth:* To advance arts education for children and youth in school-based or community-based settings. An organization may request a grant amount from $5,000 to $150,000.

Presentation of Living Cultural Heritage
Support for projects that present the folk and traditional arts through:
- Public performances
- Exhibitions
- Festivals
- Workshops and demonstrations
- Touring
- Media such as film, video, radio, and the Internet

Heritage, Preservation, and Services to the Field
Support for the identification, documentation, preservation, and perpetuation of the folk and traditional arts through:
- Identification and documentation of artists and artistic resources
- Conservation of archival material
- Public programs that raise awareness of cultural heritage
- Workshops, residencies, and apprenticeships
- Conferences and gatherings of artists
- Technical assistance and provision of cultural expertise to arts organizations

Folk & Traditional Arts Partnership Support
For projects that strengthen a state or region's partnerships with the folk and traditional artists and resources in their area. This may include the creation of long-term organizational and community partnerships or support for no more than three years of professional folk arts positions.

Each state or region is limited to one application for folk and traditional arts partnership support. That request may be made under these Grants for Arts Projects guidelines (by organizations other than state arts agencies and regional arts organizations) or under the Arts Endowment's Partnership Agreements guidelines (by state arts agencies and regional arts organizations). Applications here must include letters from the relevant state arts agency(ies) or regional arts organization that:
- Reflect their support for and involvement in the project as the state or region's only application for this type of project.
- Demonstrate how the project will relate to the state or region's overall plan for the support of the arts. Consult with your state arts agency or regional arts organization before preparing an application.

Outcomes
Each applicant must select the one outcome listed below that is most relevant to its project and indicate this in its application:
1. Artists and arts organizations have opportunities to create, interpret, present, and perform artistic work.
2. Artistic works and cultural traditions are preserved.
3. Organizations enhance their ability to realize their artistic and public service goals.
4. Audiences throughout the nation have opportunities to experience a wide range of art forms/ and activities.
5. The arts contribute to strengthening of communities.

http://www.nea.gov/grants/apply/GAP11/FolkAAE.html

The Arts on Radio and Television
Seeks to make the excellence and diversity of the arts widely available to the American public through nationally distributed television and radio programs.

Grants are available to support the development, production, and national distribution of radio and television programs on the arts. Programs may deal with any art form (e.g., visual arts, music, dance, literature, design, theater, musical theater, opera, media arts, folk & traditional arts). Programs targeted to children and youth are welcome.

All phases of a project—research and development, production, completion and distribution costs—are eligible for support. We encourage radio and television programming that also offers ancillary activities intended to increase public knowledge, understanding, and access to the arts. Such activities might include the use of related radio and television programming; DVDs; interactive Web sites; live streaming, audio- and video-on-demand, podcasts, MP3 files, or other digital applications; educational material; collaborations with arts organizations, educators, and community groups; audio and video distribution to schools, libraries, and homes; and other public outreach efforts.

http://www.nea.gov/grants/apply/RadioTV/grant-program-description.html

Media Arts
Organizations that are involved in a broad spectrum of activity in the media arts–film, video, audio, and other forms of digital and Web-based media–including the production, exhibition, distribution, and preservation of work; the provision of services to the field; and the training of artists.

The media arts encompass a variety of genres including narrative, documentary, experimental and animated film, as well as video and audio art, and digital and web-based art work. The Arts Endowment is committed to encouraging the artists and organizations that participate in advancing and preserving the media arts, and to supporting the production of media art works.

http://www.nea.gov/grants/apply/Media.html

Museums
The NEA supports museums and other exhibiting institutions and organizations that serve the field and the American public through grants for projects of the highest artistic quality. The Arts Endowment is committed to supporting a broad range of activity that reflects exceptional aesthetic investigation.

Grants support projects by organizations that exhibit, preserve, and interpret visual material through exhibitions, residencies, publications, commissions, public art works, conservation, documentation, services to the field, and public programs.

http://www.nea.gov/grants/apply/Museums.html

Music
The National Endowment for the Arts recognizes and supports a wide range of music, from classical to contemporary to America's indigenous jazz. It supports both performing ensembles and music presenting institutions including chamber music ensembles, choruses, early music programs, jazz ensembles, music festivals, and symphony orchestras.

Organizations of all types and sizes may apply for a variety of music production, presentation, and service projects. The Arts Endowment is particularly interested in innovative presentation methods and the development of skills that can help organizations attract new audiences for music. In addition to projects that focus on the standard repertoire, the Arts Endowment encourages the commissioning and performance of new American works.

http://www.nea.gov/grants/apply/Music.html

NATIONAL ENDOWMENT FOR THE HUMANITIES

NEH challenge grants are capacity-building grants, intended to help institutions and organizations secure long-term improvements in and support for their humanities programs and resources.

Because of the matching requirement, these NEH grants also strengthen the humanities by encouraging non-federal sources of support. Applications are welcome from colleges and universities, museums, public libraries, research institutions, historical societies and historic sites, scholarly associations, state humanities councils, and other nonprofit entities. Programs that involve collaboration among multiple institutions are eligible as well, but one institution must serve as the lead agent and formal applicant of record.

National Endowment for the Humanities
Room 426
1100 Pennsylvania Avenue, NW
Washington, DC 20506
202-606-8269
publicpgms@neh.gov

Applicants must be registered at:
Grants.gov: http://www.grants.gov
http://www.neh.gov/grants/grants.html

Institutions may use challenge grant funds to meet both ongoing and one-time humanities-related costs, provided that the long-term benefit of the expenditure can be demonstrated. Federal challenge grant funds, as well as funds raised for matching, might be used for purposes such as the following:

- Faculty and staff salaries and benefits
- Acquisitions for collections
- Faculty, teacher, and staff development
- Research fellowships
- Lecture or exhibition series
- Visiting scholars or consultants;
- Preservation and conservation programs

Through direct expenditure, challenge grant funds might be used to support

- Capital expenditures, such as purchase, construction, or renovation of facilities
- Acquisitions for collections
- Purchase of equipment and software
- Fundraising costs (totaling no more than 10 percent of challenge grant funds); and
- "Bridge" funds to begin an endowed activity while the endowment is being established

Types of Grants
America's Historical & Cultural Organizations Grants
America's Media Makers: Development Grants
Digital Humanities Start-up Grants

America's Historical & Cultural Organizations Grants
These grants support projects in the humanities that explore stories, ideas, and beliefs in order to deepen our understanding of our lives and our world. The Division of Public Programs supports the development of humanities content and interactivity that excite, inform, and stir thoughtful reflection upon culture, identity, and history in creative and new ways. Applicants should consider more than one format for presenting humanities ideas to the public.

Two types of project type grants are offered:
Planning grants - Available for projects that may need further development before applying for implementation grants.
Implementation grants - Support the final preparation of a project for presentation to the public.

America's Historical and Cultural Organizations grants support

- Traveling exhibitions presented at multiple venues;
- Long-term exhibitions at one institution
- Interpretive websites or other digital formats
- Interpretation of historic places or areas
- Panel exhibitions that travel widely, reach a broad audience, and take advantage of complementary programming formats: reading and discussion series, radio, or media) to enhance the visitor experience
- Other formats that creatively engage audiences in humanities ideas

http://www.neh.gov/grants/guidelines/AHCO_ImplementationGuidelines.html

America's Media Makers Grants
NEH offers two categories of grants for media projects: Development Grants and Production Grants

Development grants enable media producers to collaborate with scholars to develop humanities content and format and to prepare programs for production. These grants cover activities that include, but are not limited to, meetings and individual consultations with scholars, research, preliminary interviews, preparation of program scripts, designs for interactivity and digital distribution, and the creation of partnerships for outreach activities and public engagement with the humanities. Development grants should culminate in the refinement of a project's humanities ideas, a script, or a design document for (or a prototype of) digital media components or projects.

Production grants support preparation of a program for distribution. Applicants must submit a script for a radio or television program, or a prototype or storyboard for a digital media project, that demonstrates a solid command of the humanities ideas and scholarship related to a subject. These projects are more complex and would be of compelling interest to the general public; they have the capacity to examine important humanities ideas in new ways and promise to reach large audiences. These goals can be accomplished through combining program formats, forming creative collaborations among diverse institutions, and expanding a project's scope and reach.

http://www.neh.gov/grants/guidelines/AmMediaMakers_development.html

Digital Humanities Start-up Grants
Proposals should be for the planning or initial stages of digital initiatives in any area of the humanities.
Digital Humanities Start-Up Grants may involve:

- research that brings new approaches or documents best practices in the study of the digital humanities
- planning and developing prototypes of new digital tools for preserving, analyzing, and making accessible digital resources, including libraries' and museums' digital assets
- innovative uses of technology for public programming and education utilizing traditional and new media
- new digital modes of publication that facilitate the dissemination of humanities scholarship in advanced academic as well as informal or formal educational settings at all academic levels.

Innovation is a hallmark of this grant category. All applicants must propose an innovative approach, method, tool, or idea that has not been used before in the humanities. Modeled, in part, on the "high risk/high reward" paradigm often used by funding agencies in the sciences. NEH is requesting project proposals that take risks in pursuit of innovation and excellence.

Level I Grants range from $5,000 to $25,000
Level II Grants range from $25,001 to $50,000

http://www.neh.gov/grants/guidelines/digitalhumanities-startup.html

America's Historical & Cultural Organizations Sample project
A coalition of museums and several heritage tourism organizations along the Mississippi River created an interactive website exploring the meanings of the river in American history and culture, past and present. In addition to offering a rich array of historical material (maps, photographs, and video and audio recordings), the website allowed users to download lectures and audio tours, and add their own stories or photographs. An innovative map interface was designed to link physical places along the river with interpretive pathways offering text, music, audio commentary, and images. The digital media elements enabled audiences to explore the subject in greater depth and encouraged dialogue between users and humanities scholars.

America's Media Makers Grants: Sample project
A nonprofit radio production company produced a nationally distributed weekly radio program on African music that uses digital media technologies, including user-directed media, to disseminate humanities knowledge to new audiences, beyond those who traditionally listen to public radio.

The grantee organization also collaborated with major humanities institutions such as museums and universities to enable them to use the radio series and live musical performances to expand their traditional audiences for exhibitions, scholarly presentations, and collections.

(Request additional samples by sending an e-mail message to publicpgms@neh.gov.)

NATIONAL ENDOWMENT FOR THE HUMANITIES

Project types for grant funding

Bridging Cultures - American projects might explore the great variety of cultural influences on, and myriad subcultures within, American society. These projects might also investigate how Americans have approached and attempted to surmount seemingly unbridgeable cultural divides, or examine the ideals of civility and civic discourse that have informed this quest.

Dissemination Projects - These projects are meant to provide humanities content to selected venues in a wide range of formats such as exhibitions, film or book discussion groups, and interpreted theater or musical performances. Each host venue creates public programming (lectures, discussion groups, living history, etc.) that enhances and expands the humanities content of the larger project

Interpreting America's Historic Places - Projects that draw on the evocative power of historic places to address themes and issues central to American history are also encouraged.

Family and Youth Programs in American History - Projects that engage children and families in exploring significant topics in U.S. history and culture are also welcome. Eligible projects offer programming tailored to youth and family audiences at museums, libraries, historical societies and sites, parks, etc,

Bridging Cultures

In setting forth its vision for the National Endowment for the Humanities, Congress declared that "the humanities reflect the high place accorded by the American people to the nation's rich cultural heritage and to the fostering of mutual respect for the diverse beliefs and values of all persons and groups." To help Americans better understand our own rich cultural heritage, while enhancing public knowledge of and respect for others both here and abroad, NEH has launched a new initiative, called *Bridging Cultures.* The initiative encourages projects that explore the ways in which cultures from around the globe, as well as the myriad subcultures within America's borders, have influenced American society. With the aim of revitalizing intellectual and civic life through the humanities, NEH welcomes projects that expand both scholarly and public discussion of diverse countries, peoples, and cultural and intellectual traditions worldwide.

http://www.neh.gov/grants/EndowmentPrograms.html

Dissemination Projects

These projects bring humanities-based public programming to twenty or more venues across a broad geographic region. Applicants proposing Dissemination Projects must apply to the America's Historical and Cultural Organizations program, for either a planning grant or an implementation grant.

Organizations can apply for grants of up to $75,000 for planning and $400,000 for implementation to create a humanities project intended to travel to twenty or more venues. A venue wishing to host a project that received an implementation grant could subsequently apply to NEH (using separate application guidelines) for grants of up to $2,500 to support additional humanities programming at the venue and training for project personnel involved in hosting the project.

Sample project

A jazz heritage society received a $400,000 implementation grant to create a series of musical performance and discussion programs to be performed at fifty youth centers in three states. Seventy eligible venues applied for and fifty received grants of $2,500 from NEH. These venues subsequently hosted a series of five jazz performances, followed by discussions led by scholars and musicians focusing on the larger cultural meaning and context of the musical works. The project also created a website at which participants could explore the music and its history through games, question-and-answer sessions, and interactive activities.

http://www.neh.gov/grants/guidelines/Dissemination.htm

Interpreting America's Historic Places Grant

Places where history was made have a special power to connect us to the past and to impress upon us more deeply the lessons of history. NEH invites proposals for public programs that exploit the evocative power of historic places to address themes and issues central to American history. Projects may interpret a single historic site, a series of sites, an entire neighborhood, a town or community, or a larger geographical region. Whatever its size, the place must convey its historical importance to visitors.

Project formats might include interpretive driving or walking tours, visitor orientation exhibits, interpretive displays and labeling, revised tour scripts, video or audio displays, on-site interactive media, or digital products. Ancillary public programming—such as lecture series, hands-on workshops, radio or television programs—is also eligible for support.

Applicants are encouraged to develop projects that include partners outside the traditional history community, such as heritage tourism or economic development agencies, community and other non-profit organizations, and agencies of local and state governments. Innovative partnerships are welcome, and organizations should apply in collaboration with at least one partner that has experience in developing and implementing humanities programs.

http://www.imls.gov/collections/grants/boa.htm

Interpreting America's Historic Places Grant

Sample project

To celebrate a state's diverse musical traditions, a state-wide commission created a Musical Heritage Trail that marks important sites in blues, bluegrass, and jazz history across the state. The trail included more than 150 historic markers and interpretive sites. Each marker was developed by a team of scholars and artists. The markers offer photographs, song clips, and detailed historical information about the state's music history. Additionally, the commission staged public ceremonies to dedicate new markers that enabled the public to discuss the state's musical history with scholars and musicians.

The historic home of a free black in the antebellum South reconceptualized its site interpretation through a new visitor's center, docent-led tours, and website. The new approach situated the house's owner and his life within a context provided by broader social and political history. In addition, a small traveling exhibition concerning free blacks in the South was created, to reach venues across six states. The website was enhanced to include virtual tours and significant historical background on the house and grounds.

(Request additional samples by sending an e-mail message to publicpgms@neh.gov.)

Family and Youth Programs in American History

NEH invites proposals for public programs that engage young people in learning about significant topics in U.S. history and culture. Grants support programming tailored to youth and family audiences at museums, libraries, historical societies and sites, parks, and other places.

Programs should

- strengthen knowledge and appreciation of American history among young people through activities outside the classroom
- encourage families to explore themes from American history together.

To achieve these goals, projects should employ the following means: highlighting primary documents that helped define America, making humanities content central to the project, and collaborating with other organizations to extend the project's reach.

Sample project

An urban public library and a city museum create a series of inter-generational reading and discussion programs for recent immigrants and their children, exploring the immigrant encounter with America. Selections include diaries, historical newspaper accounts, poetry, fiction, and oral history. The project team develops scholars' guides and reading lists that can serve as models for other organizations developing similar collaborative projects.

http://www.neh.gov/grants/guidelines/FYP.htm

INSTITUTE OF MUSEUM AND LIBRARY SERVICES IMLS

Since 1984, the Institute of Museum Services (IMS), and, subsequently, the Institute of Museum and Library Services (IMLS), has invested more than $74 million in conservation project support (matched by an even greater private investment), through more than 5,400 grants for research, training, environmental improvements, survey, treatment for living and non-living collections.

IMLS provides support for conserving, preserving, and sustaining our cultural and scientific heritage in many other programs, which include:

American Heritage Preservation Grants
Museum Assessment Program
Museums for America
Museum Grants for African American History

American Heritage Preservation Grants
Program Overview:
The Institute is partnering with Bank of America to provide grants to small museums, libraries, and archives. The grants will raise awareness and fund preservation of treasures held in small museums, libraries, and archives. Grants will help to preserve specific items, including works of art, artifacts, and historical documents that are in need of conservation.

Applicants will build on completed conservation assessments of their collections to ensure that the grants are used in accordance with best practices in the field and underscore the importance of assessment planning.

Grant programs that provide assistance with conservation planning and assessment include the Institute's Conservation Assessment Program and the National Endowment for the Humanities' Preservation Assistance Grants (see www.neh.gov). Some states also offer assessment programs.

For Museums: Christine Henry, Senior Program Officer
202/653-4674; chenry@imls.gov
For Libraries: Kevin Cherry, Senior Program Officer
202/653-4662; kcherry@imls.gov
Deadline: September 15, 2010
Grant Amount: Up to $3,000
Grant Period: Up to one year

http://www.imls.gov/collections/grants/boa.htm

Museum Assessment Program
Program Overview
The Museum Assessment Program (MAP) is supported through a cooperative agreement between the Institute of Museum and Library Services and the American Association of Museums. It is designed to help museums assess their strengths and weaknesses, and plan for the future.

The program provides technical assistance for a variety of institutional assessments. In all MAP assessments, members of the museum staff and governing authority complete a self-study and receive a site visit by one or more museum professionals, who tour the museum and meet with staff, governing officials, and volunteers. The surveyors work with the museum and MAP staff to produce a report evaluating the museum's operations, making recommendations, and suggesting resources.

(Agreement is being renegotiated with enhancements and additions that will be announced at a future date.)

FY 2011 Deadline: TBD
AAM Contact:
Jill Connors-Joyner, Assistant Director, MAP
American Association of Museums
1575 Eye Street, NW, Suite 400
Washington, DC 20005
202/289-9111; map@aam-us.org

http://www.imls.gov/applicants/grants/museumAssessment.shtm

Museums for America
Program Overview
Museums for America is the Institute's largest grant program for museums. Grants strengthen a museum's ability to serve the public more effectively by supporting high-priority activities that advance the institution's mission and strategic goals. Museums for America grants are designed to be flexible: funds can be used for a wide variety of projects, including ongoing museum activities, research and other behind-the-scenes activities, planning, new programs, purchase of equipment or services, and activities that will support the efforts of museums to upgrade and integrate new technologies.

IMLS also welcomes proposals that promote the skills necessary to develop 21st century communities, citizens, and workers, and that encourage broad community access and participation.

Grants are awarded in the following categories:
- *Engaging Communities* (Education, Exhibitions, Interpretation, and Inclusive Participation): Support projects that represent a broad range of educational activities through which museums share collections, content, and knowledge to support learning.
- *Building Institutional Capacity* (Management, Policy, and Training): Support projects that serve to improve the infrastructure of museums to better serve their communities.
- *Collections Stewardship*: Support projects that museums undertake to maintain and improve the management of museum collections in order to fulfill a museum's public service mission.

FY 2011 Deadline: TBD
Grant Amount: $5,000–$150,000
Grant Period: Up to three years
Matching Requirement: 1:1
Program Contacts:
Sandra Narva, Senior Program Officer
Phone: 202/653-4634
E-mail: snarva@imls.gov

http://www.imls.gov/applicants/grants/forAmerica.shtm

Museum Grants for African American History
Program Overview
Museum Grants for African American History and Culture are intended to enhance institutional capacity and sustainability through professional training, technical assistance, internships, outside expertise, and other tools. Successful proposals will focus on one or more of the following three goals: (1) developing or strengthening knowledge, skills, and other expertise of current staff at African American museums; (2) attracting and retaining professionals with the skills needed to strengthen African American museums; (3) attracting new staff to African American museum practice and providing them with the expertise needed to sustain them in the museum field.

Eligibility:
Applicants include museums whose primary purpose is African American life, art, history, and/or culture, encompassing the period of slavery; the era of reconstruction; the Harlem Renaissance; the civil rights movement; and other periods of the African Diaspora.

FY 2011 Deadline: January 18, 2011
Grant Amount: $5,000-$150,000
Grant Period: Up to two years
Program Contact:
Christopher Reich, Assoc. Deputy Director for Museums
Phone: 202/653-4685
E-mail: creich@imls.gov

http://www.imls.gov/applicants/grants/AfricanAmerican.shtm

INSTITUTE OF MUSEUM AND LIBRARY SERVICES IMLS continued

Coming Up Taller

The Coming Up Taller Awards recognize and support outstanding community arts and humanities programs that celebrate the creativity of America's young people, provide them learning opportunities and chances to contribute to their communities. These awards focus national attention on exemplary programs currently fostering the creative and intellectual development of America's children and youth through education and practical experience in the arts and the humanities. Accompanied by a cash award, the Coming Up Taller Awards not only reward these projects with recognition, but also contribute significant support to their continued work.

Award recipients receive $10,000 each, an individualized plaque, and invitation to attend the annual Coming Up Taller Leadership Enhancement Conference. In addition, 35 exceptional youth arts and humanities programs across the country receive a Semifinalist Certificate of Excellence.

Coming Up Taller is an initiative with the Institute of Museum and Library Services, National Endowment for the Arts and the National Endowment for the Humanities to showcase cultural excellence and enhance the availability of out-of-school arts and humanities programs to children.

http://www.imls.gov/about/nahypa.shtm

U.S. ECONOMIC DEVELOPMENT ADMINISTRATION

The U.S. Economic Development Administration (EDA) marks 45 years of public service in 2010, with a mission of leading the federal economic development agenda by promoting competitiveness and preparing American regions for growth and success in the worldwide economy. EDA is an agency within the U.S. Department of Commerce that partners with distressed communities throughout the United States to foster job creation, collaboration and innovation.

EDA is guided by the basic principle that distressed communities must be empowered to develop and implement their own economic development and revitalization strategies. Based on these locally- and regionally-developed priorities, EDA works in partnership with state and local governments, regional economic development districts, public and private nonprofit organizations.

http://www.eda.gov/InvestmentsGrants/Investments.xml

EDA: Sample Projects

$1,509,536 to the **Enterprise Center Community Development Corporation**, Philadelphia, Pennsylvania, to fund the renovation of an existing building to establish the Center for Culinary Enterprises (CCE) in Philadelphia. The CCE business incubator will accelerate up to 20 culinary business ventures in three shared-use commercial kitchens and the eKitchen, an interactive classroom and demonstration kitchen. The renovation will create a sustainable facility, designed for LEED-certification and energy efficiency. This project is funded through EDA's Public Works and Global Climate Mitigation Incentive Fund (GCCMIF), which is intended to foster the green economy by promoting economic competitiveness while enhancing environmental quality. This investment is part of a $3.081 million project that the grantee estimates will create 78 jobs, save 30 jobs, and generate $1.5 million in private investment.

http://www.eda.gov/NewsEvents/NewInvestments.xml

$500,000 to the city of **West Plains and Downtown West Plains**, Inc., Missouri, to fund the historic preservation and renovation of a 1918 building adjacent to the West Plains historical district. The building will house the Ozarks Small Business Incubator, which is needed to revitalize the area economy. Missouri State University at West Plains will provide education and training through its Small Business and Technology Development program to the Incubator's entrepreneurs. This investment is part of a $1 million project that the grantees estimate will create 90 jobs.

http://www.eda.gov/NewsEvents/NewInvestments.xml

$350,000 grant to the **Creede Repertory Theatre** of Creede, Colo., to renovate the interior space of an existing building for use as a year-round theater. (Awarded September 3, 2010.)

"By leveraging its cultural assets, Creede will spur tourism and attract businesses and jobs," said U.S. Assistant Secretary of Commerce for Economic Development John Fernandez. "This EDA investment will allow Creede Repertory Theatre to remain a major player in the region's tourism industry cluster."

"This important EDA funding will enable the Creede Repertory Theatre's Second Stage Theater to shine as a prime example of how investing in the creative industries can promote the cultural and economic vitality of a region," says Creede Repertory Theatre Executive and Artistic Director, Maurice LaMee. "Not only does this project benefit the residents of Creede, Colorado and the tens of thousands of annual visitors, but it broadly impacts Southwest Colorado by growing tourism in the region, attracting entrepreneurs and commercial businesses, and improving the quality of life for rural Colorado citizens."

The EDA investment will be used to renovate the interior of an existing 5,000 square foot building to create an additional live-performance facility for the Creede Repertory Theatre Company. The project, which incorporates roof-mounted solar panels to power heating and cooling systems, will increase staging and audience capacity and allow for an extended theater season, all in support of a growing arts-related economy.

The Creede Repertory Theatre (CRT) was founded in 1966 when 12 students from the University of Kansas came to Creede, Colorado, responding to a letter drafted by the Creede Junior Chamber of Commerce and Pastor Jim Livingston. The letter was a call for help. With the mining business declining in Creede, the town needed a new source of viable income to help sustain the smaller businesses and its year-round residents. Steve Grossman, a theatre student at KU, was the only one who responded to the letter. He took 11 students with him and together they launched the first of many summer theatre seasons in Creede.

http://www.eda.gov/NewsEvents/PressReleases/CreedeCO_090110.xml

FEDERAL HIGHWAY AUTHORITY NATIONAL SCENIC BYWAYS PROGRAM

The National Scenic Byways Program and the Federal Highway Administration supply funds that can be used for corridor planning and management, resource protection, interpretation, safety projects, amenity development and marketing. Applications are only accepted by Department of Transportations from established scenic byways groups, but historically, scenic byways groups have advanced proposals in partnership with other organizations—including cultural heritage tourism groups—in support of the byways' goals.

http://www.bywaysonline.org/grants/

NATIONAL TRUST FOR HISTORIC PRESERVATION

This endowment funds 14 different grants. The Preservation Funds Matching Grants and Intervention Funds assist nonprofit and public agencies with planning and educational projects or preservation emergencies, respectively. **The Johanna Favrot Fund for Historic Preservation** provides matching grants for nonprofit and public organizations whose projects contribute to preservation and/or recapturing an authentic sense of place. **The Cynthia Woods Mitchell Fund for Historic Interiors** provides grants for professional expertise, communications, materials and education programs. Individuals and for-profit groups may apply. The latter two grants only apply to National Historic Landmark sites.

www.nthp.org/funding

SAVE OUR HISTORY

History, formerly The History Channel,® with the counsel of Rockefeller Philanthropy Advisors (RPA) and American Association of State and Local History (AASLH), created this grant program as an extension of the Save Our History philanthropic initiative and is committed to inspiring and motivating local communities to learn about and take an active role in the preservation of their past through projects involving artifacts, oral histories, sites, museums or landmarks that exist in their own neighborhoods. Save Our History is an Emmy® award-winning strategic philanthropic initiative of History® that launched in 1998, designed to further historic preservation and history education. The program supplements the teaching of history in America's classrooms, educates the public on the importance of historical preservation and motivates communities across the country to help save endangered local historic treasures.

SOH invites history organizations to partner with a local school or youth group and apply for funding to help preserve the history of their communities. Each year, the History Channel awards grants to organizations across the country that partner with schools or youth groups on community-preservation projects that engage students in learning about, documenting, and preserving local history.

Save Our History is partnered with Preserve America, a White House initiative created by Laura Bush on March 3, 2003, to encourage the preservation of the United States's cultural heritage.

http://www.history.com/

Save Our History®

Voices of Civil Rights

Resources

PART I: CIVIL RIGHTS MOVEMENT

Visit the official website of the *Voices of Civil Rights* project for more information about the bus tour and archive of civil rights oral history: www.voicesofcivilrights.org.
Also, read the book inspired by the project, Juan Williams' *My Soul Looks Back in Wonder: Voices of the Civil Rights Experience* (Sterling, 2004).

Books:

Eskew, Glenn T. *But for Birmingham: The Local and National Movements in the Civil Rights Struggle.* University of North Carolina Press, 1996.

Koestler-Grack. *Going to School During the Civil Rights Movement.* Blue Earth Books, 2002.

Levine, Ellen. *Freedom's Children.* William Morrow & Company, 1993.

Lewis, John with Michael D'Orso. *Walking With the Wind: A Memoir of the Movement.* Simon & Schuster, 1998.

Sound Recordings – Audio CD

Sing for Freedom: The Story of the Civil Rights Movement through Its Songs.
Smithsonian Folkways, 1992.

Voices of the Civil Rights Movement: Black American Freedom Songs, 1960-66.
Smithsonian Folkways, 1997.

Websites

"Research Center." Civilrights.org
http://www.civilrights.org/research_center/index.html
A comprehensive research site on civil rights in the United States.

"Civil Rights Law and History – For Kids."
U.S. Department of Justice.
http://www.usdoj.gov/kidspage/crt/crtmenu.htm
A student-friendly website by the federal government about civil rights history in the United States.

"Civil Rights Documentation Project." University of Southern Mississippi.
http://www.usm.edu/crdp/ index.html
An oral history project documenting civil rights in Mississippi with audio clips online.

"The Civil Rights Era." Library of Congress – American Memory Project.
http://www.memory.loc.gov/ammem/aahtml/exhibit/aopart9.html
An overview of the civil rights era with documents from the Library of Congress.

"We Shall Overcome - Historic Places of the Civil Rights Movement National Register."
National Park Service.
http://www.cr.nps.gov/nr/travel/civilrights/

PART II: ORAL HISTORY

Websites:

"Oral History Guidelines – Study Guide."
The History Channel Classroom.
www.historychannel.com/classroom/oralhistguidelines.pdf
A student guide for conducting and transcribing oral history interviews.

Shopes, Linda. "Making Sense of Oral History."
History Matters.
http://historymatters.gmu.edu/mse/oral/
An excellent website that provides tools for analyzing oral history.

"Southern Oral History Program (SOHP)." University of North Carolina, Chapel Hill, Southern Historical Collection.
http://www.sohp.org/howto/index.html
A comprehensive guide for conducting oral history interviews.

Las Animas, Colorado received a $10,000 Save Our History grant in 2009 to partner with the Las Animas High School, True Blue for "Hands-on History: Teaching Bent County History Through Museum Management" to educate students and the community about caring for their heritage through the proper handling, preservation, cataloguing, research and exhibition of historic artifacts. The Pioneer Historical Society is one of 11 history organizations nationwide that received Save Our History grants. These grants fund innovative preservation projects designed to bring communities together, actively engage children in the preservation of their local history and communicate the importance of saving local history for future generations…The Pioneer Historical Society is committed to engaging youth at every level of museum management at the John W. Rawlings Heritage Center. Under the direction of a curator, students will initially learn about researching historic artifacts and exhibit design. A conservation specialist and the curator will provide students and interested community members on how to clean, mark, store and care for an artifacts covering textiles, paper & photographs, glass/ceramics, natural objects, metal and wood in order to prepare for the move to the new facility and exhibition. As a final project, the students will install the exhibits they have designed from their research.

TOURISM CARES

Tourism Cares supports the efforts of tourism to "preserve, conserve and promote" the things that are our cultural and historic assets through its worldwide grant program. Grants provide money for capital improvements on important sites, as well as the education of local communities and the traveling public about conservation and preservation. Only 501(3)(c) not-for-profit corporations are eligible. Grant applications that leverage other sources of funding, are endorsed by the local, state, or regional tourism office and have strong support from the local community have a better chance of being funded.

www.tourismcares.org

SMALL BUSINESS ADMINISTRATION

Many cultural heritage tourism businesses are small businesses. The Small Business Administration (SBA) does not itself loan money, but guarantees loans from banks or from specially chosen small business investment companies. These loans can be used for business expenses ranging from start-up costs to real estate purchases. Rural business investment companies target their funds toward companies located in rural areas. Eligible companies must be defined as "small" by the SBA.

www.sba.gov

Excerpt from Voices of Civil Rights Guide PDF:

www.history.com/images/media/pdf/Voicesof-CivilRightsguide.pdf

THE WALTON FAMILY FOUNDATION

Positive Impact Initiative provides support to develop programs that have a positive impact in critical areas in the Delta. Because the Foundation accepts only solicited proposals, an organization interested in applying for a grant needs first to send a brief letter of inquiry. The letter should succinctly describe the organization and the proposed project, specify and briefly explain its relevance to a particular Walton Family Foundation funding area and initiative, and provide an estimate of the funds that would be requested. Letters of inquiry should be addressed to:

The Walton Family Foundation
ATTN: Letter of Inquiry
919 18th Street, NW, Suite 650
Washington DC 20006

http://www.waltonfamilyfoundation.org/forgrantseekers/othergrants.asp

ARKANSAS HUMANITIES COUNCIL

An independent affiliate of the National Endowment for the Humanities

The purpose of the Arkansas Humanities Council is to promote understanding, appreciation, and use of the humanities in Arkansas. To achieve its purpose, the council awards grants through a competitive application process to nonprofit groups and organizations so they can plan, conduct, and evaluate projects in the humanities for Arkansas citizens.

Prospective applicants are encouraged to consult with council program staff before preparing grant applications. The staff can provide information about changes that occur in the guidelines, answer any questions you have about the application process, and comment on application drafts.

Application forms can be viewed and printed at:
http://www.arkhums.org/What/grants.html

Contact:
Arkansas Humanities Council
407 President Clinton Ave, Suite 201
Little Rock, Arkansas 72201
Tel: 501- 20-5761
Fax 501-537-4550
or e-mail: arkhums@sbcglobal.net

Categories, Maximum Grant Amounts

Grant Category	Maximum Award
Public Program	no specified maximum
Research - Individual	$2,000
Research - Collaborative	no specified maximum
Publication	$3,500
Media - Film and Video Preproduction	$5,000
Media - Film and Video Production	$25,000
Other Media	no specified maximum
Minigrant - Cemetery	$1,000
Minigrant - Humanities Education	$3,000
Minigrant - Humanities Education Hispanic / Latino Learners	$1,000
Minigrant - Public Programs	$1,500
Minigrant - Planning	$1,000

from website: http://www.arkhums.org/What/grants.html

Sampling of Funded Grants 2010

Operating Grants for Small Museums

- Central Delta Historical Society: $2,500
- Cotton Belt Rail Historical Society/RR Museum: $2,500
- Calico Rock Museum Foundation, Inc: $2,500
- Faulkner County Museum: $2,500
- Fort Smith Museum of History: $2,476
- Sevier County Historical Society Museum: $2,500
- Newton County Historical Society: $2,485
- Five Rivers Historic Preservation, Inc: $2,500

Humanities Education Minigrants

- Dardanelle Primary School: $1,000
- Vilonia Middle School: $997
- Carl Stuart Middle School: $1,989
- Twin Lakes Literacy Council: $1,710
- Alma Middle School: $2,000

Planning and Public Program Minigrants

- What Made the 20s Roar? Teacher In-service Workshop. Sponsor: Arkansas Museum of Natural Resources Foundation, Smackover. Award: $600.
- Music in the Park: Heritage Brass Band. Sponsor: Historic Washington State Park. Award: $1,500.
- Juneteenth: A Celebration of Community. Sponsor: Eddie Mae Herron Center, Pocahontas. Award: $1,300.
- A Study of African-American Candidates Filing for Public Office between 1950-2010. Sponsor: Hot Springs Branch 6013 NAACP. Award: $990.
- Wayside Interpretive Panel: Fitzgerald's Station on the Butterfield Overland Mail Trail. Sponsor: Heritage Trail Partners, Inc., Springdale. Award: $1,500.
- Civil War Helena. Sponsor: Helena-West Helena Advertising and Promotion Commission. Award: $1,500.

Grant Categories

Public Programs

Purpose: Public programs involve interaction between humanities scholars and local or statewide audiences such as school teachers, school students, retired people, professionals in non-humanities fields, patrons of museums and public libraries, or other groups. Formats for public programs include lecture/discussion series, reading/discussion programs, workshops, conferences, symposia, guided tours, film showings and discussions, community-based residencies, or any other imaginative means of bringing together humanities scholars and specific audiences to examine and discuss ideas, texts, or objects from the perspectives of the humanities.

Research

Purpose: Research projects involve individual or collaborative humanities research on topics in Arkansas prehistory, history, and culture. The results of research supported by the council must be of interest or of value to Arkansas audiences outside the academic community as well as within it. Proposal should indicate how the results of the research will be presented to appropriate audiences during or after the grant period. Be sure to explain how research materials will be preserved and made available to potential users.

The maximum grant for individual **research is $2,000**.

Publications

Purpose: These subvention grants of up to **$3,500** are intended to support publication of scholarly books on topics in Arkansas prehistory, history, and culture. The council expects that books supported through this category will be of interest to audiences outside the academic community as well as within it. Preference will be given to manuscripts selected by presses that make publication decisions based on refereed reviews.

Media Projects

Purpose: Media projects result in the development of humanities audiovisual resources, including film and video productions, exhibits, audio productions, slide-tape programs, and websites. Preference will be given to media projects that focus on Arkansas prehistory, history and culture. To be eligible, projects must involve collaboration between humanities scholars and experienced media specialists to produce high-quality resources based on texts or research in the humanities. During review of proposals, attention will be given to the appropriateness of proposed film or video productions for use in classrooms and community programs.

Applications for major grants of up to **$5,000 for film and video preproduction**, including development of scripts and production treatments, are accepted at the February 15 and September 15 deadlines. Applications for major grants of up to **$25,000 for film and video production** are accepted only at the September 15 deadline. Applications for major grants for other media projects are accepted at the February 15 and September 15 deadlines.

ARKANSAS ARTS COUNCIL: ARTS IN EDUCATION

Initiates new arts programs in schools and local arts agencies and enhances existing ones by providing direct interaction with working artists in residencies. Emphasis is on exposure to the creative process through direct contact with professional artists. Three grants are available for this category:
After School / Summer Residency Program
Arts Curriculum Project Grants
In-school Residency Program
http://www.arkansasarts.org/grants/Default.aspx

AIE After School/Summer Residency Grant Program
Grant funds may be used to place professional artists in residencies outside of the school environment, school day or school year. The settings include after-school and summer programs, and can be located in community/neighborhood centers, low-income housing projects, juvenile facilities, social service centers, parks/recreation programs, boys and girls clubs and other community-based or governmental organizations and institutions that provide facilities and guidance during non-school hours.

Eligibility Requirements
- Organizations exempt from federal income tax under section 501(c)(3) of the IRS code; institutions of higher learning; units of city, county or state government.
- Applicant organizations must have been involved in youth programming for a minimum of three years and must have paid and/or volunteer staff to implement the program.

Grant application deadline: Friday, February 4, 2011
http://www.arkansasarts.org/grants/aie_is.aspx

AIE Arts Curriculum Project Grant Program
Grant funds may be used for projects that foster the inclusion of the arts in basic school curriculum. Activities must serve pre K-12 students, adult and/or special constituents directly or indirectly. AIE artists or consultants may be sought for outside expertise.

Eligibility Requirements
- Organizations exempt from federal income tax under section 501(c)(3) of the IRS code; public schools; institutions of higher learning; units of city, county or state government.

* Grant application deadline: Friday, February 4, 2011
http://www.arkansasarts.org/grants/aie_ac.aspx

AIE Mini Grants
Pre K-12 schools for programs during school hours, and/or organizations that provide after school or summer programs, have an opportunity to apply for Arkansas Arts Council funding to:
- bring quality, professional artists into the classroom or other location to present one- to five-day hands on, curriculum based arts activities.
- present a teachers' professional development workshop in curriculum based arts activities either in conjunction with, or instead of a residency.

Artists must be selected from the Arkansas AIE Artist Roster included as a section in the guidelines. Applicants may receive a maximum of $2,000 using established AIE program rates for the artist's fees, travel, lodging and supplies. A 1:1 in-kind or cash match is required.

Eligibility requirements:
1. Be a school district recognized by the Arkansas Department of Education or have an IRS Letter of Determination qualifying the school/organization or its administrative authority as a nonprofit.
2. Provide a teacher or organization staff member to remain in the classroom/organization site during the mini-residency program.
3. Organizations /institutions must be involved in youth programming for a minimum of three years, have paid and/or volunteer staff devoted time and effort to implement the mini-residency program.

http://www.arkansasarts.org/grants/Default.aspx#mini_grants

Arts in Education (After School/Summer Residency)

Fayetteville Public Library, Fayetteville		$7,400
Ozark Foothills FilmFest, Locust Grove		$8,042
Southwest Arkansas Arts Council Hope		$8,900

Arts In Education (Curriculum Development Project)

Delta Symphony Orchestra, Jonesboro		$5,767
DeltaArts, West Memphis		$6,735
TheatreSquared, Fayetteville		$8,100
Walton Arts Center, Fayetteville		$9,000

Arts In Education (In School Residency)

Arkansas Repertory Theatre, Little Rock		$33,200
Batesville Area Arts Council, Batesville		$18,806
DeltaArts, West Memphis		$13,500
South Arkansas Arts Center, El Dorado		$26,932
Southwest Arkansas Arts Council, Hope		$19,079
ASU College of Humanities, Jonesboro		$25,000

Expansion Arts Program

Arkansas Craft School	Mountain View	$14,150
Arkansas Philharmonic	Bentonville	$13,300

General Operating Support

Arkansas Chamber Singers, Little Rock		$4,025
Hot Springs Jazz Society, Hot Springs		$3,623
Sonny Boy Blues Society, Helena		$17,702
Symphony Orchestra , Fayetteville		$ 6,523

Arts in Education (After School/Summer Residency)

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COMMUNITY DEVELOPMENT BLOCK GRANT PROGRAM (CDBG)

Contact

CPD Field Office Director James Slater
Region: 6
Little Rock Field Office
Correspondence Code: 6FD

Address:
425 W. Capitol Avenue
Suite 900
Little Rock, AR 72201-3488

Phone:
(501) 324-6375 ext. 3300
FAX: (501) 324-5954
E-mail: James.E.Slater@hud.gov

http://www.hud.gov/offices/cpd/communitydevelopment/programs/stateadmin/

The Community Development Block Grant program is a flexible program that provides communities with resources to address a wide range of unique community development needs. Beginning in 1974, the CDBG program is one of the longest continuously run programs at HUD. The CDBG program provides annual grants on a formula basis to 1209 general units of local government and States.

State Administered CDBG

Also known as the Small Cities CDBG program, States award grants to smaller units of general local government that carry out community development activities. Annually, each State develops funding priorities and criteria for selecting projects.

State Administration

Since States are in the best position to know, and to respond to, the needs of local governments, Congress amended the Housing and Community Development Act of 1974 (HCD Act) in 1981 to give each State the opportunity to administer CDBG funds for non-entitlement areas. Non-entitlement areas include those units of general local government which do not receive CDBG funds directly from HUD as part of the entitlement program (Entitlement Cities and Urban Counties). Non-entitlement areas are cities with populations of less than 50,000 (except cities that are designated principal cities of Metropolitan Statistical Areas), and counties with populations of less than 200,000.

The State CDBG program has replaced the Small Cities program in States that have elected to participate. Currently, 49 States and Puerto Rico participate in the program. HUD continues to administer the program for the non-entitled counties in the State |of Hawaii because the State has permanently elected not to participate in the State CDBG Program.

Program Objectives

The primary statutory objective of the CDBG program is to develop viable communities by providing decent housing and a suitable living environment and by expanding economic opportunities, principally for persons of low- and moderate-income. The State must ensure that at least 70 percent of its CDBG grant funds are used for activities that benefit low- and moderate-income persons over a one-, two-, or three-year time period selected by the State This general objective is achieved by granting “maximum feasible priority” to activities which benefit low- and moderate-income families or aid in the prevention or elimination of slums or blight. Under unique circumstances, States may also use their funds to meet urgent community development needs. A need is considered urgent if it poses a serious and immediate threat to the health or welfare of the community and has arisen in the past 18 months.

Eligible Activities

Communities receiving CDBG funds from the State may use the funds for many kinds of community development activities including, but not limited to:

- acquisition of property for public purposes;
- construction or reconstruction of streets, water and sewer facilities, neighborhood centers, recreation facilities, and other public works;
- rehabilitation of public and private buildings;
- planning activities;
- assistance to nonprofit entities for community development activities; and
- assistance to private, for profit entities to carry out economic development activities (including assistance to micro-enterprises).

Distribution of Funds

HUD distributes funds to each State based on a statutory formula which takes into account population, poverty, incidence of overcrowded housing, and age of housing. Neither HUD nor States distribute funds directly to citizens or private organizations; all funds (other than administrations and the technical assistance set-aside) are distributed by States to units of general local government

Fisk Jubilee Singers



Sister Rosetta Tharpe



Mahalia Jackson



Racy Brothers

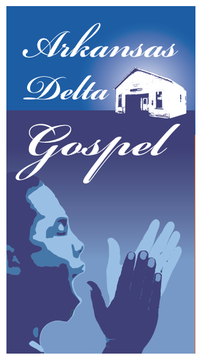


DESTINATION BRANDING
DUMAS: HOME OF GOSPEL




ARKANSAS DELTA GOSPEL


Arkansas Delta Gospel

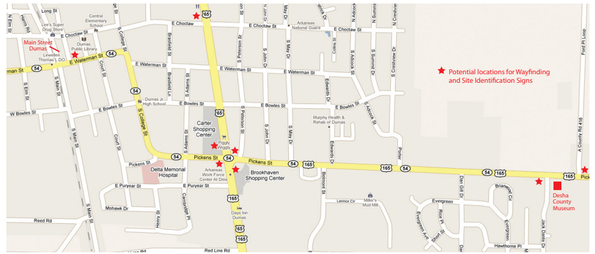

Arkansas
Delta
Gospel



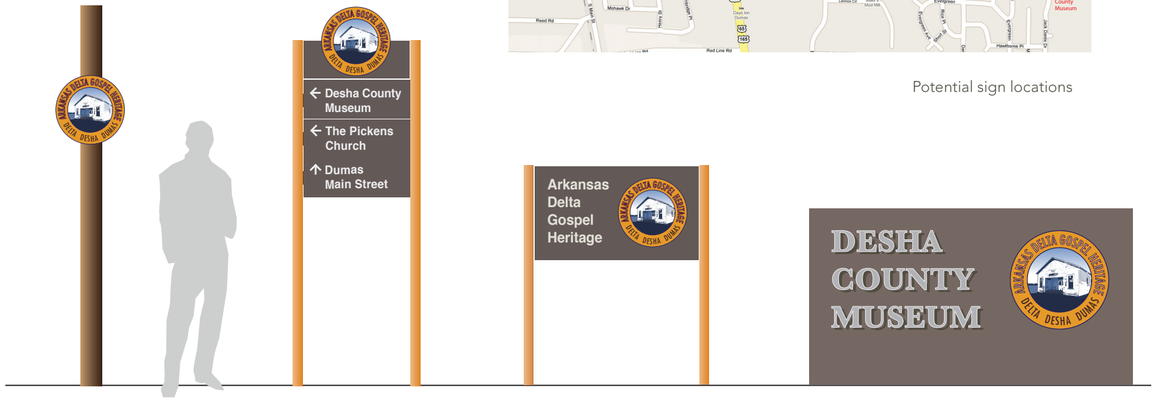

FURNITURE



Conceptual design of sign types



Potential sign locations



Conceptual design of sign types

M. Feazel - Cyprus paintings at Desha County Museum







APPENDIX

Can gospel music strike a chord with local, regional, national and international gospel audiences in Dumas?

Gospel music, like the blues, country, rockabilly and rock 'n' roll, is a tradition with deep resonance in the Arkansas Delta. Historic Pickens Baptist Church, which is now located at the Desha County Museum, is connected to this vibrant music heritage. The church holds the power to drive tourism and economic development in town.

Now listed on the Arkansas Delta Byway travel itinerary—*Arkansas Delta Music Trail: Sounds from the Soil and Soul*—Pickens Church and Dumas are noted as a key heritage site for gospel music. The Music Trail runs from Blytheville through Lake Village. Along the trail, the blues story is resoundingly told at the Delta Cultural Center in Helena-West Helena and at their annual international Blues and Heritage Festival. Plans are being made to restore the Dyess Colony Administration building, a centerpiece of the New Deal-era farm settlement community that included Johnny Cash and his Family, as an interpretive center for country music.

Pickens Church and Dumas, located in the southern segment of the byway, is ideally positioned to serve as an interpretive center for gospel music. As an African American plantation structure, Pickens Church was home to an active choir and congregation from the early 1900s to 2006. Gospel is rooted in Dumas. It is home to several large churches where gospel singers, choirs and dance groups perform regularly at church services. It is also the home of the nationally recognized gospel quartet, the Racy Brothers. They maintain ties within the community and their recording studio is located in town.

On the Music Trail, travelers could experience the Arkansas Delta's music heritage and its continuing traditions—from spirituals and gospel in Dumas to the blues that came out of the cotton fields in Helena-West Helena, to the country and rockabilly of Dyess. In Dumas locals and visitors could hear live gospel performances in the authentic setting of Pickens Church and at venues on Main Street. An interpretive center within the Church and Desha County Museum could share gospel's rich heritage and stories through exhibits featuring historic recordings, oral interviews and photos as well as brochures and on their website.

This gospel vision has already generated enthusiasm and action. The Pickens Church was stabilized on the Desha County Museum grounds through a National Trust for Historic Preservation Grant and work is now being completed on a Master Plan for its use as a gospel interpretive center and performance venue through a Preserve America grant.

Building on the Music Trail momentum, can Dumas, note by note, compose a home for Gospel?

Share your ideas about how Dumas can bring the sounds and heritage of gospel alive in Dumas. Or, if you have stories about your experiences at Pickens Baptist Church or photos of events in the church and would like to share them, please attend the Chamber of Commerce meeting April, 6, 2010 at noon or contact Jann Farmer at Main Street Dumas – 870.382.1235

Lend your voice!

Note by note we want to compose a home for Gospel in Dumas where the power of music reverberates in the hearts of locals and visitors.

Share your ideas about how the community can give voice to our sounds and traditions.



Can Gospel strike a chord with local, regional, national and international Gospel audiences in Dumas?

Gospel, like the blues, soul and rock n' roll, is a tradition with deep resonance in the Lower Mississippi River Delta in Arkansas. Historic Pickens Baptist Church at the Desha County Museum in Dumas is connected to this music heritage.

Museum, the City of Dumas and the Delta Area Community Foundation with assistance from the Arkansas Delta Rural Heritage Development Initiative and the Historic Preservation Alliance of Arkansas are working to create the Arkansas Delta Gospel "institute."





Now listed on the Arkansas Delta Byway as a part of its travel itineraries: the *Arkansas Delta Music Trail: Sounds from the Soil and Soul* and the *Arkansas Delta African American Heritage Trail,* historic Pickens Baptist Church holds the power to connect Dumas to local, regional, national and international audiences through Gospel.

To interpret, celebrate and preserve the Arkansas Delta Gospel heritage and music in Dumas, Main Street Dumas, Desha County

The overarching purpose of this institute is to develop a memorable experience for locals and visitors through educational, interpretive and celebration events, which will serve as a catalyst for community revitalization.

Please come to a community friend-raising event to share your ideas for the Gospel institute on Monday, April 5, 2010 at 5:30 p.m.

For more information contact Jann Farmer Main Street Dumas: 870.382.1235



Main Street Dumas with partners, the Desha County Museum, the City of Dumas and the Delta Area Community Foundation, have joined forces to celebrate Arkansas Delta gospel heritage and its continuing traditions in our community. Together we have been awarded—and are continuing to seek—grant money to make Dumas the *Arkansas Delta Music Trail: Home of Gospel*.

Dumas is now listed on the Arkansas Delta Byway travel itinerary—*Arkansas Delta Music Trail: Sounds from the Soil and Soul*. The Music Trail runs from Blytheville through Lake Village. The Pickens Plantation Church and Dumas are noted as a key heritage site for gospel music. Along the trail, the blues story is resoundingly told at the Delta Cultural Center in Helena-West Helena and at their annual international Blues and Heritage Festival. Dumas is poised to create gospel music learning, performing and events, which will attract local, regional, national and international gospel music fans to our city.

As the hometown of the Racy Brothers, we are happy to be a part of the upcoming Labor Day Gospel Festival in the Park. It promises to be the first of many events and experiences, which will put Dumas on the map as the *Home of Gospel* Music.

PRINTGLOBE REP: Jennifer

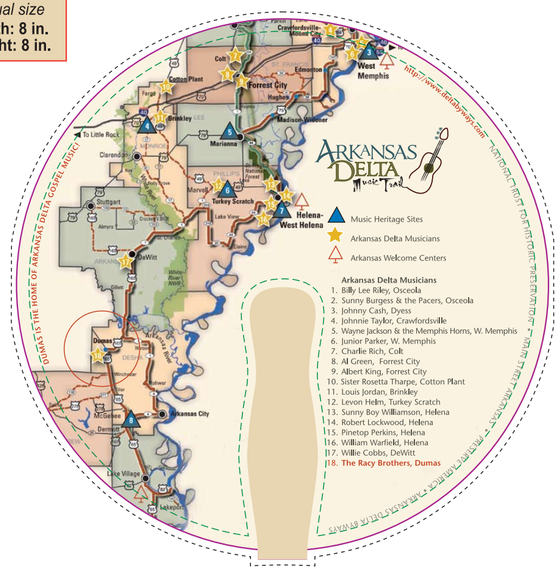
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FRONT



Actual size
Width: 8 in.
Height: 8 in.

BACK





About Delta Music Institute

The Delta Music Institute (DMI) is a center for music industry studies at Delta State University, one of eight state-supported institutions of higher learning in Mississippi. The focus of the DMI is to provide our students with a broad and thorough education in the technological, business, and creative areas of the music industry. DMI students will study audio engineering, recording technology, and music production as well as songwriting and contemporary composition. The College of Business at Delta State will contribute studies in standard business practices and entrepreneurship, and specialized courses in music industry law, music publishing and copyright issues will also be offered. The DMI is located in the heart of the Mississippi Delta, birthplace of the Blues, land of juke joints, riverboats, and cotton. It is the land that produced blues masters Robert Johnson, Muddy Waters, Charley Patton, Howlin' Wolf, and B.B. King. Much of the American repertoire was inspired by the style of early Delta musicians. The music of the Delta has helped shape the language of modern music defined in the styles of the legendary Sam Cooke as well as the groundbreaking rock-and-roll style of Elvis Presley. Delta culture also influenced the minds of literary giants William Faulkner, Tennessee Williams, Eudora Welty, and Richard Wright. Students of the DMI will have the opportunity to be immersed in this cultural heritage. The Delta Music Institute features a revolutionary approach to learning. Using state-of-the-art digital recording gear, multiple audio software programs, and Apple computer technology, students will learn the art of engineering in our two world-class recording studios by recording, editing, and mixing music under the instruction of experienced music professionals. The DMI will also provide live recording opportunities in the Bologna Performing Arts Center, a complex supporting world-renowned performances and public programs throughout the year. Other hands-on experiences will include recording in other campus venues as well as local venues throughout the Mississippi Delta, the home of inspiring gospel, blues, and jazz performances. DMI offers a comprehensive undergraduate experience leading to a Bachelor of Science in Interdisciplinary Studies. This degree integrates practical experience in digital recording, music production, and entrepreneurial music projects, with the opportunity to study other disciplines. Many multidisciplinary courses are planned to help complete other general education requirements.
http://www.myspace.com/deltamusicinstitute

The DMI recording studios, constructed inside of what was the old Whitfield Gymnasium on Delta State's campus, are the centerpiece of the Delta Music Institute.

Studio A serves as an orchestral studio, able to accommodate symphony orchestras, concert bands, mass choirs, and other large ensembles, while Studio B meets the recording needs of smaller ensembles or solo performers. Studio C functions primarily as a classroom and as a small audio project room. The design for the studios was created by veteran engineer/producer Norbert Putnam who says, "When I first entered the old Whitfield Gym, I was struck by the amazing reverb being generated by the hard reflective surfaces. It reminded me of Abbey Road's studio in London." Putnam continues, "The symphonic room at DMI may well be the largest studio of this type in the academic world. DMI students will have the opportunity to learn the different recording techniques used in a live reverberant space, as well as the generic absorbing design of the smaller studio."

Students in the DMI program pursue career aspirations through an innovative Interdisciplinary Studies degree, allowing them to combine two or three concentrations of study. The result is a broad entrepreneurial approach to the music and entertainment industries.

The DMI is an independent center under the College of Arts & Sciences at DSU. Our mission is to provide our students with a broad and thorough education in the technological, creative, and business areas of the music and entertainment industries.

Delta Music Institute began with a generous donation by Fred Carl of the Viking Range Corporation in 2003. The DMI offers a concentration of music and entertainment industry courses leading to a Bachelor of Science in Interdisciplinary Studies degree or a Bachelor of Arts in Music degree with an emphasis in Music Production. Whether producing their own art or the art of others, our alumni will be well prepared for the technical, business, and legal issues that confront the practicing artist today and in the future.

The Whitfield Building on campus now houses two world class recording facilities on the same par as the famed Abbey Road studios in London. Studio A, the larger of the two recording spaces, features a Neve V3 large format console and has the space to record an orchestra, wind ensemble, or choir of up to 150 musicians. Studio B features a Digi ICON console and is a more contemporary space, able to record smaller ensembles of various styles and genres, while Studio C is a small project studio. The DMI also houses a state of the art, 15 station digital audio computer lab, featuring Apple computers with keyboards and audio interfaces, where students will learn to create, edit, and mix audio in the digital realm.

"Classes at the DMI will remind our students of the rich musical heritage of the Mississippi Delta. Our graduates will be encouraged to take bits and pieces of that history, combine it with their own personal talents, and hopefully, create the next great chapter of Mississippi music."

Degree Programs

Bachelor of Science in Interdisciplinary Studies (Music & Entertainment Industry Studies)

The Bachelor of Science in Interdisciplinary Studies (BSIS) is a unique degree involving the Delta Music Institute. This accredited degree provides a program of courses in the field of Music & Entertainment Industry Studies, targeted toward students preparing for careers requiring functional knowledge of multiple-disciplines.

Students pursue two/three subject-area concentrations that represent academic interests they wish to integrate into a meaningful program. For students interested in the fields of Audio Recording and Music & Entertainment Industry Studies, areas of concentration might include DMI/sound recording technology, DMI/commercial music, Digital Media Arts, Music, or Business/Entrepreneurship.

A four-course core offers students the intellectual tools to identify connections between their concentrations and engage in interdisciplinary problem solving. The interdisciplinary core is issues-driven and provides pragmatic and thought-provoking approaches to thinking, research, problem solving, and communication. Students, working with the program director and the DMI Director, will choose two or three major areas of concentration.
http://www.deltastate.edu/pages/1290.asp

These DMI courses are currently listed under the College of Arts and Sciences in the course catalog, under the title of DMI (Delta Music Institute).

DMI 100. **Introduction to Multimedia: iLife**
This course is designed to introduce students to Digital Arts skills and the Macintosh OS. The focus is on the creation of music, video, digital photography and web pages using Apple's iLife suite that is preinstalled on all Apple computers. 3

DMI 101. **Music Business Survey**
An overview of the various areas of and career opportunities in the music and recording industry. 1

DMI 202: **Computer Skills for Musicians I**
Intro to MIDI, sequencing, sampling, software instruments, effects, audio editing, notation, CD creation and live performance tools in Garageband, Logic Pro, Mainstage, and Waveburner and others as applicable. Pre-req. DMI 101, DMI 116, DMI 100, MAT 104; Co-req: DMI 211/SRT 111. 3

DMI 203: **Computer Skills for Musicians II**
Continuation of DMI 102. Introduction to MIDI, sequencing, sampling, software instruments, effects, audio editing, and live performance tools in Ableton Live, ProTools, Reason and others as applicable. Pre-req. DMI 102. 3

DMI 110: **The Craft of Songwriting**
An introduction to the craft of popular songwriting. Topics include analysis of song form and structure, development of lyric and melody, comparison of styles and genres, and nurturing individual creativity. Professional are analyzed, and student songs are created and critiqued in class. Pre-req. DMI 101, DMI 116, DMI 100, ENG 101. 3

DMI211/SRT 111: **Recording Studio Theory and Practices I** - Introduction to basic principles of audio recording, microphone theory and application, signal processing, and playback. Pre or CO-req. DMI 102. 3,2

DMI311/SRT 112: **Recording Studio Theory and Practices II** - Introduction to basic principles and applications of multi-track recording, related microphone techniques, and monitoring. DMI: Pre req. DMI 211/SRT 111; Pre or Co-req. DMI 203. 3, 2

DMI 114: **Live Sound Reinforcement**
Introduction to the techniques and ear training involved in live sound reinforcement. Pre or Co-req: DMI 211. 3

DMI 116: **Music Fundamentals for Recording Industry**
An introduction to reading and writing music. Topics include key and time signatures, scales, song form, melody, harmony, chords, and the Nashville Number System. (For non-music majors.) 3

DMI 117: **Ear Training for Recording Industry**
Development of aural skills for application in the recording industry (for non-music majors). Pre-req: DMI 116. 2

DMI 300: **Indie Music Entrepreneurship**
This course is designed to give students an overview of various topics related to the preparation of a comprehensive independent music project. Topics will include artist and product development, publicity, promotion, and performance in an entrepreneurial context. Pre-req: Permission of instructor. 3

DMI 305: **Applied Guitar**
Applied instruction in commercial guitar. 1-4

DMI 306: **Applied Bass Guitar**
Applied instruction in commercial bass guitar. 1-4

DMI 310: **The Business of Songwriting**
A continuation of the study of the craft of popular songwriting, along with an introduction to music publishing and marketing. Topics include co-writing, specialty markets, demo production, song contracts. Professional songs are analyzed, and student songs are created and critiqued in class. Prerequisite: DMI 110. 3

DMI 314: **Live Sound Reinforcement II**
Advanced techniques and ear training involved in live sound reinforcement. Pre-req: DMI 114. 3

DMI/SRT 322: **Critical Listening**
Introduction to principles and applications in sound system design and construction, monitoring theory, musical acoustics, and acoustic psychology. Pre-req: DMI311/SRT 112. 3, 2

DMI/SRT 331: **Audio Monitoring & Mixing I**
Audio recording, mixing theory and application. Pre-req: DMI/SRT 322. 3, 2

DMI 335: **Digital Audio Recording for Educators**
An introduction to digital audio recording techniques and software (Garage Band, etc.) for application in educational settings. Pre-req Basic computer competency. 2

DMI 361: **Instrumental Ensemble/Ol' Skool Revue**
Commercial music ensemble studying and performing the hits the blues, R&B, soul and funk genres.
Pre-req: Instructor approval/audition. 1, 1

DMI 362: **Instrumental Ensemble/DeltaRoX**
Commercial music ensemble studying and performing the hits from the Classic Rock genre.
Pre-req: Instructor approval/audition. 1,1

DMI 370: **History & Practice of Electronic Music**
Covers the history of electronic music and uses current technology for students to recreate specific styles of electronic music. Pre-req: DMI 202 or written permission of instructor. 3

DMI 415: **Music Business Copyrights and Contracts**
Basic music business and legal principles in the areas of music publishing, recording contracts, booking agreements, artist management, touring, and merchandise. Course material will cover contracts, licenses, copyright registration, trademark information, and practical checklists.
Pre-req: Permission of instructor. 3

DMI 421: **Independent Studies in Electronic Music**
This course is designed to give students an opportunity to work independently in the Computer Lab; to apply skills toward the realization of a creative electronic music or digital audio project. Pre-req: DMI 202. 3

DMI 435: **Scoring for Film, Theater, and Digital Media**
Scoring for Film, Theater and Digital Media introduces students to writing and arranging music for visual art/commerce and also includes Foley, dialog replacement and basic sound design. Pre-req DMI 202. 3

DMI/SRT 441: **Senior Project**
Advanced theory and applications in audio recording, mixing, and mastering for producing a production-ready audio master, or the planning, development, and execution of music industry studies-related project. DMI: Pre-req: DMI 331 or permission of instructor; SRT: Pre-req: SRT 331

DMI/SRT 442: **Internship**
Orientation and preparation for internship in a professional media environment. Pre-req: Permission of instructor. 1-6

DMI 461: **The Blues**
This course will examine how The Blues changed America and the world. In general, it is an interdisciplinary analysis of African American history, music and culture. In particular, it is an investigation of the Mississippi Delta blues and the social, political, and economic content from which it arose. 3

DMI 492: **Independent Studies**
Current developments in music and entertainment Industries. 1-6
http://www.deltastate.edu/pages/1385.asp



DELTA MUSIC INSTITUTE

SUMMER CAMP 2010

JULY 11-17, 2010

The DMI Summer Camp is a six-day interactive experience for high school students to explore three music career tracks that will be integrated together to culminate in a recording and showcase performance. College faculty, music industry professionals and specialists will provide hands-on instruction grounded in both academic and real-world applications. The curriculum will cover the creative process and technical aspects of songwriting, performing and recording.



WELCOME TO DMI SUMMER CAMP!

I grew up in a small Mississippi town where I had the support of my community and my teachers in fallowing my dreams, which were musical in nature. Those dreams took me to a major music center where I spent over 25 years as a singer/songwriter, musician, producer, and publisher. Because of music, I've had the opportunity to travel across the USA and abroad, and meet some wonderful and interesting people. Through the DMI Summer Camp, we want to help equip and encourage you to follow your dreams.

The DMI staff summer camp staff sincerely hopes that the opportunity to be on the campus of Delta State University and receive top-notch training in your selected music career track of interest will give you a vision for your future and will help prepare you for a creative journey. We want to be a part of helping develop confident and accomplished young people for the future of Mississippi and our region. We look forward to seeing you at the Delta Music Institute Summer Camp.

Tricia Walker • DMI Director • dmi.deltastate.edu

CAREER TRACKS

- Audio Engineering
- Instrumental Performance (guitar, bass, keyboards, percussion)
- Songwriting (singer/songwriter)

LEARNING & PERFORMANCE EXPERIENCES

- Digital Audio-MIDI techniques, Music Theory
- AM & PM instruction in each of the three career tracks
- Q&A with industry specialists in each career track
- Hands-on experiences in each career track
- Specialized field trip
- Recording studio sessions/Digital Audio Workstations and Practice facilities
- Recording Project and Showcase Concert

AGE RANGE FOR PARTICIPATION

High School: 15-18 year-olds

ENROLLMENT

Deadline for application submission is June 15, 2010.
Enrollment is limited.

DMI CAMP LOCATION

DMI Summer Camp will be located at Delta State University in Cleveland, MS. Daily instruction will be held in the Delta Music Institute which houses the DMI recording studios and rehearsal spaces. Final performances will be held in the Bologna Performing Arts Center on campus.

ACCOMMODATIONS

Lodging for DMI campers will be in selected Delta State dorms.

PROGRAM COST

- Complete DMI Summer Camp $600
- Application Fee (Applies toward tuition) $100

Includes curriculum, materials, field trip, lodging and all meals.

Application for Admission

DMI SUMMER CAMP DATES: July 11–17, 2010

Application Instructions:
All participants must send a current photo. • Check all deadlines. • Please type or print legibly. • Complete form and include portfolio. • Enclose refundable application fee of $100. • Check or money orders should be made out to Delta Music Institute.

Please complete this form and return to: DMI Summer Camp, DSU Box 3114, 1003 W. Sunflower Road, Cleveland, MS 38733

I wish to apply for (Check One Only):

☐ Audio Engineering ☐ Songwriting (singer/songwriter)
☐ Instrumental Performance (guitar, bass, drums, keyboards)

FIRST NAME LAST NAME

AGE GENDER BIRTHDAY

MAILING ADDRESS

CITY STATE ZIP

PHONE NUMBER E-MAIL ADDRESS

SCHOOL GRADE COMPLETED

REQUESTED ROOMMATE

Adult T-Shirt Size (Check One Only):

☐ S ☐ M ☐ L ☐ XL ☐ XXL

Parent/Guardian Information:

FIRST NAME LAST NAME

PHONE E-MAIL

MAILING ADDRESS

CITY STATE ZIP

☐ *If accepted to the 2010 DMI Summer Camp, I agree to abide by the Institution's regulations and to cooperate with the Administration on furthering the Institute's ideals.*

PARTICIPANT'S SIGNATURE DATE

PARENT/GUARDIAN'S SIGNATURE DATE



CURRICULUM HIGHLIGHTS

DMI Summer Camp will allow students the opportunity to interact and collaborate across all three tracks of instruction. While students will be selected for a specific track of emphasis, the instructive approach will encourage interactivity between each track in order to realize their individual or group projects.

CAREER TRACK 1. Audio Engineering
Submission Requirements: Students should have a rudimentary understanding of using recording equipment and be familiar with basic audio terminology (microphone, fader, cabling, etc.)

Please submit the following: Two music selections on a CD of projects you have mixed either in a recording studio setting or utilizing a software-based sequencing and mixing application. The CD and CD cover must be labeled with your first and last name and the Career Track you are applying for. *Example: John Smith. Career Track 1. Audio Engineering.*

CAREER TRACK 2. Instrumental Performance
Submission Requirements: Three years minimum music instruction on the principal instrument being applied for (guitar, bass, keyboard, percussion) OR demonstrate substantial technical and musical proficiency if less than that.

Please submit the following: VHS tape or DVD of the student performing two contrasting musical styles chosen from the following categories: R&B, Folk-Rock, Contemporary Pop-Rock, and Blues. Students may perform unaccompanied, with a band (as long as applicant is prominently featured), or with a backing track. The CD and CD cover must be labeled with your first and last name and the Career Track you are applying for. *Example: John Smith. Career Track 2. Instrumental Performance. Bass Guitar.*

CAREER TRACK 3. Songwriting (Singer/Songwriter)
Submission Requirements: This career track requires that you are both a singer and a songwriter. It is not required that you play an instrument, however, you should have a rudimentary understanding of music notation, music theory, and piano or guitar performance abilities.

Please submit the following: VHS tape or DVD of the student singing two of their original compositions. While students may perform unaccompanied, it is preferred that at least a piano or guitar be used to support the performance. Singing with a band, ensemble or backing track accompaniment is also acceptable. The CD and CD cover must be labeled with your first and last name and the Career Track you are applying for. *Example: John Smith. Career Track 3. Songwriting. Song Title #1. Song Title #2.*

DELTA MUSIC INSTITUTE

DMI.DELTASTATE.EDU

The Delta Music Institute (DMI) is a center for music industry studies at Delta State University, one of eight state-supported institutions of higher learning in Mississippi, the Birthplace of America's Music. The focus of the DMI is to provide our students with a broad and thorough education in the technological, business, and creative areas of the music industry.

Delta Music Institute began with a generous donation by Fred Carl of the Viking Range Corporation in 2003. The DMI offers a concentration of music and entertainment industry courses leading to a Bachelor of Science in Interdisciplinary Studies degree or a Bachelor of Arts in Music degree with an emphasis in Music Production. Whether producing their own art or the art of others, our alumni will be well prepared for the technical, business, and legal issues that confront the practicing artist today and in the future.

The Whitfield Building on campus now houses two world class recording facilities on the same par as the famed Abbey Road studios in London. Studio A, the larger of the two recording spaces, features a Neve V3 large format console and has the space to record an orchestra, wind ensemble, or choir of up to 150 musicians. Studio B features a Digi ICON console and is a more contemporary space, able to record smaller ensembles of various styles and genres, while Studio C is a small project studio. The DMI also houses a state of the art, 15 station digital audio computer lab, featuring Apple computers with keyboards and audio interfaces, where students will learn to create, edit, and mix audio in the digital realm.

DELTA STATE UNIVERSITY
Join in. Stand out.

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DELTA MUSIC INSTITUTE

SUMMER CAMP 2010







Arkansas Delta Family Gospel Festival: Helena
The Delta Family Gospel Fest is an annual event sponsored by the Delta Cultural Center, a museum of the Department of Arkansas Heritage. The festival features the finest local, regional, and national gospel performers.

The Visitors Center in Helena is also home to Delta Sounds, a state-of-the-art music area dedicated to the music of the Arkansas Delta—blues, gospel and rockabilly.

Visitors will enjoy "Delta Sounds Bites" listening stations, which tell the stories of the musical heritage of the Arkansas Delta. The area includes exhibits featuring the gospel, rockabilly and blues legends that have had a major impact on music in the Arkansas Delta throughout the last century.

Here are the stories of legendary musicians with roots in the Arkansas Delta: blues legends Sonny Boy Williamson; Louis Jordan; Robert Lockwood, Jr.; James Cotton; Robert Nighthawk; and Albert King; country stars Johnny Cash and Conway Twitty; and well-known crooners Levon Helm and Charlie Rich.

Gospel music is a true art form in the Arkansas Delta—touching lives regardless of age, race and background. Tell It! Sing It! Shout It! features text, photographs and artifacts relating to sacred music of the Arkansas Delta and the performers who gained recognition in the genre. Gospel music grew in the 20th century out of the hymns and spirituals of prior centuries and it continues today to develop in new directions. The exhibit features the stories of such gospel greats as Helena-born Roberta Martin, who formed the Robert Martin Singers and became a dominant force in gospel music for over 35 years. Her funeral in Chicago in 1969 drew 50,000 mourners and is reportedly the largest funeral in the history of the Windy City. Born in Cotton Plant, Arkansas, Sister Rosetta Tharpe rose to fame in the late 1930s with performances at Harlem's famed Cotton Club and Carnegie Hall.

The festival is a production of the Delta Cultural Center's Delta Music Documentation Project and features live musical performances throughout the day and evening. Festivals have been very successful and have given us the opportunity to highlight this wonderful musical genre of the Arkansas Delta.

The best of traditional and contemporary gospel music is the centerpiece of the day-long event. Live gospel music is presented on the Delta Cultural Center's Cherry Street Pavilion, located near the Helena Levee, just across Cherry Street from the Delta Cultural Center's Visitor Center.

The Delta Cultural Center shares the vision of all seven agencies of the Department of Arkansas Heritage—to preserve and promote Arkansas heritage as a source of pride and satisfaction. Other agencies within the department are the Historic Arkansas Museum, the Mosaic Templars Cultural Center, the Old State House Museum, the Arkansas Historic Preservation Program, the Arkansas Arts Council and the Natural Heritage Commission.

The festival, a Delta Cultural Center production, also features musical performances by national, regional, and local gospel acts

[Past performers include: Billy Rivers & The Angelic Voices of Faith, Daniel "Slick" Ballinger, Lemmie Battles, the Rev. Andrew Cheairs & The Songbirds, Pastor Cedric Hayes and Gloryland Choir, The Selvy Singers, Angie Pretlow, The Mellowtones, Norwood, one of contemporary gospel's legendary performers, is known around the world as "The Great Storyteller," The Canton Spirituals, Darrell McFadden & The Disciples and The Pilgrim Jubilees, Gospel Music Hall of Fame inductee Dottie Peoples]
http://www.deltaculturalcenter.com/



Lake Chicot State Park Gospel Fest

GOSPEL RESEARCH: MISSISSIPPI RIVER DELTA

To define how Dumas can set its story apart from the "competition," it is important to explore what parts of the gospel story are being told at existing gospel programs, museums and institutes along the Mississippi Delta.

Attractions identified by the *Music Assessment Arkansas State University Cultural Tourism Seminar: Summary of Major Recommendations:*

- Texas Gospel Hall of Fame and Museum
- International Gospel Music Hall of Fame and Museum (Detroit, Michigan)
- Southern Gospel Museum & Hall of Fame (Dollywood, Tennessee)
- James D. Vaughan Museum (Lawrenceburg, Tennessee)
- Southern Gospel Museum & Hall of Fame (Dollywood, Tennessee)
- Gospel Museum Benson North Carolina

The auditorium at the Ritz in Blytheville hosts a number of gospel festivals in a 480 seat auditorium.

Lake Chicot State Park: Gospel Fest

Gospel Fest Dumas Area Diabetes Association
Local and regional talent are showcased in this annual event benefiting the Dumas Area Diabetes Association. Tickets $5.
Dumas Area Arts Center • 7:00 p.m.

TEXAS GOSPEL MUSIC MUSEUM AND HALL OF FAME

TEXAS Gospel Music HALL OF FAME AND MUSEUM

The purpose of the Texas Gospel Music Museum and Hall of Fame is to preserve the history and heritage of the talented people from Texas who have made a significant contribution to Christian music. These inductees, living and deceased, have had a lengthy and respectable career in music, or related professions in the arts or media. All criteria and historic evaluation is determined by the Board of Directors of the TGMM&HF.

For almost 100 years, since early in the 1900's, the development and popularity of Gospel Music can be traced all across the Southern United States. From those early days a music publishing "power house" emerged in Dallas, Texas named Stamps-Baxter Music Company. That began a continuous stream of talented singers, song writers, music groups, gospel music promoters and publishers which is still flowing today.

The Texas Gospel Music Museum and Hall of Fame was established 20 years ago to make sure that the rich heritage of Gospel Music through those many decades is preserved and remembered. Over 50 very gifted Texans have been inducted into our Hall of Fame and the Museum continues to grow its impressive collection of music related memorabilia.
http://www.tgmhf.org/

The Pioneering Groups of Gospel Music

* The Wills Family (2005)
* The Campbell Family (Houston)
* The Friendly Four Quartet
* The Galileans
* The Original Chuck Wagon Gang
* The Rangers Quartet
* The Stamps Quartet
* The Stamps-Baxter Quartet



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The Music Tree

(Click image for larger view)



The Gospel According to Brother Michael Tanner

Article and historical graphic of the History of African American, Spiritual and Gospel Music.

Video Biographies

(Flash 6 plug-in required)

The Rance Allen Group
view video

The Canton Spirituals
view video

Dr. Thomas A. Dorsey
view video

The Dixie Hummingbirds
view video

Mahalia Jackson
view video

Rev. James Moore
view video

John & Vermya Phillips
view video

Martha Jean "The Queen" Steinberg
view video

Sister Rosetta Tharpe
view video

Albertina Walker

1650	Singing and keeping rhythm by clicking dry animal bones, playing homemade instruments, and clapping; Southern Plantations Work, spirituals & jubilee songs
1871	The Fisk Jubilee Singers, toured abroad to raise money for Fisk University, Nashville, Tennessee Spirituals, hymns & jubilee songs
1900	The Johnson brothers, Baptists, wrote the Negro National Anthem, "Lift Every Voice and Sing," Jacksonville, Florida Anthems
1901	Charles Albert Tindley, Methodist, copyrighted nine hymns, Philadelphia, Pennsylvania Hymns & spirituals
1906	Charles Price Jones, Sr., Holiness, published His Fullness Songs, Jackson, Mississippi Hymns & spirituals
1907	Acappella, singing without music Hymns & spirituals
1919	Lucy E. Campbell, Baptist, wrote her first hymn "Something Within Me," for the National Baptist Convention, Nashville, Tennessee Gospel hymns
1920	Arnold J. Ford, the Universal Negro Improvement Association, compiled songs for the Universal Ethiopian Hymnal, Harlem, NY Anthems, hymns, & marching band songs
1921	Publication of Gospel Pearls song book, National Baptist Convention, Nashville, Tennessee Anthems, hymns, & gospel songs
1923	First recorded Black female gospel singer was Hurd Fairfax, Baptist Paramount Records
1925	First recorded Black sermon was by Calvin P. Dixon, Baptist Race Records
1926	First recorded Black female gospel pianist & singer, Arizona Dranes Okeh Records
1926	First recorded Black women preachers: Leora Ross, Church of the Living God, and R.H. Harris, the Pentecostal Mission; both recorded in Chicago on different dates. Sermons, and singing on Race Records
1931	First Black gospel chorus established by Theodore Frye and Thomas Dorsey. Dorsey, Baptist, became the "Father of Gospel Music" Jubilee & gospel songs
1938	Rosetta Tharpe, Pentecostal, sold the first one million gospel records on the Decca lgospel singers became professional with managers and promoters Gospel, jubilee, hymns & quartet singing
1944	Robert H. Harris, Mabel. She started the "The Golden Era of Gospel". Quartets and ethodist, formed the National Quartet Convention Gospel quartet songs
1962	"Sweet Honey in the Rock," a female group, singing Civil Rights songs, accompanied by hand-held instruments, Washington, D.C. Freedom & gospel songs
1968	James Cleveland, Baptist, and others founded the Gospel Music Workshop of America in Detroit, Michigan Training singers, musicians & choirs
1970	Edwin Hawkins and choir, Pentecostal, recorded "Oh Happy Day"; it was the start of "Contemporary Gospel," Oakland, California Gospel songs with a modern music tempo

Founded in 1995, The International Gospel Music Hall of Fame and Museum is dedicated to the preservation and education of gospel music and entertainment around the world. The founder is DoRohn Entertainment's president and gospel artist David Gough, who is known to many as the Mayor of Gospel because of his deep commitment to gospel music and entertainment. Every year, the International Gospel Music Hall of Fame and Museum holds its annual induction ceremony and honors the legends of gospel. Past honorees include Dr. Emily Cissy Houston, The Mighty Clouds of Joy and Albertina Walker.

Visits are by appointment only.

We offer a recording session in a real studio. You can choose gospel songs from an extensive list of sound tracks and have a CD burned of your session!
http://www.igmhf.org/website/html_pages/home_page.html

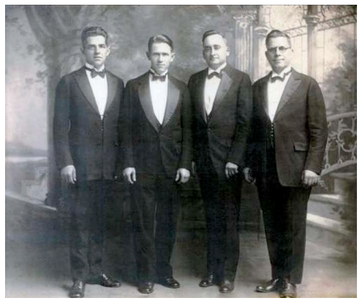
The glorious history of Southern Gospel Music comes alive in the James D. Vaughan Museum in historic Lawrenceburg, Tennessee. The museum honors the "Father of Southern Gospel Music, James D. Vaughan, who sponsored the first professional southern gospel quartets, established the first southern gospel magazine, recorded the first southern gospel quartets, established the first southern gospel music radio station and taught the South how to sing with the renowned Vaughan School of Music.

In 1911, James D. Vaughan expanded his music empire and established the "Vaughan School of Music". This school was held annually and grew until it was necessary for instructors to work almost around the clock. Aspiring Gospel singers from across the United States came to Lawrenceburg to receive instruction in all phases of music. In addition, Mr. Vaughan sought out teachers of gospel music from all over the United States and enticed them to work for him. James d. Vaughan operated a newspaper, "The Lawrenceburg Times" until selling out in 1912.

The United States Congress has declared and recognized Lawrenceburg, Tennessee as the Birthplace of Southern Gospel Music.







The purpose of the SGMA is to maintain a Southern Gospel Music Hall of Fame and Museum for the historic preservation of the accomplishments of our music, its people and its message.

We believe Southern Gospel Music is the musical arm of our Lord's evangelist church, without regard to denomination. Therefore, it is our job to use all means available to us to praise and spread the name of Jesus Christ through Southern Gospel Music.

On April 17, 1999, the Southern Gospel Music Hall of Fame and Museum opened in Dollywood in Pigeon Forge, Tennessee.
http://www.sgma.org/







State Annual Singing Convention

"God has blessed us with one of the oldest and largest gospel sings in the United States."

Danny Mack Holland President State Annual Singing Convention

The **State Annual Singing Convention**, which brings many thousands of people to Benson each year, began modestly in a tobacco warehouse here in 1921. About 200 people listened to two choirs that day.

The singing is held outdoors in downtown Benson on a beautiful one block oak grove. Some seating is provided, however, spectators are encouraged to bring lawn chairs.

There is no charge to attend the Sing or for contestants to enter the Sing. Saturday the singing starts at 10 AM and on Sunday we have a worship service beginning at 9:00 a.m. Following the worship service we will begin round robin singing at approximately 10:00AM continuing until the beginning of the Memorial Service.
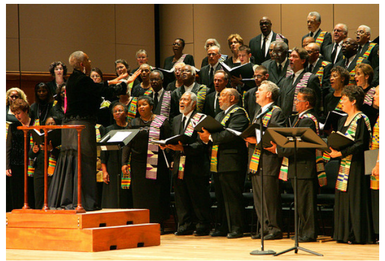
The Gospel Museum is open and free to the public on Saturday and Sunday. There are plenty of motels in the area. Ample parking for buses is designated behind the stage area.
http://www.gospelsingingconvention.org/







Spirituals Project - Denver



Mission

To preserve and revitalize the music and teachings of the sacred songs called “spirituals,” created and first sung by enslaved Africans in America in the 18th and 19th centuries.

Guiding Vision

The Spirituals Project is a broad-based initiative to explore the many, varied dimensions of African American spirituals as art form, tradition and tool; and to invite all people to experience the joy and power of this dynamic music and gift from African Americans to the world.

http://www.spiritualsproject.org/



Even Sung for The New York Times

Ruth Simpson singing at Sylvia's in Harlem.

By AMANDA PETRUSICH
Published: August 26, 2010

WEEKEND brunch is a luxurious, late-morning salve, a counterpoint to no-nonsense weekday breakfasts devoured on subway platforms or half-chewed while reading e-mail. Hangovers are tended to with syrup-soaked pancakes and jam-slathered toast, as diners drift gently into a not-unpleasant carbohydrate haze. (It helps that brunch is also one of the rare instances in which it's acceptable — encouraged, even — to slurp a cocktail at noon.)

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Even Sung for The New York Times

The bossa nova brunch at the Afro-Latin club S.O.B.'s.

Among New York City's many, many brunches are those that come with a live soundtrack. Music can energize the meal, making brunch more of an extension of weekend nights than a defeated epilogue.

The jazz brunch is a well-documented New York institution, but there are other options. The gospel brunch — an urban rendering of the after-church Sunday supper — is no less essential. Sylvia's, the family-run soul-food restaurant that opened in Harlem in 1962, is the kind of neighborhood joint that has snapshots of noteworthy visitors nailed to the walls and tour buses idling at the curb; which is to say, its authenticity has waned. Sip a Peach Tree mimosa (a syrupy combination of peach schnapps, orange juice and Champagne, topped with a maraschino cherry; $10) while you join the scrum angling for a table, and shimmy along to a gospel medley sung with Sunday aplomb by the husband-and-wife duo Ruth and Clay Simpson.

Enlarge This Image



Even Sung for The New York Times

A yogurt parfait at S.O.B.'s bossa nova brunch.

A good chunk of the Simpsons' act consists of Ms. Simpson prowling the dining room and conducting a sort of rudimentary geographical survey — “Spain is in the house, y'all! Portugal is in the house! Portugal, enjoy! You want a picture?” — but when she lets loose on “Amazing Grace,” diners abandon their platters of fried chicken and waffles ($10.95) and listen with something like awe.

The gospel brunch at B. B. King's Blues Club and Grill in Times Square feels decidedly slicker. Its prices — $40 in advance or $42.50 at the door for an all-you-can-eat buffet — require a bit of I'm-on-vacation abandon. But the Harlem Gospel Choir and its rousing show counterbalance the hefty bill. Every Sunday at 1:30 p.m. the choir, backed by keyboard, drums and bass, expertly runs through a string of motivational tracks, from R. Kelly's “I Believe I Can Fly” to an ecstatic rendition of the gospel stalwart “Oh Happy Day.” Patrons — including, at a recent, sold-out performance, a giddy family from South Carolina having its reunion — are easily incited to rise and clap along.



Even Sung for The New York Times

The Baby Soda Jazz Band performs at Superfine in Brooklyn, which has a bluegrass (loosely defined) brunch.

Enlarge This Image



Even Sung for The New York Times

Diners at the klezmer-theme brunch at City Winery.

Of the city's music spots, B. B. King's may have the tightest grasp on the nostalgia market, and it hosts another brunch, for the same price and with a similar buffet, every Saturday. There, boomers intent on reliving the 1960s can do so with Strawberry Fields, a mop-topped and costumed Beatles tribute act that's devout in its approximation.

For those less interested in reminiscing, the Afro-Latin club S.O.B.'s offers an impressive three-course, bossa nova brunch on Sundays for $26.99 per person, including all the sangria you can stomach and entrees like barbecued salmon, banana-stuffed French toast and feijoada, a succulent stew of pork, beef and black beans. Tinkling, tropical bossa nova is provided by the Brazilian musician Nanny Assis, who's usually leading a trio. The vibe is mellow — the large, airy dining room is lighted by paper lanterns, and a projection of swaying palm trees transforms the wall behind the stage — but hardly staid. On one Sunday a woman in the audience celebrating a birthday was goaded onstage to perform a grinning duet of “Unforgettable” with Mr. Assis.

“It happens all the time,” he said later. “I like for people to participate. She was so happy to sing with me.”

Just a few blocks away City Winery's klezmer brunch, which has a $10 cover, pairs klezmer bands with modern Jewish fare, like a $15 pastrami scramble (the meat is kosher, and the eggs are prepared without butter) or a flatbread with cream cheese, Nova Scotia smoked salmon, toasted capers and red onions ($15). Michael Dorf, a music producer and the founder of City Winery, said he worries that klezmer, a strain of instrumental Eastern European folk music, is a fading language. He constantly books new acts to showcase the genre's range.

“It's not focused on one band doing classic Lower East Side klezmer,” he said. “The permutations on the theme are so vast.”

Bluegrass feels significantly less endangered: legions of young bands peddle an updated version, and Superfine in Dumbo, Brooklyn, hosts a bluegrass brunch featuring mostly local bands. The definition of bluegrass here is not stringent — on a recent Sunday the singer and songwriter Kelli Rae Powell led an Americana trio consisting of ukulele, upright bass and harmonica — but the mood is convivial (it's not unusual for toddlers to populate the dance floor), and the drinks are always strong.

Tanya Rynd, a partner in the restaurant and a New Mexico native, has cultivated an unfussy, almost rural atmosphere. “I really want it to feel like you're driving down a highway in New Mexico, and you happen to pull off on a dirt road,” she said of the brunch. “There may be a few chickens or roosters wandering in the yard. You walk inside, and you get this really good, hearty, awesome-to-the-bone brunch. No toast, no cappuccino, just old-fashioned roadhouse fare, with good pancakes and real green chilies.” (The chilies nicely complement the spicy house-made sausage in the plump breakfast burrito; $11.) Between sets the band passes a hat, and Superfine matches all contributions.

Dining rooms lighted by the midday sun aren't likely to supplant sticky-floored clubs as the musical hotspots anytime soon. But for an extra boost before the work week begins, a little music might inspire less regret — and healthier toe tapping — than that fourth mug of coffee.

Bacon, Bagels and Ballads

B. B. KING'S BLUES CLUB AND GRILL Gospel brunch on Sundays (doors open at 12:30 p.m., show at 1:30 p.m.); Beatles brunch on Saturdays (doors, 11 a.m.; show, noon). Tickets, which include food, tax and tip, are $40; $42.50 at the door. 237 West 42nd Street, Manhattan; (212) 997-4144, bbkingblues.com

CITY WINERY Klezmer brunch, 10 a.m. to 2 p.m. Sundays. $10 cover (not including food or drink). 155 Varick Street, near Vandam Street, South Village; (212) 608-0555, citywinery.com

S.O.B'S Bossa nova brunch, noon to 4 p.m. Sundays. $26.99 per person includes food and sangria bar. 204 Varick Street, at Houston Street, South Village; (212) 243-4940, sobs.com

SUPERFINE Bluegrass brunch, 11 a.m. to 3 p.m. Sundays. (Music usually begins around noon.) 126 Front Street, Dumbo, Brooklyn; (718) 243-9005

SYLVIA'S Gospel brunch on Sundays (music, 12:30 to 4 p.m.; brunch, 11 a.m. to 2 p.m.). 328 Lenox Avenue at 126th Street, Harlem; (212) 996-2669, sylviasrestaurant.com

HTTP://WWW.NYTIMES.COM/2010/08/27/DINING/27BRUNCH.HTML



Sun file photo

ENLARGE

The fastest growing segment of tourism is not high-adrenaline adventuring nor is it based around art, music or collecting.

Rather, according to speakers at the Governor's Colorado Tourism Conference, held Sept. 29-Oct. 1 at the Silvertree Conference Center, it's culinary tourism that is attracting the largest new segment of the population during these recessionary days.

Maybe it's a return to our roots. Or perhaps it's based on the simpler fact that “You gotta eat,” so all tourists are potentially culinary tourists, according to Kim Farin of the Boulder Convention and Visitors Bureau. Reveling in a recent accolade by Bon Appetit magazine, which named Boulder the “Foodiest Town in North America,” the Front Range city is also home to the winner of last year's Top Chef program, Hosea Rosenberg.

Kim Farin emphasized that, “The culinary tourist is not a snob” but rather an explorer who just loves food and drink. The gifts they bring back home after a trip aren't tabletop tchotkes but instead jams or wines or even pies that hail from the traveler's destination.

“Consumers want more of what doesn't come in a shopping bag. They want a life filled with more meaning and less consumption,” Farin said.

That's music to the ears to people like Kelli Hepler, who represents the North Fork Valley and environs (including areas like Paonia and Hotchkiss). Avalanche cheeses, buffalo meat producers and more than a dozen wineries are located in this region that's just over the hill from Carbondale.

She spoke of how Delta County for years struggled with an identity crisis. “Why were we telling people to come here on their way to somewhere else?” Hepler wondered aloud during last week's session. Because (literally) in their back yards were opportunities for cooking classes, “farm dinners,” wine tastings and dinners and even slow food events.

Resorts such as Snowmass have recognized the growth in this segment of tourism. The first home to the phenomenally popular Food & Wine Magazine Classic at Aspen (now in its 28th year), the Village has recently created yet another event for foodies that seems destined for success as well.

In its first year, Snowmass' Culinary and Arts Festival, held in mid-August, seemed to find a niche that it will certainly use for future growth. An evolution of last year's Savor Snowmass event, in 2010 it featured celebrity chefs, cooking seminars and an arts festival.

“Anyone who comes to this valley knows we have great food,” said Dave Elkan of Snowmass Tourism. The festival's Saturday afternoon Palate of Pairings, with its $65 ticket, drew about 400 guests and locals alike who sampled alcoholic beverages that complemented tasty bites from area restaurants. Snowmass Village has also found success with its Chili Pepper & Brew Festival, which kicks off the summer season in early June and offers a sliding scale of food and drink or just music tickets.

A magazine in Texas has grown its readership in part through sponsorship of a barbecue event that was so popular, all of its tickets ($25) sold out in the first day they were available. David Dunham, the publisher of Texas Monthly, suggested that regions focus on their homegrown specialties. The magazine ran stories in the past that spoke of who had the best barbecue in the state. “We took the legacy of being the arbiter of barbecue” to create an event that had endless appeal.

He suggested that Coloradans focus on products such as “beer, chili and indigenous products,” and noted that both states have something in common: “They're both event crazy.” As evidence of that, Austin is actually home to an annual “Spam-a-Rama.”

Like his cohorts on the panel, Dunham recognizes that food need not be fancy in order to be enjoyable. He emphasized the “non-snob” appeal of fattening treats such as “corny dogs,” which are some of the most popular items at the Texas State Fair, Dunham said.

Back in our state, there is now an agri-tourism committee that works with the Colorado Tourism Board. Speakers at the Governor's Colorado Tourism Conference said they hoped it would remain intact during these days of budget cutting.

mosberger@snowmasssun.com

http://www.snowmasssun.com/article/20101006/FRONT-PAGE/101009985

Arkansas Arts Council

The Arts Enrich our Humanity Throughout Time

The Arkansas Arts Council advances the arts in Arkansas by providing services and grants-in-aid supporting arts endeavors that encourage and assist literary, performing and visual artists in achieving standards of professional excellence. In addition, the Arkansas Arts Council provides technical and financial assistance to Arkansas arts organizations and other providers of cultural and educational programs.

Initiates new arts programs in schools and local arts agencies and enhances existing ones by providing direct interaction with working artists in residencies. Emphasis is on exposure to the creative process through direct contact with professional artists. Three grants are available for this category: After School / Summer Residency Program, Arts Curriculum Project Grants, and In-school Residency Program.

http://www.arkansasarts.org/

EAST Initiative

The EAST Initiative is a nonprofit organization that provides new ways of learning for modern students.

EAST focuses on student-driven service projects through the use of the latest in technology. EAST schools are equipped with classrooms containing state-of-the-art workstations, servers, software, and accessories, including GPS/GIS mapping tools, architectural and CAD design software, 3D animation suites, and much more. Students find problems in their local communities, and then use these tools to solve them.

EAST's focus, however, is not on technology itself, but on the unique learning environment of the EAST classroom. In EAST, students are responsible for creating their own lesson plans. There are no lectures and no tests; instead, the students are guided by an EAST facilitator (a teacher trained in the EAST process. This radically different approach to learning shows tremendous results - students are better-prepared for both college and the business world, and they care more about learning.

http://www.eastinitiative.org/

Arkansas Humanities Council

An independent affiliate of the National Endowment for the Humanities

The purpose of the Arkansas Humanities Council is to promote understanding, appreciation, and use of the humanities in Arkansas. To achieve its purpose, the council awards grants through a competitive application process to nonprofit groups and organizations so they can plan, conduct, and evaluate projects in the humanities for Arkansas citizens.

A few examples of appropriate project formats are community history projects that involve local citizens, reading/discussion groups for public library patrons, workshops on foreign languages and cultures for school teachers, and museum exhibits on topics in Arkansas prehistory or history.

http://www.arkhums.org/

The Department of Arkansas Heritage

From the Arkansas Delta to the Ozark Mountains and all the Arkansas geographic regions in between, our heritage—with its varied patterns and incredible richness—is captured in the stories we pass on to successive generations. The stories of who we were and how we lived ground us firmly in the past and guide us confidently into the future. Someone must be responsible for this legacy to ensure Arkansas history isn't lost.

Since 1975, the Department of Arkansas Heritage has been promoting and coordinating the discovery, preservation and presentation of Arkansas's natural and cultural resources.

*The Department of Arkansas Heritage, in partnership with the Arkansas Humanities Council, in 2010 launched a new grant program designed to benefit small museums.

Also: Grants are available to help communities and organizations develop meaningful Heritage Month events and programs in their areas.

http://www.arkansasheritage.com/heritage_month/

Arkansas Historic Preservation Program

Building the Future through the Past

Arkansas's historic homes, neighborhoods, courthouses, battlefields, archeological sites and commercial districts are visible reminders of our cultural heritage. The preservation, restoration and protection of these historic and cultural resources is the job of the Arkansas Historic Preservation Program. The agency provides financial, educational and technical assistance, manages the Main Street Arkansas program and directs the National Register of Historic Places program for the state.

Each year, AHPP awards more than $1.5 million in grants for the rehabilitation of historic structures. It also administers the state and federal income tax credit programs.

Through educational outreach, AHPP works with communities, schools and organizations to further a preservation ethic in all Arkansans. It offers free workshops, presentations, lectures and monthly walking tours to historic properties around the state. It publishes and maintains numerous pamphlets, driving maps and a searchable, comprehensive online database about places and properties of historic significance.

http://www.arkansaspreservation.com/

The Alliance Historic Preservation Alliance of Arkansas

The Historic Preservation Alliance of Arkansas is the only statewide nonprofit organization focused on preserving Arkansas's architectural and cultural resources. Founded in 1981, the Alliance's mission is to educate, advocate and assist preservation efforts across the state. Through educational programs centered on architectural heritage, advocating for preservation legislation in the halls of the State Capitol and at the local level, and assisting owners of historic properties with the means and expertise to preserve and restore historic structures, the Alliance has been a statewide voice for preservation in Arkansas for over twenty-five years.

http://www.preservearkansas.org/

The rich soil that makes up the Arkansas Delta was deposited from across the nation by the power of the mighty Mississippi River. In that spirit, people from all over are traveling to the Arkansas Delta Byways tourism region to see the people, places and history that make up this fertile landscape.

Arkansas Delta Byways refers to a 15-county region in Eastern Arkansas bound by a rich natural and cultural heritage. These counties are linked by two National Scenic Byways: Crowley's Ridge Parkway and The Arkansas Great River Road (part of a 10-state route extending from Canada to the Gulf of Mexico).

Today, this fertile region is known for its agriculture. Major crops include cotton, rice, soybeans, wheat, milo, corn and peaches.

Local festivals, blues music events, farm tours, and foods such as catfish and pork barbecue convey the unique flavor of the Delta, while regional museums interpret the impact of such historic events as the De Soto Expedition, the Louisiana Purchase, the Civil War, the New Madrid Earthquakes, and the Flood of 1927.

http://www.deltabyways.com/

NATIONAL TRUST FOR HISTORIC PRESERVATION®

Rural Heritage Development Initiative RHDI

The Rural Heritage Development Initiative (RHDI) is a three-year pilot program of preservation-based economic development in the 15-county Arkansas Delta region. Focusing on heritage tourism, local business development, preservation education, landmark preservation, and imaging & branding, the RHDI is funded by the W.K. Kellogg Foundation and sponsored by the National Trust for Historic Preservation. Partners in the RHDI are Main Street Arkansas, Arkansas Delta Byways and the Historic Preservation Alliance of Arkansas, as well as the Main Street programs of Blytheville, Dumas, Helena, Osceola and West Memphis.

http://arkansasdelta.org/

MISSISSIPPI RIVER PARKWAY COMMISSION

A multi-state organization which works collectively to preserve, promote, and enhance the scenic, historic, and recreational resources of the Mississippi River, to foster economic growth in the corridor, and to develop the national, scenic and historic parkway known as the Great River Road.

The ten states that border the Mississippi River comprise the MRPC—Arkansas, Illinois, Iowa, Kentucky, Louisiana, Minnesota, Mississippi Missouri, Tennessee & Wisconsin.

Each state has its own individual commission which is established by state statute or Governor's Executive Order. Membership consists of state legislators, state and local officials and general members appointed by the Governors or state agency directors of the individual state. Its Board of Directors includes the chairs of the individual state commissions.

Historically, the MRPC has coordinated efforts on federal, state, and local levels to leverage millions of dollars for highway improvements, recreation trails, bikeways, scenic overlooks, and historic preservation. MRPC also coordinates both domestic and inter-national marketing for the river valley, and facilitates efforts to enhance economic development and resource awareness.

http://mrpcmembers.com/

Main Street Arkansas is a program of the Arkansas Historic Preservation Program, an agency of the Department of Arkansas Heritage. The Historic Preservation Alliance of Arkansas is the private non-profit sponsor, and the Arkansas Department of Economic Development provides assistance through the Main Street Arkansas Advisory Board.

The Main Street Arkansas program's association with the National Main Street Center, a resource facility set up by the National Trust for Historic Preservation, provides access to the very best consulting and training services available for downtown revitalization. The National Main Street Center provides a network much like the network that Main Street Arkansas provides for local Main Street programs—for more than 40 states and more than 1,000 communities participating in the Main Street Four Point Approach to the downtown revitalization.

FOUR-POINT APPROACH

The Main Street Arkansas program encourages development and revitalization of downtown commercial areas in small cities and towns across Arkansas. The comprehensive program uses the Main Street Four Point Approach to downtown revitalization, focusing on **organization, design, promotion,** and **economic restructuring**.

http://www.arkansaspreservation.com/main-street/

Founded in 1999, Delta Area Community Foundation is focusing on community development and educational objectives in Desha and Lincoln Counties. With an active Board of Directors and a part-time executive director, we are in the process of establishing endowment funds, building the foundation, and awarding grants to meet community needs.

http://www.arcf.org/page12860.cfm

The Desha County Historical Society

The Desha County Historical Society was formed in January of 1969 when a group of concerned citizens met with the common goal to preserve and promote the history and artifacts of Desha County, AR.

All early documents stored at the county seat of Desha County were moved to Texas with some being destroyed during the Civil War. Constant erosion of the Mississippi and Arkansas rivers' boundaries, along with the destruction caused by the 1927 Flood, had altered or completely removed physical remains of early settlements, towns, markers, and cemeteries. With this background the charter members of the Historical Society began the daunting task of reconstructing and maintaining Desha County history and lineage.

Through the years following the formation of the Historical Society, dedicated members and county citizens have researched, salvaged, lectured, and published papers and photographs pertaining to Desha County; its history, its families, and the surrounding area. Some of the papers and photographs of the history to date have been filed and catalogued in the Desha County Branch Library in McGehee, while others have been reposed in the "Special Libraries" of the University of Arkansas at Fayetteville and Little Rock, and the University of Central Arkansas.

http://deshacountyhistorical.org/

Since Dumas joined the National Main Street program in 1998, major improvements have been made in lighting, sidewalks, and landscaping—along with facade and building renovations.

Having achieved the National Main Street City designation, Dumas has two major blocks of downtown included in a National Historic District. Meador pharmacy Among the historical points in Downtown Dumas is Meador Pharmacy, operating continuously since 1917. The store features a soda fountain and is a favorite gathering place for Dumas people.

Main Street Dumas is led by Executive Director Jann Farmer and a strong corps of volunteers. This group works on promotion, organization, design, and restructuring. Main Street Dumas Sponsored events include Spring Out to Lunch and October Downtown.
http://www.dumasar.net/

DESHA COUNTY MUSEUM

This museum, located just inside the Dumas city limits, was founded in 1979 to preserve area heritage. An authentic log farmstead, dating to the 1850's, it includes the two-story Terry log house, with outdoor kitchen, blacksmith shop, potato shed and log dog house. The museum includes a brick building housing artifacts from the area.

CITY OF DUMAS

The City of Dumas

Find your elected city officials and city departments on this page. Bold indicates a internet or email link.

Elected officials

Mayor Marion Gill *City of Dumas* *P.O. Box 157* *Dumas, AR 71639* *382-2121*	***City Clerk Johnny Brigham*** *City of Dumas* *P.O. Box 157* *Dumas, AR 71639* *382-2121*	***Alderman Franklin Healey*** *112 North Adcock* *Dumas, AR 71639* *382-2299*
Alderman James Jackson *P.O. Box 295* *Dumas, AR 71639* *382-4644*	***Alderman Chris Hays*** *P.O. Box 97* *Dumas, AR 71639* *382-4400*	***Alderman Roy Dalton*** *#7 Lennox Circle* *Dumas, AR 71639* *816-4600*
Alderman Ronald Neal *508 Farmer Street* *Dumas, AR 71639* *382-6103*	***Alderman T. C. Pickett*** *201 W. Waterman* *Dumas, AR 71639* *870-382-5132*	***Alderman Dwayne Snyder*** *3 Robinwood* *Dumas, AR 71639* *382-0244*
Alderwoman Paula White *219 S. College* *Dumas, AR 71639* *382-4871*		

Offices / departments

District Court *149 E. Waterman* *382-6972*	***Game and fish office*** *149 E. Waterman* *382-2471*	***Dumas Housing Authority*** *224 Bowles* *382-5457*
Dumas Community Center *18 Belmont* *382-2245*	***Dumas Municipal Building*** *155 E. Waterman* *382-2121*	

VISION STATEMENT
The Southeast Arkansas Cornerstone Coalition, Inc. is a vehicle for intradependant regionalism between Ashley, Bradley, Chicot, Desha, Drew and Lincoln Counties to promote growth and prosperity for Southeast AR industries, educational institutions, and citizens.

MISSION STATEMENT
To promote the regional economic development of Southeast Arkansas in Ashley, Bradley, Chicot, Desha, Drew, and Lincoln Counties.

PARTNERSHIP WITH UNIVERSITY OF ARKANSAS ECONOMIC DEVELOPMENT INSTITUTE (UAEDI)*
The Cornerstone Coalition and UAEDI have an ongoing and evolving partnership. UAEDI's role is to help the Coalition create a new approach to broad-based (economic, community, educational and leadership) development in Arkansas by creating an example model of how to effectively and efficiently link the resources of higher education to the needs of the Cornerstone Coalition counties in partnership with others having similar interests. To date, the Cornerstone Coalition Atlas project constitutes the main product generated under the partnership between UAEDI and the Cornerstone Coalition.

* UAEDI's mission is to enhance the economic and social well-being and prosperity of the people of Arkansas by extending University of Arkansas programs, as appropriate, in partnerships with others having similar interests.
http://www.searkcornerstone.org/

DeshaForward is a strategic planning organization that is creating a Comprehensive Community & Economic Development Plan for Desha County– "DeshaForward 2020 - Talent, Technology, and Transformation"

VISION STATEMENT - DRAFT
Desha County is energized and focused on education, technology-based opportunities, and transformation into a competitive, development-ready 21st Century community.

VISION ELEMENTS:
- Desha County's communities have vigorous, diversified, and technology-enhanced economies attracting people to earn a living, create neighborhoods and homes, and enjoy a wide variety of recreation choices.
- Desha County is a shining example of the "good-life" in the Delta for those that live here and those that visit.
- Every child or adult has the opportunity to be fully prepared for the next step in their personal and career development.
- Every person lives with dignity in housing that improves their standard of living.
- The history, heritage, gifts of talent, culture and race bring pride and continual dedication to moving Desha Forward into the 21st Century.

"DeshaForward will create and implement a strategic planning process for the county that is inclusive of all its citizens incorporating these core values: honesty, cooperation, trust, and focus on the future."
http://www.deshaforward.org/

A list by author Robert Darden:*

- Dark was the Night ... Cold was the Ground
  Blind Willie Johnson
- Strange Things Happen Every Day
  Sister Rosetta Tharpe
- This Train - Sister Rosetta Tharpe
- Golden Gate Gospel Train
  The Golden Gate Jubilee Quartet
- Move on Up (a Little Higher) - Mahalia Jackson
- Silent Night, Holy Night - Mahalia Jackson
- Surely God is Able" - Clara Ward
- Let's Go Out to the Programs
  The Dixie Hummingbirds
- Touch the Hem of His Garment
  Sam Cooke and the Soul Stirrers
- Too Close to Heaven - Alex Bradford
- Lord, Don't Move the Mountain - Inez Andrews
- Lord Jesus I and II - The Spirit of Memphis Quartet
- Will the Circle be Unbroken - The Staple Singers
- They Led My Lord Away - Marion Williams
- (I Don't Feel) No Ways Tired
  Rev. James Cleveland
- Mary, Don"t You Weep - Aretha Franklin
- Oh Happy Day - The Edwin Hawkins Singers•
  Soon and Very Soon
  Andrae Crouch and the Disciples
- The Reason Why We Sing - Kirk Franklin
- Hold My Mule - Shirley Caesar
- It's Time - The Winans
- Why We Sing - Kirk Franklin and the Family
- We Fall Down - Donnie McClurkin
- People Get Ready - The Blind Boys of Alabama
- The Cross - The Blind Boys of Alabama
- We Fall Down - Donnie McClurkin
- People Get Ready - The Blind Boys of Alabama
- The Cross - The Blind Boys of Alabama

* *People Get Ready! A New History of Black Gospel Music*, Robert Darden

Little Rock Gospel Stations:

- KHLR / 94.9 Hallelujah FM MHZ
  Format: Gospel
  Address: 10800 Colonel Glenn Road Little Rock, Arkansas 72204
  Phone: 501-217-5000; requests: 501-433-0949
  Owner: Clear Channel
  Web Site: http://www.949hallelujah.com/main.html
  Email: torrezharris@clearchannel.com
- KUAR / 89.1 MHz
  Format: NPR, News
  Address: 2801 South University Ave Little Rock, Arkansas 72209
  Phone: 501-569-8445
  Owner: University of Arkansas at Little Rock
  Web Site: http://www.kuar.org/
- KVLO / 102.5 MHZ
  Format: Gospel

Books / Magazines / Websites

- *People Get Ready! A New History of Black Gospel Music,* Robert Darden
- *Singing In my Soul: Black Gospel Music in Secular Age,* Jerma A. Johnson
- *Wade in the Water: The Wisdom of the Spirituals,* Arthur C. Jones
- *The Music of Black Americans,* Eileen Southern
  Cotton Plantation South, Aiken
- *Bearing Witness,* Lankford (2nd editions; slave narratives collected by WPA writers)
- *Blues from the Delta,* Ferris
  Arkansas Delta, Whayne and Gatewood
- *Lost Revolutions,* Pete Daniels
- *Our Own Sweet Sound,* Robert Cochran
- *Deep Blues,* Palmer
- *The Creation,* Windon Johnson
- *Oxford America* – Current Issue features Music and Arkansas musicians
- History of Gospel Music:
  http://afgen.com/gospel1.html
- Gospel Resources at the Chicago Library:
  http://www.chipublib.org/search/results/terms/African+american+gospel+music/
- Library of Congress: National Recording Registry
  Fifty recordings from more than 100 years of American recordings including: Swing Low Sweet Chariot by the Fisk Jubilee Singers (1909), recordings of spirituals by John and Ruby Lomax in 1939, *Precious Lord: New Recordings of the Great Gospel Songs of Thomas Dorsey, Marion Williams, and Others* from 1973
  http://www.loc.gov/rr/record/nrpb/registry/