THE WILL TO ADORN: Research Guide

Compiled by Katherine Hockey with Dr. Harold Anderson
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Introduction to the Will to Adorn

In 1926, renowned anthropologist Zora Neale Hurston observed that “the will to adorn” is one of the primary characteristics of African American expression. Dress and adornment of the body are expressive art forms grounded in the history and experiences of African-descended populations. They have been shaped by the legacies of slavery, the civil rights movement, and more recent African diasporas.

Launched in 2010, The Will to Adorn: African American Dress and the Aesthetics of Identity is a multi-year collaborative folk cultural research and public presentation project initiated by the Smithsonian Center for Folklife and Cultural Heritage. Will to Adorn seeks to examine dress and adornment in African American communities, focusing on the ways in which individuals actively define and redefine their cultural identities as well as build, nurture, and expand concepts of “tradition” and “community.” The project builds upon the notion that there are a number of communities within the African American population defined by shared values, experiences, and beliefs—all of which are reflected in style or dress.

A primary component of the Will to Adorn project is community-based training and “reciprocal” research with academic and community-based scholars and students. Research will include ethnographic fieldwork, oral history interviews, and photographic documentation, all of which is to be shared online through a dedicated web site. By collaborating in this manner, the
project endeavors to foster learning among diverse partners, instill a sense of pride in community traditions, and contribute to broadening perspectives on African American aesthetics as a whole. It is hoped that by identifying, documenting, and contextualizing the work of African American artisans the project will encourage—perhaps even ensure—the preservation and representation of artistic expressions that are underrepresented in museum collections and public programs.

Research will concentrate on the following locations (and, when applicable, surrounding areas):

- New York City, New York
- Washington, District of Columbia
- Atlanta, Georgia
- Detroit, Michigan
- Chicago, Illinois
- Oakland, California
- United States Virgin Islands
Purpose of This Research Guide

This document, *The Will to Adorn Research Guide*, has been produced with the goal of helping scholars and researchers to develop an appreciation for cultural diversity and to introduce them to new ways of acquiring and processing knowledge. The research collected through your interviews will contribute to the collection of data that will be analyzed and presented in the Smithsonian Folklife Festival 2013. This guide will ensure that the fieldwork conducted in the various locations involved in this project are consistent with each other and that the information collected is relevant to project goals.
Ethics: A Reminder

Before you begin your research, you should communicate the nature, purpose, and potential impact of the study with people and provide them with information, particularly interviewees or subjects in photographs, etc. You must obtain “informed consent,” a formal agreement to participate in the research.

*Printer-friendly versions of all required forms can be found on the Will to Adorn website.

In addition, reproductions can be found in the “Forms” section of this document.
Documentation for the *Will to Adorn*

When you set out to do research, or **field work**, you will use all your senses—sight, touch, smell, taste, and hearing. Remember that these are tools, just as much as your pen and pencil are tools!

Physical tools you might want to bring, however, include:

- Writing materials for taking notes. (We recommend that you use a bound composition book.)
- Copies of all required release forms
- Camera and/or any audio or video equipment you plan to use. Don’t forget backup batteries and media storage devices (for example, any needed SD cards).

Consider what else you might need. Are you familiar with your destination, or will it be useful to bring a map or written directions? Do you need a tripod or an extension cord for your video camera?
**Data Collection: Field Notes**

Your field notes should always include basic information about the scenario, such as date, time, and place of observation. Write down your impressions. What do you see? What do you hear? What do you smell? Try to capture as much as you can about where you are and what you feel. If it helps you to focus, even consider writing about how you feel about taking field notes. In your rough draft, there is no such thing as too much information.

When you are at the site, you do not need to write detailed commentary. In fact, doing so is not appropriate for all research situations. Does something—a word you heard someone use, a behavior you noticed—catch your attention? Write down specific words or phrases and make note of any future questions you would like to explore while the thought is in your head. Jottings—brief words or phrases you can use to later jog your memory—will do and will allow you to both live in the moment and to create longer, more complete notes at a later time.

The final version of your field notes, however, should be polished and ready for publication. Make sure to include:

- A description of everything you observed
- Detailed analysis about the potential meanings and implications of what you saw
- Personal reflection
Data Collection: Recording

Audio recordings provide an easy way to back up your notes and memory. They are helpful for accuracy, review, and documentation purposes. It is okay to turn off the recorder if an interviewee does not want personal, sacred, or controversial topics recorded. However, you should continue to take notes.

Good fieldwork involves keeping precise field notes and reports. Visual documentation should include the traditional activities and/or products (e.g., crafts, foods, special clothing, occupational accessories, and performances) as well as the social and physical contexts in which they occur.

Audio, photo, and video documentation of a tradition are an important part of fieldwork research. It will also allow the project to develop contextual material for other Will to Adorn project presentations. When you are interviewing a tradition-bearer, it is helpful to ask the person to demonstrate their skills. This may include a runway walk, a demonstration of hat- or jewelry-making, or sewing an item of clothing.

Technical equipment available for documentation continues to change rapidly. The following pages contain general information, but researchers are encouraged to contact their program coordinator to discuss formats, options, and approaches.
Data Collection: Photography

Use the highest quality camera available to you. This helps to ensure quality and preservation of the materials. Before you begin your fieldwork session, always make sure to check that your camera is charged or that you have batteries to use as a backup.

To best utilize the photographs you take it is necessary to keep a photograph log that is as detailed as possible. For each photograph you take, provide the following information:

- Where was it taken?
- When was it taken?
- What is in the photograph?
- Do you have any additional observations regarding what is captured in the picture?

Make sure you have a log that corresponds with each series of photographs. This is very easy to do with digital media. (Don’t forget to print a hard copy!) If you have a hard copy of the photograph, write the information on the back with a pencil and mark each with a number that can be matched with the photo log.

For an example of a Still Photograph Log, please see page 49.

More advanced photographers are encouraged to read “Recommendations for Photographers” on page 34.
Data Collection: Sound Recordings

As you do fieldwork, you might want to use an audio recorder so that you and other researchers are able to review the information just as it was originally spoken.

You should aim to use the best quality recording device available to you; this increases the likelihood of long-term preservation.

Keep in mind:

- Practice with your recording device beforehand so you are familiar with its settings and capabilities.
- Don’t forget to bring extra media to your interview.
- Always be certain to tell your subject that you are recording. Tell him or her what it will be used for and obtain a signed consent form once you know that he or she is comfortable and approves. It might be helpful to offer to send your subject a copy of the recording or to agree to play back the interview for his or her approval. It may also help to clear up any misunderstandings or provide additional commentary.
- Place the recorder close to your interview subject.
- Begin each interview with an announcement of the date, location, and persons present.
- Leave the recorder on so that the interview is uninterrupted.
- Let the recorder run on at the end of the interview.

When you have finished, take note of all necessary information regarding the recording:

- Project title
- The name of the subject
- The name of the interviewer
- Date of the recording
- Location of the recording
- Topics discussed

For an example of a Sound Recording Log, please see page 50.
Data Collection: Video Recording

Video recording is similar to both audio recording and photography but it presents its own challenges.

**Limit any unnecessary movement!** Be aware that every motion the camera makes should add to, rather than detract from, the recording. A slow pan, for example, over a subject is more helpful and more pleasant for a viewer than a sharp, jerky motion from head to toe and back. If you find yourself moving the camera (for example, letting a handheld camera bob up and down when your arm gets tired), consider bringing a tripod to keep the camera stabilized.

**Lighting is also important to consider.** Be careful to avoid shooting in dimly lit areas; it may come out looking as if it was filmed in complete darkness.

**Think about sound.** As with audio recording, it is important to minimize ambient noise. Look to see if you can plug headphones into your video camera for yourself; this will let you hear what the camera hears and make it easy to determine whether you’ll be able to hear your subject or not.

For an example of a Video Recording Log, please see page 51.
Data Collection: Interviewing

As a researcher for the *Will to Adorn* project, you will look for and identify key individuals within a community—artisans of style, exemplars of style, *et cetera*. In some cases, you may be working with individuals you already know. In others, you will make new contacts within the community in question.

The interview should include an oral biography, anecdotal narratives, responses to open-ended questions, and a detailed description of the relevant tradition. Your role is to document traditions and tradition-bearers and to make recommendations for possible programs, publications, public activities, *et cetera* for the *Will to Adorn* project.

The interview should discuss:

- What is the tradition?
- What skills does your subject possess in his/her repertoire?
- How was the tradition learned?
- In what contexts is the tradition enacted?
- How has the tradition changed over time?
- Who is the audience for the tradition?
- What is the significance of the tradition? To the individual? To others in the community?
- Who else practices the tradition?

You should use your own judgment in phrasing questions, depending upon the person being interviewed and where it takes place. Are you in a formal interview setting? Are you walking through a neighborhood? Are you observing as a person demonstrates his or her skill?
Data Collection: General Reminders

1.) **Introduce yourself!**

Provide your name, affiliation, and contact information.

2.) **Explain the project.**

As a researcher, you should explain to interviewees that you are doing background research on traditions of dress. Many field researchers find it helpful to have a letter of introduction and some other general information such as an informational brochure, which can be left with the interviewee. The project staff will provide you with such a letter and copies of *Will to Adorn* information sheets for this purpose.

3.) **Explain the purpose of the interview.**

The *Will to Adorn* project and the process of gathering information toward organizing the program should not be a mystery to the members of the communities being interviewed, and they should feel free to contact the principal investigator or research coordinator if questions arise about the process.

4.) **Explain where information will be stored and who will have access.**

Make it clear to the interviewee that photographs, interview material, and sound and video recordings of tradition-bearers (whether or not they are invited as participants) will become a permanent part of the Center for Folklife’s Ralph Rinzler Folklife Archives and Collections. The results of your field work may be used as sources for a documentary film, a book or book articles, a museum exhibition, or a Folklife Festival program.

5.) **Show your credentials.**

6.) **Sign all permission forms.**
You are required to obtain signed release forms from all interviewees. This is a basic permission statement signed by the person interviewed, photographed, or recorded. It explains why the research is being conducted and how it will be used.
Terms to Know: Exemplars of Style

Everybody is a dress artist. We all make choices in the way we dress that are influenced by cultural and social rules as well as our access to the resources that let us dress the way that we want to dress.

However, in every community of style, there are exemplars of style who stand out as masters of the arts of dress and body arts. These individuals capture the essence of a community’s ideas of what it is to be well dressed through their artful assembly of hair, apparel, accessories and body art. Exemplars of style acquire collections of items of dress and personal adornment from which they select to “curate” their personal appearance.

For a model of the questions you may want to ask an exemplar of style, please see page 37.
Terms to Know: Artisans of Style

Artisans of style are people who use their creativity, special skills and knowledge of body arts and adornment to support the specialized needs and desires of clients who belong to communities of style.

For example, Dennie Moe is a barber in New York City who cuts the hair of hip hop artists. As an artisan of style, he is a member of an occupational group that includes other African American barbers who learn their craft through training and apprenticing with more experienced barbers.

By observing, copying, and experimenting, an artisan of style can create new styles based on the preference of their customers, but they also influence the dress culture of their clients, such as by creating new hair cut styles.

For a model of the questions you may want to ask an artisan of style, please see page 38.
Terms to Know: Artifacts of Style

An artifact of style is an item of material culture that relates to African American style communities. This may be an article of dress and or an “outfit” in the collection belonging to an exemplar of style or a specialized tool used by an artisan. Artifacts of style may include items such as “Afro” combs, synthetic hair samples, cosmetics, and ointments. The term may also apply to media documenting dress and adornment styles, such as photographs, videos, or online media. The latter might consist of product reviews of wigs, instructional videos on hair styling, or family photographs illustrating dress at certain events.
Terms to Know: Vernaculars of Style

The words people use to refer to their clothing—their vernacular of style—can be just as important as the garments themselves, if not more so. When we name things, we assign meaning to them.

Consider this: you may be looking at nearly identical pairs of blue jeans, but someone who insist that he only wears “Levi’s” is very different from someone who combed through several stores looking for just the right pair of “Sevens.”

“Gators” have come about as a synonym for alligator shoes. Can you think of any other examples of common words that refer to a particular article of clothing?

For additional examples, please consult for “Examples of Vernaculars of Style, or If the Shoe Fits…” on page 31.
Terms to Know: Communities of Style

A **community of style** is a group that shares a common style of dress that communicates a shared sense of identity. This identity is understood within the group and learned informally. It is shaped by similar experiences, knowledge, dress practices, values, and ideas about what is pleasing, appropriate and/or beautiful. Just as you may identify with many groups or communities as a result of your ethnic or cultural background, you may belong to many communities of style.

**Communities of affiliation and identity** are groups that are bound together by shared interests, occupation, or sense of identity. For example, music serves as a common bond that ties together many communities. Many musical genres—including punk, emo, hip hop, and go go—have origins in the Washington, D.C., metropolitan area, and all have an “iconic” appearance among those who identify with the movements.

Another community of affiliation is based on one’s school. This may include sorority or fraternity membership, athletics, or activities. For example, members of the Alpha Kappa Alpha sorority routinely wear pearl necklaces. This can be traced back to the organization’s roots; its original members were known as “The Twenty Pearls.” Today, it is something of a slogan for the sorority that “Real girls wear twenty pearls!”

**Continue reading the following pages for examples of communities of style based on faith (21) and regional identity (24).**
Communities of Style: Faith

Members of faith communities of style are united by belief, values, and practice of traditions of worship. Faith communities, like other communities of affiliation, use dress as a way to declare their identities to insiders and to outsiders. These markers of identity may be as subtle as a gold or silver pendant (for example, a cross worn by Christian believers) on a delicate chain necklace worn underneath a garment, or as obvious as a full length garments, headwear, footwear, accessories and hair (for example, a kufi, caftan and beard worn by some Muslim men).

Many religious communities have dress codes—rules and recommendations about how believers should or should not dress. Dress is also used as a way to signal the special roles or status of people within a religious community. (A new initiate to the Yoruba priesthood may wear all white garments to signal his/her status. A pastor may wear liturgical robes or a clerical collar.) There are traditions of dress among faith communities that are particular to a region, locale or even a congregation within a larger faith community. For example, the robes worn by a choir of one Baptist church may be different from the robes worn by another Baptist choir in the same community.

Specific colors and designs, and symbols worn may also have special meanings. Certain colors may be worn on different days of the week or for special occasions (for example whereas white wedding dresses are the norm in Europe and the United States—marrying couples in the Amharic communities from Ethiopia also wear traditional red velvet capes.

For a model of the questions you may want to ask a member of a community of affiliation and identity, please see page 40.
Communities of Style:
Regional Communities

Styles of dress and body art that become recognizable within a particular city or neighborhood are created, like other traditions out of shared experiences, values, skills, knowledge and beliefs.

They are passed on from one person to another in more or less informal ways. Local communities of style may be a result of the particular skills that people—artisans of style-- bring to a place. Neighborhood style may also be shaped by ideas about beauty or just “looking good” that become associated with a local celebrity. For example, Washington, D.C. musician Chuck Brown is not only regarded as the father of the city’s hallmark Go Go music but also as the prime exemplar of the style associated with the music.

Neighborhoods, cities, and regions use dress as a way to declare their identities to insiders and to outsiders. These markers of identity take many forms and may signal membership in more than one community. Every fall, the beauty shop managed by Veronica of Joe’s House of Beauty in Landover, Maryland, becomes a emporium of Redskins themed objects. Besides being a shrewd business woman who supplements her income through sales of fan paraphernalia, she is an enthusiastic part of a community of African American avid football fans.

For a model of the questions you may want to ask a member of a regional community of style (or another community of affiliation and identity), please see page 40.
THE WILL TO ADORN: Research Guide
Appendix One: Activities
Activity One: Getting Started

Your Autobiography of Style

As you begin the project, you will be asked to create your own cultural biography of dress—a personal history of your interactions with dress. In doing so, you may discover that there is more to your choices than you may have once believed!

Here are some questions to begin the process of self-evaluation:

- How did others around you talk about dress when you were a child? Consider your immediate family, your extended family, your friends and peers, and others in your community. How does this compare to what they say now?
- Were there any family sayings or words of wisdom passed on to you about dress?
- Were there any special words that you used to describe the different styles of dress or particular items of dress? Are there any special words that you use now? For example, “Gators” is a term that are used within African American communities in some cities for alligator shoes.
- When did you first become aware of the idea of dress as a personal statement?
- How has the way you dress changed through the years? Why?
- What communities of style do you identify with?
- What are your thoughts overall on the way that you dress? How do they relate to African American aesthetics (ideas and values of beauty) relating to dress? How would you define these African American aesthetics?
Activity Two

Communities of Style

Consider what you have just read.

- Is there anyone you know who could be considered an artisan of style? What kind of occupational community does he or she belong to? What skills are required to become a member of this community? How might this community have the ability to influence dress culture on a larger scale?

- Are there any communities of style that you yourself belong to? Are members generally aware that they belong to this community? What is considered appropriate dress? What ideals does this community promote as being aesthetically pleasing?

- Are there any individuals that you regard as exemplars of style? Who are they? What led you to admire them?

- Find an example of an artifact of style that has personal significance to you. This may be anything from a tangible item you wear to a treasured photograph to a video you found online. Share with the group.
Activity Three

A Deeper Analysis

• How did clothing come about as a form of adaptation?

• How can clothing serve as a symbol? What is an example of an artifact of style that might be a symbol?

• A common interest association refers to an association that results from an act of joining based on sharing particular activities, objectives, values, or beliefs. Based on what you have read about communities of dress, what kind of community would this be?

• Globalization refers to a worldwide interconnectedness that is evidenced in global movements of natural resources, trade goods, human labor, finance capital, and information. How might this affect one’s clothing?

• A family has recently emigrated from their country of origin to the United States of America. How might the pressure to become “Americanized”—or assimilated into American culture—affect their choice of dress?

• Some cultures and/or subcultures view “being different” as desirable. Others do all they can to avoid it. What behaviors would you associate with the former? What about the latter?
Activity Four:

Vernaculars of Style: Your Turn!

You have learned about the vernaculars of style, the words people use to refer to their clothing. (See “Vernacular of Style” on page 8 and/or “Examples of Vernaculars of Style” in the Additional Reading section.) Now brainstorm several examples! What do they mean to you? Consult with a partner. Do they mean the same thing to both of you? How do they differ?
THE WILL TO ADORN: Research Guide
Appendix Two: Additional Readings
Examples of Vernaculars of Style (or “If the Shoe Fits…”)

The following text is a blog post retrieved from the Will to Adorn website (“If the Shoe Fits” by Katherine Hockey). It contains several examples of vernaculars of style and is reproduced here to accompany “Vernaculars of Style” on page 21.

1.) **Tims**

“Tims” has come up several times as a shortened way to refer to Timberland hiking boots. The “iconic” Timberland boots are yellow and brown, chunky and with a thick sole, but today they come in a variety of styles, colors, and patterns. Despite their original design (function over form) and use (for outdoor sports and recreation), these boots have become incredibly popular in urban areas in recent years.

2.) **Chuck Taylor All-Stars**

Chuck Taylor All-Stars (also known as “Chucks,” “Converses,” “Cons,” “Chuck Taylors,” or simply “All-Stars”) are canvas shoes made by Converse. They were first produced in the late 1910s; basketball player Chuck Taylor became affiliated with the brand as its spokesperson in the 1920s. There are countless imitations produced by other companies, but every authentic pair made by Converse has a distinctive star emblem with a reproduction of Chuck Taylor’s signature. Chuck Taylor All-Stars have been associated with a number of communities of style over the years.

3.) **PF Flyers**

PF Flyers are canvas shoes very similar in design to All-Stars, but they are associated with “high-tops” due to their shape. They are rare today, but in the middle of the twentieth century, PF Flyers were the best-selling shoe in America. Many seem to remember them as
the first athletic shoes that were considered acceptable for girls as well as boys to wear, perhaps due to their aggressive marketing campaign aimed at youth in the 1960s. Meanwhile, adult women purchased dresses to match their PF Flyers; the United States Army purchased them in bulk to distribute to soldiers. The brand has all but vanished in recent years.

4.) **TOMS**

TOMS shoes are modeled after the traditional Catalan espardenyes as well as a style of shoe that has been worn by Argentine farmers for hundreds of years. For every pair sold, a second pair is donated to a child in need of shoes; they are available in a number of materials and designs, including several vegan options. They were first produced in 2006, but they have become widely popular over the past two years (2009 – 2011). In particular, they are associated with the contemporary “hipster” aesthetic.

5.) **Air Jordans**

Air Jordans (sometimes simply known as “Jordans”) have been in production since 1985; new designs are released annually. For many, they have become a status symbol due to their price, scarcity, and celebrity endorsements, and they have inspired a trend of collecting sneakers among some groups. In recent years, models have featured quotes (for example, 2010’s Jordans featured a quote attributed to Michael Jordan about failure leading to success), artwork such as star constellation patterns that serve functional purposes for the shoe, and designs inspired by everything from fighter jets to fencing.

6.) **Nineteens**

Designed and sold by the I. Miller Shoe Company, Nineteens were incredibly popular with African American girls and young women in the District of Columbia, Baltimore, and New Jersey in the 1950s and 1960s. The name “nineteen” refers to the price of the shoes ($19),
and many individuals have stories relating to these shoes. A popular refrain seems to be trading different pairs of Nineteens among friends and family members so that someone would appear to own many more pairs than she actually did!
Recommendations for Photographers

The following text is a blog post retrieved from the Will to Adorn website (“Recommendations for Photographers” by Katherine Hockey). It is reproduced here to accompany “Data Collection: Photography” on page 11.

When doing fieldwork, the photographer is as important as the videographer - if not more so. In his blog post Meditations on Methods, Dr. Anderson includes several recommendations for photographers and videographers. Recently, we discussed several other techniques that might prove useful to a photographer participating in this project, regardless of whether her or she is taking pictures with the camera built into their cell phone or a Nikon D7000.

1.) Take the long way in.

In Meditations on Methods, Dr. Anderson recommends taking an "outside-in" approach. Using this method, a photographer faced with a crowded event would shoot from a distance and then gradually work her way through the crowd to a subject at the heart of it. Establishing shots such as this are wonderfully evocative. They create a three-dimensional experience of the setting that allows the viewer to experience the event, even if he or she was not present at the time it was taken. For the photographer, looking back at an image she captured often triggers sensory memories of her surroundings at the time it was taken.

2.) Angle matters.

Few would argue that sitting in the last row at a play or a concert is the equal to being front and center. The same is true when it comes to photography - except photographs are even more limited in terms of perspective. The audience can see nothing more than what the photographer sees. If a photographer shoots an event only from the west-facing entrance, it is not
possible to know what he might have missed had he seen it from the east or the south. Taking one shot from a variety of angles can later cause an anthropologist to observe something he had failed to notice before.

3.) Document everything.

   The videographer’s time with the subject ends when the interview draws to a close, but the photographer often has the opportunity to linger with the subject. Take advantage of the extra time and take a few moments to ascertain that everything is photographed and documented, from shoes to hair. Pay special attention to details such as jewelry and accessories. These are often telling markers of culture, but they might not be visible in a full-body or portrait.

4.) Review your work.

   Together, anthropologists Margaret Mead and Gregory Bateson became famous due to their use of film and video. Their 1942 study, *The Balinese Character: A Photographic Analysis*, used over 25,000 35mm exposures. By grouping similar images side-by-side, the pair was able to identify intangible relationships and behaviors they had not previously noticed. As simple as this comparison sounds, it enabled them to better understand the culture they were studying as a system of understandings and behaviors that resulted in expression of personal identity and experience."

   A photographer taking the time to go over his or her own work to do the same might gain new insight into markers of culture that reflect a particular person's sense of their identity.
THE WILL TO ADORN: Research Guide
Appendix Three: Model Question Sets
Model Question Set:

Exemplars of Style

1.) How long have you dressed the way you dress?

2.) How do you think that your dress reflects who you are, your beliefs and your lifestyle?

3.) What experiences shaped the way that you dress or think about dress?

4.) Why did you begin dressing in this way?

5.) Do you recall how family, friends, people outside your community first reacted to the way that you choose dress?

6.) Were there people from within you community who tutored you in how to dress appropriately?

7.) Do or did others come to you for advice on appropriate dress or where to obtain things to wear, places that groom well, or products to use?

8.) Were there any of your elders or other members of your family that passed on to you a sense of style, even if your style is very different?

9.) Could you tell us about people who you might have grown up around that had great style in dress or were artisans of style?

10.) What do you personally consider “well dressed” to you now?

11.) How has this changed during your lifetime?

12.) Do you make or design any of your own clothes, headwear, and/or other articles of clothing?

13.) Is there a special significance to articles of dress, textiles, jewelry and other items from Africa? If so, can you connect these to specific places in Africa?
Artisans of Style:

Model Question Set

1.) What is the artisan’s repertoire of skills? The answers may surprise you! A dress maker may also be a domestic worker while a barber may also be a stand-up comic. A cook might be a woodcarver as well as a storyteller. A skilled dresser may also be a talented poet.

2.) What is the artisans’s repertoire range within a tradition? For example, a hair braider may also be trained in other types of hair styling.

3.) What are the styles associated with a tradition? How have they changed over time?

4.) What are the regular contexts of performance or production? For example, where is a hat worn? Where is a piece of jewelry made? Where is a fashion show presented?

5.) Did or does the surrounding neighborhood, city, region shape or reshape the tradition?

6.) Are there criteria for excellence? For example, what makes a good milliner? A skilled seamstress or haberdashery? A talented hairdresser?

7.) How is their knowledge learned? How is it passed on?

8.) Are particular meanings associated with the tradition? (For example, historical, religious, ethnic, or other forms of identity.)

9.) Are there any associations to other cultural events or chronological cycles?

10.) What skills and knowledge are needed to belong and to perform in a particular occupationally defined community? What skills must a beautician or barber possess? What does an Afrocentric clothing designer need to be aware of?

11.) How do occupations relate to larger groupings? Consider community organizations, mutual aid societies, labor unions, nations, ethnic groups, social movements, institutions of national and international trade.
12.) What is the occupational and community lore that contributes to occupational social organization of communities of artisans of style? (For example, stories, rituals, jokes, rites-of-passage, work-related crafts, stories, food traditions.)
Communities of Affiliation and Identity:

Model Question Set

1.) Does the way that you dress relate to your beliefs or your identity as a member of ________? Could you describe how?

2.) Are there rules for appropriate dress that the community follows? Can you describe them? How should women and men dress? What about children? Is there special dress and adornment for different roles (for example, for priests and new initiates)?

3.) Are there special ways of dressing for worship gatherings, weddings, funerals, holidays? Please describe what might be different from what you might wear for everyday wear.

4.) How are colors of clothing important to a member of the community? What are preferred colors? Metals?

5.) Are there names for articles of dress? (For example, what do you call the head covering that you wear?)

6.) Are there recommended or preferred ways of grooming and styling? (For example, do men in the community prefer to wear beards or go clean shaven? Do they cut their hair in a special way? Do they wear locs or braids?)

7.) What is the history of the styles of dress and personal adornment?

8.) What are the standards for best dressed?

9.) Are there artisans of style that cater to the community—barbers that know the correct way to groom, braiders or locticians, tailors or dressmakers, milliners or jewelry makers? May we contact them for interviews as well?

10.) How important is good grooming and being well dressed in the community of faith?
THE WILL TO ADORN: Research Guide
Appendix Four: Forms
Event Form

Name of event:

________________________________________________________________________

________________________________________________________________________

Name of Contact Person:

________________________________________________________________________

Address:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Phone number:

________________________________________________________________________

Activities of event:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Time, date and location of the event:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
## Interview Report Form

### Contact Information

**Given Name**

____________________________

Legal Name (If different than given name)

____________________________

Maternal/Paternal Last Name

____________________________

Nickname or Stage Name

____________________________

**Gender**

____________________________

**Marital Status**

____________________________

**Date of Birth (MM/DD/YYYY)**

____________________________

**Place of Birth (City/State/Country)**

____________________________

**Physical Address**

____________________________

**Mailing Address (If different than physical address)**

____________________________

**Home Phone#**

____________________________

**Mobile Phone #**

____________________________

**Preferred Contact Time**

____________________________

**Email Address**

____________________________

### CONTENT

**Cultural background:**

____________________________

**How many years living in this community?**

____________________________
Where else lived?

Spouses and children’s names (if any):

Occupation:

Skills and activities:

Education:

Hobbies, interests:

**CONTEXT**

Date of interview:

Researcher’s name:

Where the interview took place:

Time of day:

Sound conditions (background noise):

Other people present:

Notes about the interview (key themes, points of discussion):

Other documentation (tapes, photos, newspaper articles, etc.):
Other Additional information:
DOCUMENTATION RELEASE

I, ______________________________, hereby authorize the Smithsonian Institution and its licensees (“Smithsonian”), on behalf of its Smithsonian Center for Folklife and Cultural Heritage (“Folklife”), to film, record, use, and reproduce my name, likeness, voice, statements, and activities (hereafter collectively “My Recording”), which may be in the form of, but shall not be limited to, audio and video tapes, photographs, field notes, and other research materials taken by field researchers and documenters during the process of documenting oral histories, musical performances, and/or other folkways for Folklife (the “Materials”). It is my understanding that the Materials gathered will be deposited in the Smithsonian Institution Archives and/or the Ralph Rinzler Folklife Archives and Collections (together, “the Archives”).

I understand that the Materials will be accessible to scholars and researchers who utilize the Archives unless otherwise indicated herein. I authorize the use, duplication, and broadcast (through any and all media, whether now known or hereinafter developed) of the Materials in perpetuity for non-profit, educational, and museum purposes only.

Any use of My Recording other than as authorized above shall require my express, written consent. I am providing detailed contact information below in the event the Smithsonian Institution wishes to contact me in the future for other uses of My Recording.

I understand that if I have any questions regarding My Recording or the use of My Recording, I can contact the Archivist at the Center for Folklife and Cultural Heritage, Smithsonian Institution, 600 Maryland Avenue SW, Suite 2001, Washington, DC 20024-2520, 202/633-7322, Rinzlerarchives@si.edu.

In granting this permission, I agree to release, discharge, and hold harmless the Smithsonian, the Smithsonian Center for Folklife and Cultural Heritage, and any officers, staff, volunteers, agents, licensees, and assigns acting on its or their behalf, from any and all claims, actions, and/or demands of whatsoever nature arising out of or in connection with My Recording and/or the Materials.
Print Name: ______________________________
Signature: _______________________________ Date: __________________________
Address: ________________________________
Phone Number (Home): ____________________________
Phone Number (Work): _____________________________
Phone Number (Mobile): ____________________________
Email: _________________________________
### Photo Identification Form

<table>
<thead>
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<th>Collection Information:</th>
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<tbody>
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<td>Date of Interview:</td>
<td></td>
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<td>Fieldworker(s):</td>
<td></td>
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<td>Accession No.:</td>
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<td>Subject/Event:</td>
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| Accession No.:          |  |
| Original Format:        |  |
| Date of Photo:          |  |
| Location of Photo:      |  |
| Subject/Event:          |  |
Sound Recording Log

Collected by:

Recording title:

Corresponding field notes?

Corresponding photolog?

Format: (cassette, disk, sound card, et cetera)

Length:

Recording device used:

Interview date:

Interview time:

Place of interview:

Setting and circumstances:

Subjects covered:

Additional notes:

TOPIC SUMMARY

Time	Topic/informant
Video Recording Log

Collected by:

Recording title:

Corresponding field notes?

Corresponding photolog?

Format: (cassette, disk, sound card, et cetera)

Length:

Recording device used:

Interview date:

Interview time:

Place of interview:

Setting and circumstances:

Subjects covered:

Additional notes:

TOPIC SUMMARY

Time  Topic/informant
**FESTIVAL PARTICIPANT RECOMMENDATION FORM**

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<thead>
<tr>
<th>Ranking</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>(1 is highest recommendation)</th>
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<tr>
<td>Repertoire summary:</td>
<td>____ Crafts</td>
<td>____ Occupation</td>
<td>____ Music</td>
<td>____ Other:</td>
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In what way does this individual or group's tradition(s) support the program's super objectives and/or program concept?

Compared to other tradition-bearers in the community, how well does this person represent this tradition(s)?
### FESTIVAL PROGRAMMING POSSIBILITIES

Indicate this person's comfort with or ability to be situated in the following performance or demonstration venues:

<table>
<thead>
<tr>
<th>Venue</th>
<th>Excellent</th>
<th>Very Good</th>
<th>Good</th>
<th>Not recommended</th>
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<tbody>
<tr>
<td>Large performance stage</td>
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<td>Small performance stage</td>
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<td>Narrative/discussion stage</td>
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<td>Demonstrations in own area</td>
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<td>Discussions or presentations in own area</td>
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<td>Discussions with participants from other programs</td>
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<td>Children’s activities</td>
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<td>Dance workshops</td>
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<td>Music workshop or jam sessions</td>
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<td>Foodways demonstrations</td>
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<td>Other</td>
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