



MAY 2020

# CAFTA

## CENTRAL APPALACHIAN FOLK AND TRADITIONAL ARTS

### COMPREHENSIVE PROGRAM PROPOSAL

#### SURVEY AND PLANNING PROJECT

Prepared by Mary Hufford and Betsy Taylor, Livelihoods Knowledge Exchange Network  
Submitted to Mid Atlantic Arts Foundation



Livelihoods Knowledge  
Exchange Network  
(LiKEN)



Mid Atlantic  
Arts Foundation

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## COMPREHENSIVE PROGRAM PROPOSAL

The Central Appalachian Folk & Traditional Arts Program Survey and Planning Project (CAFTA) was a project of Mid Atlantic Arts Foundation (MAAF) in cooperation with Livelihoods Knowledge Exchange Network (LiKEN)

### CAFTA FIELD TEAM

Sophia Enriquez  
Michael Gallimore  
Crystal Good  
Jess Lamar Reece Holler  
Mary Hufford

Lucy Long  
Jordan Lovejoy  
Nicole Musgrave  
Bethani Turley

### CAFTA SUPPORT TEAM

Aaron Guest  
Betsy Taylor

Megan White  
Mary Beth Schmid

Hufford, Mary and Betsy Taylor. *Comprehensive Program Proposal*. Central Appalachian Folk and Traditional Arts Survey and Planning Project. Report prepared by the Livelihoods Knowledge Exchange Network for the Mid Atlantic Arts Foundation. Lexington, KY. May 2020.

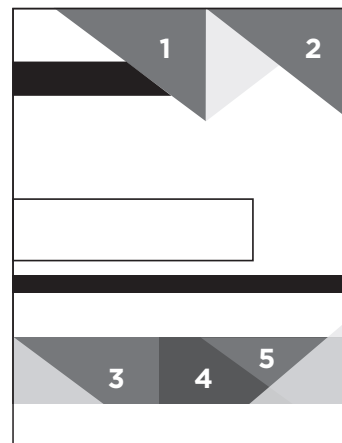
### COVER IMAGES

Top, left to right:

1. Gail Wright, Jean Moats, and Kanika Shipe, members of the Moatstown Choir, during a memorial service held in Pendleton County, WV. Photo by Mary Hufford
2. Pierceton Hobbs, Dickenson County, VA. Photo by Nicole Musgrave.

Bottom, left to right:

3. Emerita Sorto, Candelario Sorto, and Patricia Santos Sorto, proprietors of Pupuseria Emerita, a Honduran Restaurant in Hardy County, WV. Photo by Mary Hufford.
4. Scene from the first Beckley Pride Festival, Raleigh County, WV. Photo by Jordan Lovejoy.
5. Contestant playing Morra, a heritage Italian hand game similar to "rock-paper-scissors," on the morra floor during the Brier Hill Italian festival, in Mahoning County OH. Photo by Jess Lamar Reece Holler.



# Comprehensive Program Proposal

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## Central Appalachian Folk and Traditional Arts Survey and Planning Project

Prepared by Mary Hufford and Betsy Taylor of Livelihoods Knowledge Exchange Network  
Submitted to Mid Atlantic Arts Foundation  
4/6/2020

The Central Appalachian Folk and Traditional Arts (CAFTA) Survey and Planning Project is a project of Mid Atlantic Arts Foundation in cooperation with the Livelihoods Knowledge Exchange Network. The project included a 15-month study of folk and traditional arts in the central Appalachian regions of Ohio, Virginia, and West Virginia.

## Purpose

This Comprehensive Program Proposal (CPP) is a product of the Central Appalachian Folk and Traditional Arts (CAFTA) Survey and Planning Project, a project of Mid Atlantic Arts Foundation (MAAF) in cooperation with the Livelihoods Knowledge Exchange Network (LiKEN). This CPP serves as a roadmap for a multi-state grant-making program designed to increase the understanding, recognition, and practice of the living folk and traditional arts practices present in central Appalachia.

## Background

In 2019, the CAFTA Project conducted a cultural survey of folk and traditional arts practices in 112 counties in Ohio, West Virginia, and Virginia identified by the Appalachian Regional Commission (ARC) as *Appalachian*. Throughout this CPP we will refer to this area as “the region”. A full listing of counties is available in [Appendix A](#). In order to conduct the extensive research necessary for this project, LiKEN engaged a Field Team of 10 folklorists, artists, and oral historians who brought a wealth of experience with folk and traditional arts and the region. A CAFTA Field Team Directory appears as [Appendix B](#) of this CPP.

The CAFTA Final Report provides a summary of project activities and research methods, and a presentation of data based on CAFTA’s specific learning objectives. The CAFTA Final Report is available on MAAF’s [website](https://www.midatlanticarts.org/grants-programs/central-appalachian-folk-and-traditional-arts-planning-and-survey-project/) (<https://www.midatlanticarts.org/grants-programs/central-appalachian-folk-and-traditional-arts-planning-and-survey-project/>). During the project, the CAFTA Field Team documented a remarkable richness of folk and traditional arts. The report affirms that, while folk and traditional arts in the region are resilient, vibrant, diverse, and promising, they are also precarious. Community members across the region consistently voiced concern over a breakdown in intergenerational transmission. The CPP recommends program activities that address the documented challenges and opportunities, along with implementation strategies informed by careful analysis of existing support structures and other environmental factors.

The CAFTA Final Report and CPP were strategically developed in consultation with diverse stakeholders throughout the region, the CAFTA Field Team, and a highly qualified Advisory Group. A CAFTA Advisory Group Directory appears as [Appendix C](#) of this CPP.

### Folk and Traditional Arts

The CAFTA project has been guided by the definition of folk and traditional arts established by the National Endowment for the Arts (<https://www.arts.gov/artistic-fields/folk-traditional-arts>). Throughout this remainder of this report *folk and traditional* is abbreviated as f/t.

## Proposal Overview

This proposal includes an expansive and aspirational list of programs and activities. It is understood that a regional arts program initiated by MAAF could not encompass all of these activities. Additionally, to have the greatest impact, some of the recommended programs and activities address needs that go

beyond what normally falls within the mandate of an arts program. Accordingly, the programs we recommend fall into two groups:

- ***Program Recommendations for MAAF (Program)***: The first group highlights programming areas that fall within the scope of MAAF’s mission and position as a Regional Arts Organization (described in [Part 1: Program Recommendations for MAAF](#)).
- ***Allied Programs and Collaborations***: The second group describes initiatives that could be inaugurated by state, local, federal, and regional entities and might include f/t arts components that could be supported by MAAF or other arts funders (described in [Part 2: Allied Programs and Collaborations](#)).

## Program Recommendations for MAAF

MAAF was established in 1979 to promote and support multi-state arts programming in a region that includes Delaware, the District of Columbia, Maryland, New Jersey, New York, Pennsylvania, the U.S. Virgin Islands, Virginia, and West Virginia. It is one of six regional arts organizations in the United States, and works in close partnership with the National Endowment for the Arts and its member state and jurisdictional arts agencies. MAAF distinguishes itself through its work in international cultural exchange, model programs in performing arts touring, its knowledge and presence in the jazz field, and its support of folk and traditional arts.

We have developed program recommendations comprising five complementary funding initiatives believed to have the greatest potential impact on the region given MAAF’s mission, strengths, existing partners, and current strategic plan. For our purposes, “Program” will be used to delineate recommendations for MAAF throughout this document. More information about MAAF’s mission, vision, and guiding principles is available in [Appendix D](#).

### Program funding initiatives:

1. [Listening to Underrepresented Communities](#)
2. [Strengthening Regional Support Systems for Local F/T Arts](#)
3. [Arts and Community Space](#)
4. [Direct Grants for Integrating F/T Arts into Existing Arts Venues](#)
5. [Professional Development for F/T Artists](#)

MAAF will undertake each of the five initiatives described in this section in close collaboration with state folklife programs. In West Virginia and Virginia, the folklife programs operate out of the West Virginia Humanities Council and the Virginia Humanities Council, which are supported in part through the National Endowment for the Humanities. Ohio’s Folk and Traditional Arts program is located within the Ohio Arts Council, supported in part by the National Endowment for the Arts. These programs play a central role in the ongoing identification and documentation of f/t artists and related coordination of funding and support activities across the region. Through strategic coordination with state folklife programs, MAAF can support and amplify existing initiatives of state folklife programs at both local and regional levels. State folklife programs bring a wealth of assets. Their networks and archives have historical depth and their annual funding gives them stability. They have the capacity to conduct

research and workshops, maintain digital platforms over time, and to undertake sustained community engagement. The region-wide program offers the possibility of increased collaboration among state programs, and increased connectivity among localities across the region. The level of state folklife program engagement with individual program components would vary by activity. For several of the proposed programs, it is possible that funding would be allocated to administrative staff support or contract positions through the state folklife programs and host organizations.

To support these initiatives, the Program will require **program-wide administrative staff** and resources at the regional level in MAAF headquarters in Baltimore, MD, and in a central location in each state. After the descriptions of the four, major Program funding initiatives, we discuss: a) [region-wide budgetary issues](#) that all initiatives must consider; and b) the [regional administrative structure](#) that we recommend to achieve the Program goals.

The Program will be guided by an Advisory Board, comprising members who serve for three years, who will meet once a year in person, with subcommittees meeting virtually as needed. Meetings will rotate around the three states. These meetings, and those of the Panel (discussed below), will be organized by MAAF's office in Baltimore. The 15-member Advisory Group should be constituted as follows:

- Representatives from each state university with appropriate expertise (3);
- Representatives of underrepresented communities (6);
- The State Folklorist for each state (3); and
- Additional representatives with experience/expertise/connections to the arts in economic revitalization and ecological restoration sectors (3).

The Program will also require a rigorous selection process, guided by a Panel selected each year, based on expertise and experience in areas indicated within a given year's pool of applications. This Panel could meet once or twice per year, depending on funding cycles.

## Funding Initiative #1: Listening to Underrepresented Communities

**Purpose:** This initiative fosters the understanding and recognition of f/t arts of underrepresented communities. A major finding of the CAFTA Final Report was that the ecosystem of resources and support for f/t arts, at all levels, has been significantly lacking for certain communities. In particular, it was found that there is a serious gap in support for African American, LGBTQA+, Native American, Latinx, and geographically marginalized rural communities. Due to the lack of fieldwork, documentation, and public-facing recognition of certain marginalized communities, the CAFTA Final Report suggested that significant time must be devoted to community-based outreach, as well as deep listening to needs and visions of historically underserved communities.

The Listening to Underrepresented Communities Initiative leverages university partnerships to nurture long-term fieldwork projects and targeted, direct grants. Multi-year programs can focus on documenting and supporting expressive art forms in African American, Latinx, Native American, and other

communities (e.g. LGBTQA+, communities of laborers, and geographically marginalized headwater communities), as identified in the CAFTA Final Report. One potential outcome can be the development of curricula for the continuing study, appreciation, and transmission of f/t arts in participating communities. Long-term focus in these areas is necessary in order to develop trust and rapport, build responsive programming, and provide on-going and appropriate technical assistance and support. Substantial fieldwork in these areas should be prioritized to address gaps in documentation, recognition, and understanding of traditions. Fieldwork would inform the design of targeted grant opportunities designed to foster long-term collaboration among practitioners, artists, elders, and community members. Engaging underrepresented communities in identifying, documenting, and presenting their own f/t arts, this initiative lays the foundation for ongoing reciprocity with the other four initiatives.

Criteria for selection of these communities should be established by state and program folklorists together with university partners and reviewed by the Advisory group during the first Advisory group meeting, and reviewed each year. In addition, a process for soliciting and vetting requests from communities to participate should also be established during the first meeting. Supporting the functions of f/t arts as incubators for community development, and as grounds for participation in regional public life, the Listening to Underrepresented Communities Initiative has the following objectives:

- To listen deeply to the felt needs and vision of stakeholders in communities that have been underserved in the past;
- To bring the resources of state and university-based programs to collaborative community work in documenting their f/t arts and artists; and
- To strengthen critical f/t arts infrastructure and foster the practice and transmission of f/t arts in participating communities through strategic grants to f/t artists and organizations.

## **Activities**

### **Activity #1: Field Schools**

Much-needed fieldwork could be conducted through recurring ethnographic field school programs led by program folklorists hired on staff, along with field school partners and local community scholars. Grounded in methods of appreciative inquiry, field schools can help build sustaining relationships between communities and cultural institutions at the state, national, and regional levels. Each field school could be conducted over a ten-day period, with advance preparation by the program folklorists who identify community members, f/t artists, and local collaborating curricula or event planners for the team to document. This advance preparation is crucial to the effectiveness of the program, and would require approximately one month of the program folklorists' time as well as travel expenses. The field schools could be multi-sited, moving around the region. They can be coordinated across the states toward the creation of regional networks of communities with shared interests. For example, three field schools operating across the region could work in African American, Native American, and/or Latinx communities during the first year, identifying immediate needs and funding gaps. It may be recommended to continue field schools in designated communities for multiple years for longer term impact. Importantly, field schools can open a pipeline between underrepresented communities and the opportunities supported through Initiatives 2-5, as listed above.



## Activity #2: Targeted Grant Opportunities

Based on field school findings, unique targeted grant programs can be created to respond to needs of particular underrepresented communities. Each field school will design and offer one grant opportunity per year. Grant opportunities will be designed with community members to address key funding gaps and the most urgent priorities for sustaining f/t arts practice in the community. Three grant opportunities will be made available annually, one designed specifically for each field school community. Potential grantees include both practitioners and organizations supporting f/t arts. Project activities and requirements will vary by grant opportunity. Grant opportunities could carry over from year to year, with minimal changes, or they may be redesigned based on the findings from the previous year, or as a result of shifting priorities in the community. These targeted grant opportunities would require specific outreach strategies and pipelines established through field school networks. Success of this initiative would require ongoing technical assistance, strong rapport with participating communities, and long-term planning for sustainability.

### **Direct Expenses:**

*Salaries:* 3 program folklorists for each state would collaboratively identify and work with f/t arts constituencies throughout the region, coordinating field schools, gatherings of f/t artists and program advisors, recruit and offer technical assistance to grant/award applicants, and undertake site visits for program documentation and evaluation. 25% of distribution of effort by each of three State Program Folklorists at \$65,000-\$75,000 per year, plus benefits = \$68,169

*Grants:* Expect a significant expense in grant funds. Since grant opportunities will be designed by the field school, assigning specific amounts will need to be decided. We would recommend allocating between \$300,000-\$500,000 for direct grants annually.

### **Other Key Budget Areas:**

*Field Schools:* allocate for ground travel and per diem for 10-20 people using federal mileage and per diem rates. A community scholar or cultural impresario should be engaged as a consultant/coordinator. If possible, a partnering organization may contribute an employee's time, but this position will be needed, and funding should be provided to a partnering organization to cover costs of having an available consultant. \$20,000 per year, per field school site = \$60,000. In the second year, funding will be needed to support the artists' time and expenses, which could approximately total \$15,000 to \$30,000 per site = \$45,000 - \$90,000 X 3;

*Travel and per diem expenses for faculty and students*

*Expenses related to archiving materials*

*Convening local field school advisory groups*

### **External Support**

Partners:

**University-based folklore programs**, state folklife and humanities programs, and local community-based organizations. Partners may include federal, state and/or local parks,



museums, historical societies, and/or local schools, and/or small businesses (selected based on embeddedness in community life). These will be determined through fieldwork in consultation with lead community scholar/cultural organizers.

**National, regional, and local archives:** support will need to be found for the care and stewardship of materials generated in the course of the field schools. A memorandum of agreement with a repository that can make these digitally available will be needed (e.g. with national archives, such as the American Folklife Center, Library of Congress, or at state universities or state archives).

#### Advisors:

Constituting a local field school advisory group to guide partners and broaden networks is strongly encouraged. Program folklorists would assemble a small group that includes local community scholars/impresarios, who would be invited to participate in a regional gathering to evaluate and plan for the next field school. The larger group might include: state folklorists and other representatives of state agencies with an interest in f/t arts; representatives of designated archival repositories; scholars with expertise on the cultural and history of the host communities; and host community scholars/impresarios.

#### Next Steps

##### Phase 1 (3 months)

- Develop position descriptions for program folklorists
- Constitute field school advisory group
- Confirm field school focus areas
- Identify potential field school partners

##### Phase 2 (4 months)

- Recruit and hire three program folklorists
- Confirm field school advisory group
- Confirm field school partners
- Develop field school program structure and timeline

##### Phase 3 (4 months)

- Work with folklorists and partners to structure the field school and develop a plan for collaborative administration
- Field school preparation, where the folklorist will consult with a partnering community to identify fieldwork needs, and potential fieldwork interlocutors
- Develop field school evaluation tools

##### *Phase 4 (7 months)*

Launch field schools: each field school will last ten days, to be preceded by four months of preparation with university and community partners, and followed by two months for designing a Targeted Grant Opportunity in consultation with local advisors. This may include collaborative follow-up research as

needed for design and implementation of the Targeted Grant Opportunity (see next phase). Initially, each folklorist will coordinate one field school to develop the model.

- Provide training for folklorist on developing Targeted Grant Opportunities
- Develop framework and guidelines for Targeted Grant Opportunities

#### Phase 5 (5 months)

- Field schools complete
- Folklorist presents Targeted Grant Opportunity plans
- Launch Targeted Grant Opportunities
- Close Targeted Grant Opportunities and confirm 1<sup>st</sup> round recipients
- Announce grant recipients
- Implement targeted grants with community and university partners

#### Phase 6 (one month)

- Conduct evaluation to determine the next phase of the initiative
- Begin planning field school for following year

### **Evaluation**

Measuring the success of this funding initiative should engage university and community partners in designing and conducting recorded interviews of grantees, written surveys filled out by partnering organizations, and monitoring, over a five-year term. University students studying for degrees in management, arts administration, and business might be engaged to participate in designing and implementing evaluative measures. This engagement would be best undertaken in consultation with participating faculty at the universities partnering in the field schools.

### **Program Extensions and Questions**

Questions to address and resolve during meetings of local and regional advisory groups include:

- Could field school accomplishments and findings be shared publicly and on a regular basis through existing or created platforms?
- Where should field school archives be housed?
- How can the field schools create a potential applicant or partner pipeline for other Program Funding Initiatives?
- Could this model, and its curricular modules, be replicated in communities around the region through an additional component of community-to-community mentoring?

## Funding Initiative #2: Strengthening Regional Support Systems for Local F/T Arts

**Purpose:** This funding initiative strengthens regional capacity to support local f/t artists and programs by initiating new regional networks, knowledge exchange, opportunities, and resources. The CAFTA Final Report noted that the ecosystem of support for f/t arts survives as a result of the passion that many stakeholders have for f/t arts, despite its significantly underfunded status. New funding that is highly targeted to the weak spots in the current system could have a dramatic effect. This Initiative is directly targeted to provide smart intervention at the points of vulnerability identified in the CAFTA Final Report. Leveraging existing programs and informal networks that cross state lines, the Strengthening Regional Support Systems for Local F/T Arts Initiative enhances the visibility of communities of practice in a regional context. Intentionally incorporating regional networks fostered among underrepresented communities in the first initiative, Strengthening Regional Support Systems for Local F/T Arts embraces the following objectives:

- To foster the transfer of f/t arts through long-term apprenticeships;
- To fund workshops, exhibits, and performances across networks of linked-communities;
- To support existing peer-to-peer learning networks while assisting with the establishment of new peer-to-peer learning pods;
- To encourage the study and understanding of f/t arts by engaging students in higher education in the use of, care for, and contribution to archives throughout the region; and
- To promote the recognition of excellence in the f/t arts through awards.

### Activities

#### Activity #1: Regional F/T Arts Apprenticeship Grants

Establish an application initiative for long-term apprenticeships (one to three years) for students interested in learning across state lines. Each apprenticeship grant would cover the cost of materials and travel for the student as well as compensation for the master artist's time. Coordinating with state apprenticeship programs, this grant would fund a regional gathering at the onset of each apprenticeship period to foster networks, connections, share resources, and discuss best practices in transmission.

#### Activity #2: Regional F/T Artists in Communities Grants

Institute a Project Grant Program to support the presentation of f/t artists from throughout the region in affiliated communities through locally planned engagements. Eligible artists would be practitioners working in performance or non-performance traditions with experience in public presentation and engagement. Project activities could last one to five days and would include public presentation and community engagement projects to foster understanding and recognition of f/t arts, as well as potentially spark interest for continued practice. Applicants would be the hosting entities, and can include community organizations or centers, local businesses, events, such as farmers' markets, and/or other groups embedded in the community. Applicants with (or without) non-profit status would be eligible for funding. Eligible expenses include artist fees, planning fees, travel, activity materials, and potentially fees for a cultural specialist or folklorist. Funded projects would be selected through an open application and panel process, with funding distributed throughout the region.

### Activity #3: F/T Artists Peer Learning Network Grants

This activity would provide funds to artists and artist communities who seek to organize a series of two to four peer learning and networking workshops. For this opportunity, we define “peer groups” as practitioners of the same/similar practice, or members of the same cultural community working in different expressive art forms. A lead facilitator would be named in the application. In keeping with the spirit of peer learning, these projects should emphasize cooperative and collaborative learning, power sharing, and should foster equitable participation from attendees. In addition to peer learning and the exchange of expressive practice and skills, gatherings could also be focused around a specific community initiative (e.g. the launching of a new festival or f/t arts community space, and/or initiating an annual convening). Applications for multi-generational and multicultural peer learning gatherings (e.g. sharing cross-cultural knowledge of music, food, horticulture, woodworking, and fiber arts, among others) would be encouraged. Partners could be guilds, cooperatives, and collectives seeking to grow through the cultivation of f/t arts.

### Activity #4: Research and Archiving Fellowships

Establish an *Annual Award* to recognize the value of research by students and faculty at institutions of higher education, such as an award honoring a student paper on any aspect of f/t arts in the region. Promote competition for this award through all institutions of higher education and present the award at the annual Appalachian Studies Association Meeting. Faculty can nominate students; students can nominate themselves. Partner with a journal or other appropriate regional publication for publication of the winning paper and runners-up.

Establish a *Community Scholar Fellowship* to support annual fellowships for community scholars in the region in documenting and cataloguing a significant collection of manuscripts, recordings, images, and/or artifacts that would also include the proposal of a conservation plan. Partners/applicants could include museums, archives, Convention and Visitors Bureaus, and other institutions with an interest in conserving and disseminating collections.

*New Documentary Collections of F/T Arts:* partner with post-secondary educational institutions throughout the region to create, conserve, and publicize new collections through documentary efforts. Collections may comprise oral histories, audio-visual documentation of f/t artists accessible to faculty and students, and the migration of existing documentary collections to digital formats.

### Activity #5: F/T Arts Regional Award Program

Create an annual award program to recognize f/t arts practitioners in the region. The recipient may be an individual or a collective, such as a choir, band, dance troupe, guild, and community garden, among others. The award will recognize the recipient’s commitment to both their practice and their community, exemplified through the engagement of younger generations or peer practitioners. Criteria for this award would be established at the first Advisory Group meeting. MAAF would facilitate a public call for proposals from individuals and organizations throughout the region through strategic outreach initiatives undertaken by program folklorists. Each year, the program will recognize at least one f/t artist or group in each state. Recipients would be identified through an external panel selection process.

## **Direct Expenses**

*Staff:* 25% of time of each program folklorist: \$68,169

### Grants:

Activity #1: Regional F/T Arts Apprenticeship Grants: \$2,500-\$5,000 each, 6 - 12 grants annually = \$30,000 to \$60,000

Activity #2: Regional F/T Artists in Communities Grants: thirty per year, equitably distributed by state and county @ \$300 per day for each artist, plus expenses for travel and materials (\$75,000 per year)

Activity #3: Peer Learning Workshop Grants: Grant amounts of \$500-4,000 per workshop series. Awards would depend on the number of workshops, participants, travel needs, and other supply costs. Suggest a total budget of \$25,00 per year with multiple application deadlines per year

Activity #4: Research and Archiving Fellowships

Annual Award: Two from each state @ \$500 = \$3,000

Community Scholar Fellowship: at least one per state at \$10,000 each = \$30,000 minimum

New Documentary Collections of f/t Arts: at least one for each state at \$10,000 each = \$30,000

Activity #5: F/T Arts Regional Award Program: The award would accompany a cash prize of \$5,000 x 3 = \$15,000

### Other Key Budget Areas:

Panelists meeting at annual convening, travel by program folklorists to award events = \$7,500

Activity #1 Regional F/T Arts Apprenticeship Grants:

Convening: one per state, at \$5,000 per year, plus travel expenses and materials for students (\$3,000) for a total of \$24,000 per year.

Activity #3: F/T Artists Peer Learning Network Grants:

Convening: Funding would cover travel expenses and materials for participants, as well as a stipend for the coordinator: \$15,000 per event, at least one for each state = \$45,000.

### Budget Considerations:

Funding will also be needed to support partnership with regional or national archives to serve as repository for documentary materials (should go with all the initiatives).

**Selection process and eligible recipients:** the program will rely on the selection committee of panelists described above, who will review applications submitted by:

- Master f/t artists seeking students;
- Aspiring f/t artists seeking teachers;
- Communities wishing to engage f/t artists for workshops;

- Peer networks intending to launch local or regional gatherings;
- University-based faculty or students interested in researching, contributing to, and curating archival collections; and
- Communities wishing to nominate a specific f/t artist or f/t arts group.

### **External Support**

Partners (consult spreadsheets for specific names of potential partners):

- For funding: state, subregional, and county-level foundations;
- For networking and communications: arts guilds, collectives, cooperatives, and agencies at state and county levels;
- For event venues: festival networks, professional associations (e.g. the Appalachian Studies Association), networks of museums, historical societies, institutions of higher education, state and federal parks and forests;
- For production services: contractors for public relations materials and developing online and public presence for f/t artists as needed;
- Archives interested in participating;
- Activity #1 Partners: existing state sponsors for f/t arts apprenticeships (arts and humanities councils) and possibly guilds or trade associations with connection to the master f/t artists;
- Activity # 2 Partners: The hosting organizations, contributing some in-kind support (spaces, events, materials, marketing), would be partners. There is potential for sub-awards through regional partners, such as community, county and subregional organizations that could administer sub-awards among their constituencies. Program folklorists could develop guidelines for various kinds of organizations.

### **Next Steps**

- Hire program folklorists and program administrator;
- Convene Program Folklorists and Regional Advisory Group to identify potential partners, resources, and outreach strategies for grant opportunities, filling in any gaps in databases as needed;
- Develop lists for dissemination of each grant opportunity announcement;
- Draft, disseminate, and publicize grant guidelines and applications;
- Constitute panelists for review of applications and nominations for awards;
- Review applications and make selections;
- Issue letters of award to grantees and memos of understanding (with partners);
- Announce 1<sup>st</sup> round grant recipients;
- Program folklorists devise plan and schedule for coordination of grantees with partnering organizations; and
- Program folklorists work with partners, grantees, and advisors to develop and administer evaluations (see next section).

## Evaluation

Measuring the success of this funding initiative should include:

- Questionnaires administered to awardees at the initiation and completion of the grant term;
- Evaluation forms tailored to each group of beneficiaries, including those attending residencies and people/institutions hosting particular research or events; and
- In future years, recipients of previous grants could be invited to serve as evaluators, contributing criteria for evaluation based on outcomes in their own work and communities.

## Funding Initiative #3: Arts and Community Space

**Purpose:** This funding initiative promotes a role for f/t arts in revitalizing communities hit hardest by destabilizing trends, such as economic downturn, environmental devastation, the opioid/drug abuse epidemic, and other public health crises. The CAFTA survey describes significant inequalities within the region, identifying five subregional developmental pathways. It recommended that the Program could dramatically increase its impact if it adapts programmatic activities to subregional contexts. The CAFTA Final Report documents many success stories in which f/t arts are a key component of promising economic diversification and revitalization. However, these hot spots for f/t arts are localized and often in subregions that already have greater wealth and access. This Arts and Community Space Initiative is designed to build regional and local capacity to share successes between subregions. It nurtures collaboration among multiple sectors to overcome barriers that hamper emergent local f/t arts programming in order to build durable foundations for new narratives that position communities in robust and healthy futures. It is designed to strategically direct resources to vulnerable places to address the inequalities in rural/urban access to arts funding and subregional wealth disparities that constrain local f/t arts programming. It encourages peer-to-peer consultation linking communities on similar pathways to development across the region. A main goal of this initiative is to mainstream f/t arts into many aspects of community and economic development. Therefore, partnerships with, and outreach to, government agencies and funding sources will be strongly encouraged. Initiative #3 has the following objectives:

- To document community-based retrievals of historical narratives and identification of cultural and historical assets;
- To support the production/installation of public art works based on such retrievals, incorporating narratives and images evoking community histories and aspirations;
- To support the efforts of small, for-profit businesses to provide community spaces for the practice, display, teaching, and marketing of f/t arts;
- To nurture efforts of public health professionals to integrate f/t arts into programs for recovery from various forms of addiction and opioid abuse; and
- To integrate f/t arts into projects centered in correctional institutions in the region.



## Activities

### *Activity #1: F/T Arts Creative Placemaking Grants*

This funding supports f/t arts as part of creative placemaking in under-resourced communities that lack adequate support systems. It provides direct grants, or long term contracts with an intermediary funder, to support multi-year creative placemaking projects linked with economic diversification and community development. It is expected that applicants would propose projects that bring together a lead organization, committed community members, and identified f/t arts partners. Program guidelines and application design will draw from well-established best practices and frameworks developed at the national level, such as the 2019 Rural Action Guide produced by the National Governors Association for [“Rural Prosperity through the Arts and Creative Sector”](#) and Markusen and Gadwa’s 2010 report for the National Endowment for the Arts, [“Creative Placemaking.”](#) Funding design will also draw on regional lessons learned, such as those distilled in the [Creative Placemaking in Central Appalachia](#) report prepared by Rural Support Partners in April 2019. We propose approximately two grants per state over a three-year period. The grant size should be large enough that recipients can have a transformative and publicly visible impact on public space and activities. The goal is to nurture new hot spots for creative placemaking in selected locales rather than to disperse resources to many participants in many places. Research suggests that creative placemaking takes off when there is an integrated hub of cross-sectoral collaboration and density of creative incubation. Research shows that creative placemaking needs to first blossom vibrantly in small areas before it scales out. Therefore, we propose that this grant-making focus on fewer locales to give in-depth attention to the holistic needs of locally rich partnerships. Annual grants range from \$20,000-\$30,000 and two to three year grants could be considered, depending on the nature of the project.

### *Activity #2: Grants for For-Profit Organizations and Businesses Supporting/Partnering with F/T Artists*

An unexpected and region-wide finding detailed in the CAFTA Final Report was that small businesses provide crucial support for locally produced f/t arts, especially in low-resource communities. This professional development and grant program provides support for small businesses that actively engage f/t artists to cultivate community. Applications for the program would be accepted annually from eligible for-profit enterprises in the region seeking to expand or enhance their work with f/t artists. A panel of key stakeholders and Program staff would select a cohort of ten small businesses. Strong preference would be given to businesses serving low income or underserved minority communities. Eligible applications must either provide space or resources for artists to practice and gather, or provide opportunities for the public to engage with f/t arts.

Program participants would participate in a series of sub-regional professional development workshops focused on building their businesses’ capacity to support f/t artists and communities – based on their unique resources and goals. These would be located in two locales in each state to minimize travel time. Upon completion of the first workshop, each business will have developed a plan for sustaining a mutually beneficial collaboration with local f/t artists. A second workshop would be held during plan implementation and once grants have been awarded. Participants could then submit an application for funding to implement the steps outlined in their individual plans. Grants for these projects will range from \$3,000 to \$5,000. Eligible grant expenses include but are not limited to: artist fees; planning for

physical space acquisition; seed grants to prepare much larger grants to government agencies and loaning entities for physical plant restoration or expansion; improvements or adaptations to performance or display spaces; equipment costs or other supplies; and required licenses (e.g. for live music). A second workshop would be held during plan implementation to check on individual progress, provide additional support, and modify plans if necessary.

A main goal of this program is to catalyze an ongoing community of practice among for-profit entities and social enterprises to share best practices and recognition across county and state lines and sectors. Post-grant outreach to former recipients will include optional listservs, social media platforms, and ongoing professional development opportunities.

#### *Activity #3: Public Arts Direct Grants*

To support the production/installation of public artworks (e.g. theatrical performances, murals, and/or sculptures) that incorporate narratives and images evoking community histories and aspirations, and foster public spaces that are generative of appreciation and creation of f/t arts. This can further the program's objectives of recognizing and understanding f/t arts, while enhancing settings for the continuing transmission and practice of them. These artworks would be based on community-based documentation and designed and produced by an artist endorsed by the community. A main goal is to mainstream f/t arts into land use and development planning and funding streams, so government partners will be strongly encouraged. The grants will be between \$10,000-\$30,000 and will emphasize leveraging of additional resources to encourage the strengthening of cross-sectoral partnerships. This includes the possibility of a small number of larger grants for projects that require construction or large webs of partnership. Yet, most of the grants will catalyze diversified cost sharing and empower the community partners *vis-a-vis* better-funded entities. We would anticipate about three grants per state to encourage a diversity of ventures while keeping the number small enough to enable program staff to have time to engage productively with applicants and recipients. The following are examples of possible types of art:

- Funds for a theater production or play written, through consultation with community members, about local historical and current events;
- The creation of a public mural conceived in consultation with community members based on oral histories, story circles and interviews in host communities; and
- A public sculpture commemorating local f/t arts and artists, to be based on interviews with community members.

#### *Activity #4: Grants to Projects Supporting F/T Arts and Healthy Communities*

The goal of this activity is to encourage the use of f/t arts as a component of public health promotion. The grants will be between \$10,000-\$30,000, and will emphasize the leveraging of additional resources to strengthen cross-sectoral partnerships and the mainstreaming of arts into public health programs. Grants should help to catalyze mixed cost sharing and empower the community partners *vis-a-vis* better-funded entities. We would anticipate about three grants per state to encourage a diversity of ventures, while keeping the number small enough that program staff have time to engage productively

with applicants/recipients. It will provide direct grants to public health workers and partnering entities that include f/t arts in projects to strengthen the social determinants of good health:

- *Prevention and Recovery*: funding will be given to public health workers who submit winning proposals for incorporating f/t arts into plans for the prevention and treatment of substance abuse as well as artist/health provider collaborations that include f/t arts in therapeutic interventions for mental and behavioral health. Plans could include: the creation of maker spaces for youth and f/t artists; f/t dance workshops to increase physical mobility and activity; and crafts and artisanal production that build self-confidence, self-efficacy, social capital, and job readiness.
- *Research to identify incarcerated f/t artists and to encourage prison programs offering training in f/t arts*: this research could bring communities of origin into dialogue with communities hosting the prisons. These projects respond to the trend within the region of locating correctional institutions as an economic development strategy. It may support documentation of f/t artists both within the prison population and the communities represented by regular visitors to prisons who frequently stay in the region. This project will require significant foundational research. MAAF should consider The Alliance for California Traditional Arts' distinguished program [Art in Corrections: Bridging Culture and Community from Beyond Prison Walls](#) as a guiding model for this initiative. Program folklorists would establish contacts through volunteer organizations and instructors already working in correctional institutions to assess needs and f/t arts represented among inmates and their communities elsewhere, within and beyond the region.

### **Direct Expenses**

*Salaries*: 25% of distribution of effort by each of three program folklorists @ \$65,000-\$75,000 salary plus benefits @ 21.19% of salary; percentage of regional staff time for a total of \$68,169.

### **Grants:**

- F/T Arts Creative Placemaking Grants: each grant between \$20,000-\$30,000; approximately two grants per state, totals under \$150,000;
- For-Profit Organizations and Businesses Grants: \$2,500-\$5,000 each, approximately ten grants per year with max total of \$50,000 per year;
- Public Arts Grants: \$10,000-\$30,000 each; approximately three grants per state, totaling \$180,000 for nine grants; and
- Arts and Healthy Communities Grants: \$10,000-\$30,000 each; approximately three grants per state, totaling \$180,000 for nine grants.

### **Other Key Budget Areas:**

- Workshops for For-Profit Businesses: two per state (in locations that minimize travel costs) would entail travel participants \$3,000 per workshop, totaling \$18,000. We suggest participation stipends of \$100 per attendee, per workshop. Across the three states, we anticipate a total number of about ten participants each year (total \$2,000 per year).

**Selection process and eligible recipients:** the program will rely on the selection committee of panelists described above, who will review applications submitted by cross-sectoral collaborations (for more detail about these categories of entities, see CAFTA Final Report and the associated spreadsheets with inventories of regional artists, programs, and events). Eligible recipients are as follows:

- F/t artists and f/t arts programs;
- Communities wishing to engage f/t arts and artists in proposed projects, with particular concern to include representatives from marginalized communities and/or directly impacted by the issues addressed;
- Community-minded for-profit enterprises that have a social mission and relevant business associations;
- University-based faculty or students interested in participatory action research and community engagement, with interdisciplinary mix appropriate to the issues addressed (e.g. architecture and planning, social and environmental sciences, public health, public humanities, and folklore);
- Cultural institutions and civic groups that play a role in the cultural dimensions of community development and creative placemaking, such as festivals, museums, galleries, and historical societies; and
- Government agencies with mandates in these issues.

### **External Support**

*Partners:* Program folklorists in each state will identify and collaborate with community scholars/cultural organizers, providing technical assistance in conducting surveys and documenting through focus groups, interviews, and oral histories. For more detail about the types of possible partners, see the list of possible recipients described above, the CAFTA Final Report, and the [Inventory of Creative Placemaking Organizations](#) prepared by Rural Support Partners in April 2019 in their [Creative Placemaking in Central Appalachia](#) report.

### **Next Steps**

- Develop position descriptions for community scholars;
- Constitute Arts and Community Advisory Group;
- Build relationships with State Folklorists and set up office and logistical protocols and practices
- Program folklorist conducts a listening tour to learn of potential applicants and partners’;
- Identify potential partners;
- Disseminate the program guidelines and application;
- Develop a communications plan for continuous dissemination of initiative aims and results;
- Confirm Advisory Group;
- Confirm partners;
- Develop workshop design, content, and timeline;
- Work with partners to develop a plan for collaborative administration;
- Workshop preparations and circuit riding to maintain relationships;
- Develop workshop and grant evaluation tools;
- Launch workshops
- Develop framework and guidelines for direct grant opportunities;

- Launch direct grants;
- Close direct grant opportunities and confirm 1<sup>st</sup> round recipients;
- Announce grant recipients;
- Conduct post-grant workshops with grant recipients; and
- Conduct evaluation to determine the next phase of the initiative and develop plan for following year.

## Evaluation

Measuring the success of this funding initiative should include:

- Monitoring of the number of participants in projects, and working with grant recipients to develop effective evaluation and monitoring tools as an ongoing part of their project and reporting;
- questionnaires administered to awardees at the initiation and completion of the grant term;
- evaluation forms tailored to each group of beneficiaries, including those attending workshops and people/institutions hosting particular research or events and
- conduct annual follow up surveys of grant recipients to assess the impact on communities, based on the specified goals of their project.

## Funding Initiative #4: F/T Practitioner Stipends

**Purpose:** This funding initiative supports the recognition, understanding, and practice of f/t arts by providing artists with access to existing programs and opportunities. A major finding in the CAFTA Final Report concerns the severe inequality and inequity in access to transportation and other kinds of public infrastructure throughout most of the region. Access to the Internet, retail markets, trainings, festivals, and other events for showcasing their art is significantly lacking for the artists who need it the most. This initiative levels the playing field for marginalized artists and arts programs seeking to build their networks and reach. Support for f/t artists encourages sponsors of artist-in-residency programs, and arts events, and festivals to invite and host f/t artists. It also supports the preparation of professional development of f/t artists for successful participation in these venues.

## Activities

### *Activity #1: Artist-In-Residency Stipends*

In partnership with existing artist-in-residency programs in the region, fund the creation of new residency opportunities and stipends. These opportunities will prioritize practitioners from communities and traditions that are underrepresented in existing residency programs. Funds will go directly towards the cost of artist stipends, housing, meals, and other participation expenses. Artists and practitioners need not be considered “full time artists” to be eligible for this support. Possible partners may include organizations that sponsor residency programs in a variety of venues, interested in expanding to include f/t arts. They bring to the partnership additional services or benefits (e.g. professional development, exhibition/presentation opportunities, and teaching training or opportunities) to resident artists. Several programs that support residencies are documented in the CAFTA Final Report and program inventory. Further research will be necessary in order to identify a broader network of potential

partners.

#### *Activity #2: Event/Festival Participation Travel Scholarship*

This involves direct grants to f/t artists to cover the cost of presentations, exhibits, and vendors at local or regional events or festivals. Funds can be requested for entrance fees, exhibiting, and travel costs associated with participation. Applicants must describe the significance of their presence at the event as it relates to the artist's professional and artistic development. Applicants can apply as individuals or as artist collectives or ensembles. Students are welcome to apply as individuals or groups, such as from 4-H programs and other f/t arts education programs. Multiple funding cycles per year award micro grants of up to \$1,500 directly to artists, out of a \$30,000 pool. In order to ensure funds are widely dispersed throughout the region, this initiative will require a proactive communication strategy and inclusive eligibility criteria.

#### **Direct Expenses**

*Salaries:* 10% of each program folklorist's time, totaling \$27,268 including benefits

*Grants:*

Activity #1 Artist-In-Residency Stipends: \$5,000 per one-week residency, one in each state to begin (up to three over a three-year period) totaling \$15,000 for the three states;

Activity #2: micro-grant awards of up to \$1,500, out of a total pool of \$30,000 for the three states.

#### **External Support**

Partners: Existing artist-in-residency programs, festivals, local event hosts, and organizers throughout the region will be key partners for this initiative. These organizations can provide support for the program, including technical assistance for the f/t artist grant recipient, recruitment of participants, and publicity through their networks.

#### **Next Steps**

- Hire program folklorists and program administrator;
- Meet with program folklorists and Regional Advisory Group to identify potential partners, resources, and recruitment strategies for applications;
- Develop program guidelines and application form including eligibility and review criteria;
- Assist applicants in preparing their applications, a searchable online database of potential host organizations should be developed for each stipend opportunity;
- Follow criteria to award stipends on a rolling basis until funds are depleted for that year;
- Issue letters of award to recipients;
- Announce stipend awards given;
- Program folklorists provide technical assistance as needed, recommending f/t artists for professional development training if appropriate; and
- Program folklorists work with partners, grantees, and advisors to develop and administer evaluations (see next section).

## Evaluation

Measuring the success of this funding initiative should include:

- questionnaires, tailored to the specific grant, administered to awardees at the initiation and completion of grant term;
- evaluation forms tailored to each group of partners/beneficiaries, including those attending residencies/events and people/institutions hosting particular research or events.

## Funding Initiative #5: F/T Artist Professional Development

**Purpose:** F/T Artist Professional Development supports the practice of f/t arts by providing technical assistance and training to practitioners. A strong and region-wide finding outlined in the CAFTA Final Report is that f/t artists across the region would appreciate professional development for monetizing their practice and developing public presentations.

This initiative will support an annual series of six workshops for f/t artists. The ideal participant is a practicing f/t artist at any professional level who is interested in increasing the profitability of their practice by further developing their entrepreneurial skills, artistic practice, and public presentation skills. Selected participants would be provided with a stipend to cover the cost of materials, travel, and per diem. The program would support six to nine f/t artists per year.

Workshops would include presentations from highly qualified experts as well as program folklorist and will utilize mentoring and peer networking for sustained professional development. Training topics could include: arts planning, marketing, finance, and technology; how to navigate local, regional, and national resources for artists and businesses; how to navigate the local and regional f/t arts festivals and events; how to pursue partnerships with local businesses; and strategic planning for improving, marketing, and sustaining their traditional practice. Workshops focused on designing presentations for festivals, events, and schools will be available.

Ongoing support would be provided to participants during a five-month period following the workshop. This support could include one-on-one consultation with specific workshop facilitators or program folklorists and monthly virtual meetings with the workshop cohort. This extension will provide participants with support to troubleshoot issues and provide ongoing accountability.

To pilot the initial workshops, State Folklorists and program folklorists should work together to identify a cohort of f/t artists, a sponsoring organization, and a location in one of the states.

### Direct Expenses

*Salaries:* 3 program folklorists (15% of time), to total \$40,902 including benefits

*Contractors:* 6 @ \$1,500 each to develop and run the workshops = \$9,000

*Stipends for f/t artists:* 12 (4 from each state) @ \$60 per day, x 3 days x 12 = \$2,160, additional compensation for ongoing support assignments



*Other Key Budget Areas:* 3 day intensive workshop series, covering lodging, per diem, travel for 18 participants \$10,000; miscellaneous supplies \$500

### **External Support**

*Partners:* this initiative will require local staff or partnerships with state folklife programs for identification of potential participants and technical assistants.

### **Next Steps**

- Hire program folklorists;
- Meet with program folklorists and Regional Advisory Group to identify potential partners, resources, and recruitment strategies, filling in any gaps in databases as needed;
- Develop workshop curriculum and identify facilitators;
- Hire facilitators;
- Confirm location and other logistics for three-day workshop;
- Develop lists for dissemination of guidelines and application for workshop participants;
- Develop survey and evaluation tools;
- Draft and disseminate workshop guidelines and application;
- Constitute panels for review of applications;
- Review applications and make selections;
- Issue letters of award to accepted participants;
- Announce participants;
- Conduct pre-workshop surveys;
- Conduct workshops; and
- Administer workshop evaluations.

### **Evaluation**

Measuring the success of this funding initiative should include:

- questionnaires administered to participants at the initiation and completion of the workshop and participation period;
- evaluation forms tailored to each group of workshop participants, including f/t artists and facilitators; and
- workshop observation forms completed by MAAF staff and advisors during routine visits.

## **Budgetary and Programmatic Considerations**

Below are key considerations to be factored in to the overall program budget and program implementation plans.

### **Travel Costs**

This is a mountainous region that is highly rural, with widely dispersed settlements and often poor infrastructure. Mileage cost tends to be much higher than in more urban areas. Covering the cost of travel – especially for under-resourced artists, programs, and communities – is essential in most cases. The CAFTA Final Report describes the significant impact that geographical barriers pose for many

stakeholders, especially those from communities that already suffer from other disparities in access to services and in resources. However, lodging and meals are typically lower in cost than in urban areas. It will be important for the program folklorists to develop cost-effective travel schedules that allow them to integrate fieldwork for multiple initiatives while they travel. In their prospective work plan for every year, they should develop travel schedules that contextualize the travel needs to their state and build on past experience. A key part of the folklorists' role is to serve as a regular circuit rider around different parts of their state in order to translate between local, regional, and national realities. In addition, it is essential for staff to develop trust; as such, face-to-face and community-based field engagements are imperative. If the staff develop relationships with community partners, staying overnight in people's homes (with appropriate reimbursement) is often an excellent trust-builder, if suitable.

### **The Digital Divide**

Videoconferences are an excellent way to decrease travel costs. However, reliable Internet access is only available in a limited number of towns and hamlets in the region. Those without stable connectivity are particularly in need. The Program should work to identify and budget for technical fixes to this problem, such as equipment for hot spots or hard copy learning materials.

### **Community Scholars Stipends**

There are many factors in considering how much (and if) to pay community leaders and scholars for their work for the Program. On one hand, there are basic questions of economic fairness. On the other hand, it is desirable not to dilute or distort a spirit of passion and ethic of community service. LiKEN has found, in its work with community scholars and citizen scientists, that there is a range of opinion among community partners on the issue of payment. Many local leaders have had the experience of being undervalued by professional practitioners and have observed exploitation in which people outside their communities use their rich local knowledge without adequate compensation and recognition. Others feel strongly that it is a problem to commercialize the incentive structure or create competition for scarce resources. We propose a provisional model for the first three years during which the Program can nurture democratic deliberation among stakeholders about the best ethical framework for long term decisions on this question:

- Pay stipends to community scholars if their jobs do not pay for their work in these initiatives;
- In the first year or two, pay community scholars a fee-for-service stipend not based on hours, but on tasks. The amount paid for a task should be based on a rough estimate of average hours (at a rate of \$15/ hour). Nonetheless, it should be clear that the Program recognizes that the amount of time people spend will vary depending on local context;
- Implicit in this model is the recognition that community scholars are not working for this Program in a job understood only as a transaction. Their work is more than just a paycheck, but is also civic labor that they are doing to benefit their community. The stipend can never adequately capture these intangible values and it should not let reimbursement create a culture that over-commercializes efforts; and
- For workshops in which participants will be gaining valuable knowledge and training, we recommend that a voluntary 'participation stipend' be given which is calculated at 1/2 of a \$15/ hour rate or \$60 / day. The logic here is that they are gaining the benefit of training without a

tuition charge, but that there is recognition that taking off from work to attend the event ought to be compensated.

### **Participation in Non-Program Regional or National Events**

A key goal of the Program is to increase the connections between local f/t arts with wider support systems. Therefore, we suggest that there be a scholarship fund for community scholars and key stakeholders to participate in conferences and other events where they can participate in sessions about Program activities. For instance, the annual Appalachian Studies Association conference brings together hundreds of community leaders, artists, officials, scholars, and students every year from thirteen states. We propose to keep a fund available for community scholars and Program staff to showcase their work and build wider networks that could increase access to new resources and models. Individual scholarships would be about \$300 to cover registration fees, lodging, and travel in an annual fund with about \$9,000 to allocate among about thirty community scholars or core partners.

## **Program Administration**

The program we envision will require regional coordination to achieve economies of scale and centralize the following key functions that are needed in all three states:

- Bookkeeping and management of event and travel logistics;
- Communication with MAAF office in Baltimore; and
- Overseeing common administrative functions, such as subcontracts, project archives, external communications, and fiscal and legal accountability.

### **Regional Administrative Staff** *(For the majority of these positions, it would be ideal if they could be located within the region)*

- Program Support Staff: a half-time experienced support staff at MAAF in Baltimore to coordinate support systems for the program folklorists by overseeing program budgets, travel arrangements, event logistics, and other key functions needed to conduct activities;
- Funds to pay subcontracts (or for equivalent of ½ salary position) to design and oversee digital systems and maintain online directories and project archives;
- A full-time project communications coordinator to: vet the flow of information about the program as it develops and matures; develop communications campaigns to promote awareness and outcomes; write pieces or solicit them from folklorists, community scholars, and partners; disseminate press releases; and track and archive media coverage, among other tasks;
- A Regional Advisory Group, building on the CAFTA Advisory Group. Appointments should include members of under-represented communities. These appointments should rotate every three years;
  - *Stipends*: amounts determined by MAAF prior to launching the program, and based on estimated time commitments and other factors.
  - *Travel*: \$30,000 to cover travel and per diem for one convening per year; and
- Panelists/Advisors for Initiatives: for their work reviewing applications for grants and awards, panelists should receive \$1,000 each, plus travel and per diem for a two-day convening. To

cover stipends for six to nine panelists and travel for program folklorists, \$20,000 per year. Panelists will include a mix of community and academic scholars who are familiar with genres, populations, and regional history targeted by grants in a given cycle. It is assumed that panelists will be appointed annually.

### State Level

- A full-time folklorist/program officer in each state will play the key administrative role in managing program activities. They would oversee daily activities of the five Initiatives simultaneously within their state;
- A point person at each state university (who can receive honoraria as appropriate to their circumstances, or whose work might be a cost-share contribution from university partners);
- Six ex-officio places on Advisory Group (with stipends);
- Community scholars will receive reimbursement, as described earlier. In addition, other resources can be shared with them, such as clerical and technical assistance;
- Costs will include travel and per diem for program folklorist site visits; and
- In-kind, community contributions could include provision of spaces for a project office, lodging for field team members, equipment, including access to printers/copiers, and a publicly accessible computer for sharing project documentation from the program server with communities.

## Guiding Principles and Program Considerations

Guiding principles are values that establish a framework for decision-making and program implementation. This section includes a preliminary list of values based on MAAF's organizational Guiding Principles. It is recommended that guiding principles are revisited with key partners and new staff to make sure all shared values are clearly represented and understood by Program leaders.

### Preliminary Guiding Principles

**Artistry and Creative Expression** – MAAF values the pursuit of artistry and the promotion of creative expression. We believe that the arts are an essential part of life, enriching our human experience and contributing to communities' overall wellbeing.

**Diversity** – MAAF values the abundant and expansive diversity that exists within our region, our nation, and the world. We honor and celebrate the mid-Atlantic's people, artistic and community resources, and, most notably, our many forms of cultural expression, and believe them to be major sources of strength in our region.

**Equity and Access** – MAAF acknowledges that longstanding systems and practices within the arts sector have led to significant barriers to equitable access and investment for individuals and across communities. We are committed to the implementation of equitable practices through intentional and sustained focus and accountability.

**Curiosity and Listening** – MAAF believes listening to, and understanding, those whom we serve leads to relevant and responsive programs and policies. We are committed to ongoing evaluation, analysis, and evolution of our work and practices. We are also committed to the development and support of learning communities, stakeholder convening, and the achievement of best practices to improve our services to the field.

**Partnerships and Collaborations** – MAAF values the relationships with our many trusted partners across the region, the United States, and internationally that extend the reach and impact of our programs. We recognize the National Endowment for the Arts, our state and jurisdictional arts agencies, fellow regional arts agencies, donors, funders, service organizations, and other stakeholders as key allies in fulfilling our mission.

## **Program Considerations**

*Diversity, Equity and Access:* Applying values of diversity, equity, and access are particularly important for this Program due to the region’s history of systemic inequities and exploitive power systems.

Developing and using inclusive language in all Program materials will ensure greater access to programs and funding opportunities. During the CAFTA project we found complexity and diversity within the region. Many artists claimed the term “Appalachian” as a core – although complex – component of their identity, while others did not. The project’s region was determined by boundaries established by the Appalachian Regional Commission (ARC), but some stakeholders were not comfortable with this label, especially in northern Ohio. “Appalachia” has been heavily stigmatized and stereotyped in the national imaginary. For these reasons, we propose that “Appalachian” is not used, as it implies that all the arts engaged are imbued with a common essence. We propose the use of “Appalachia” to signify that this is a common place where a great diversity of art happens to happen. MAAF should use inclusive language that attracts practitioners and supporters of more emergent, diverse, and marginalized traditions and encourage partners and stakeholders to adopt inclusive language.

*Curiosity and Listening:* The complexity and diversity of artists and practitioners in the region extends to the support system for f/t arts. The CAFTA survey found that there is a multilevel ecosystem of support for f/t arts that depends on a dynamic web of cross-sector collaborations driven by passion, yet with precarious resources. The resilience of this ecosystem is its decentralization and adaptability. We have designed the Program to mimic this dynamic, multi-scalar, and cross-sectoral nimbleness to ensure that it has the flexibility to respond in a grounded way to emerging and greatest needs. A core aspect of a resilient ecosystem is the ability to respond in a manner that is finely attuned to emerging reality, so it is important to nurture the capacity to listen deeply, to bridge differences of perspective, scale, and constituencies.

## **Part 2: Allied Programs and Collaborations**

The following list of programmatic activities could be initiated by MAAF, or by entities outside of MAAF. They may include activities that would engage f/t arts and artists, but those activities are connected to

activities that are not clearly f/t arts. The following list of activities is offered to encourage thinking across philanthropic borders to strengthen local, regional, and national contexts for the understanding, recognition, and practice of f/t arts.

### **F/T Arts in Education Programs**

Design and implement a long-term grant making initiative to promote f/t arts education in schools. This initiative would leverage school assets and address the defunding of school-based arts programming, particularly in remote communities. School assets would be leveraged by supplying funds that nurture partnerships with local artists and community leaders to provide school-linked f/t arts activities. Arts education programs based in f/t arts could also be developed and supported in museums and other kinds of community and outdoor education centers.

### **Website Mapping of Regional F/T Arts Assets**

Fund a project to support the development and maintenance of online resources for f/t arts in the region. In conjunction with state-based folklife programs, compile information about f/t arts assets in the region. The data would be made available publicly through a new website featuring an online roster of f/t artists and interactive maps of venues, festivals, events, community spaces, and the location of material resources and equipment. This online database would require routine maintenance, updates from partners, as well as ongoing fieldwork in order to remain relevant and useful.

### **Projects to Advance Access and Participation**

Develop an initiative to improve Internet connectivity, boost cellular signals, and expand affordable transportation options to increase access and participation in the most rural, isolated, and sometimes lowest income f/t arts communities. Addressing these challenges would provide practitioners with greater connectivity to wider opportunities to learn, market their work, and partner with others. Support for transportation to programs, perhaps through extension service, churches, senior centers, and schools, should be considered as enhancing opportunities for community members to participate and engage with f/t arts in and outside their communities.

### **F/T Arts and Historic Preservation**

Develop a program that supports projects and partnerships between f/t artists, historical preservation and redevelopment initiatives, and (if present) Convention and Visitor Bureaus. This project would require special attention to include f/t artists and communities often excluded from conversations about community redevelopment and/or historic preservation. Funded projects would support rehabbing and maintaining historic assets for f/t arts spaces, which can potentially stimulate economic development. As noted in the CAFTA Final Report, post-industrial communities have many unique and attractive old buildings that are in serious disrepair. This initiative could leverage expertise in historic preservation and creative placemaking to catalyze innovative partnerships and secure sustainable funding.

### **F/T Arts Touring Exhibitions**

Fund the creation and movement of travelling exhibitions designed to stimulate the retrieval of f/t arts knowledge and recognition in the region. Proposals for exhibits could be solicited from state folklife programs, University folklore programs and other organizations closely working f/t artists, communities, and archives. Potential tour sites would include libraries, schools, museums, galleries, and cultural centers. Tours would include interactive programming and f/t arts workshops.

### **F/T Arts Study Tours**

Fund the curation and coordination of study tours that would take aspiring f/t artists and practitioners on genre-themed itineraries to learn more about f/t artists in their sites of production. This program would require partnerships with state folklife programs and other cultural workers in order to identify participants and to secure host sites featuring master artists. Workshops during study tours would support the transmission of traditional practices and establish greater connectivity among geographically dispersed peer groups.



## Credits and Acknowledgements

We'd like to express our sincere gratitude to the hundreds of individuals who contributed to this report by providing valuable information to the Field Team. We deeply appreciate the traditional artists, culture bearers, community leaders and members, organizers, business owners, and arts advocates that generously offered CAFTA Field Team members local context and provided personal insights and experiences.

### Contributors

The CAFTA Field Team, who diligently surveyed a wide geographic area of 112 counties with great integrity and sensitivity, produced comprehensive county reports and a rich collection of photographs and recordings that serve as the foundation for the CAFTA Final Report. The CAFTA Field Team brought significant experience and expertise to this project with a commitment to challenging histories of field work in the region, and to approaching the conceptual and technical obstacles that come with new collaborative projects with creative resolution.

The CAFTA Advisory Group offered guidance and many suggestions to CAFTA Field Team Members throughout this project. The Advisory Group provided consistent guidance to MAAF, including reviewing and responding to early drafts of the CAFTA Final Report and Comprehensive Program Proposal.

### Summit Hosts

Special thanks to the Eupepsia Retreat Center in Bland, VA for hosting the first CAFTA Project Summit and to our generous hosts for Summit II held in Matewan, WV - Wilma and Terry Steele, United Mine Workers of America Local 1440, The Mine Wars Museum, and the Mountaineer Hotel in Williamsburg, WV. We appreciate Advisory Group Member Ellesa Clay High for opening our Project Summits with blessings and land acknowledgements.

This project was funded by Mid Atlantic Arts Foundation.

## Reference

Hufford, Mary and Betsy Taylor. *Comprehensive Program Proposal*.

Central Appalachian Folk and Traditional Arts Survey and Planning Project. Report prepared by the Livelihoods Knowledge Exchange Network. Lexington, KY. April 2020.

## Contact Information

If you have comments or questions regarding the CAFTA Project or this report; please contact Mid Atlantic Arts Foundation (MAAF).

Mid Atlantic Arts Foundation  
201 N. Charles Street, Suite 401  
Baltimore, MD 21201

Jess Porter, Program Officer

E-mail: [jess@midatlanticarts.org](mailto:jess@midatlanticarts.org)

Phone: 410-539-6656

If you'd like to receive updates about the CAFTA Project, please visit MAAF's website and sign up for the project's mailing list.

Website: <https://www.midatlanticarts.org/grants-programs/central-appalachian-folk-and-traditional-arts-planning-and-survey-project/>

## APPENDIX A: The Region

For the purpose of this project, we worked in Appalachian counties in Ohio, West Virginia, and Virginia as identified by the ARC. The CAFTA project refers to this area as “the region”. The specific counties that fall within the ARC’s designation include:

Ohio: Adams, Ashtabula, Athens, Belmont, Brown, Carroll, Clermont, Columbiana, Coshocton, Gallia, Guernsey, Harrison, Highland, Hocking, Holmes, Jackson, Jefferson, Lawrence, Mahoning, Meigs, Monroe, Morgan, Muskingum, Noble, Perry, Pike, Ross, Scioto, Trumbull, Tuscarawas, Vinton, and Washington;

West Virginia: All counties: Barbour, Berkeley, Boone, Braxton, Brooke, Cabell, Calhoun, Clay, Doddridge, Fayette, Gilmer, Grant, Greenbrier, Hampshire, Hancock, Hardy, Harrison, Jackson, Jefferson, Kanawha, Lewis, Lincoln, Logan, Marion, Marshall, Mason, McDowell, Mercer, Mineral, Mingo, Monongalia, Monroe, Morgan, Nicholas, Ohio, Pendleton, Pleasants, Pocahontas, Preston, Putnam, Raleigh, Randolph, Ritchie, Roane, Summers, Taylor, Tucker, Tyler, Upshur, Wayne, Webster, Wetzel, Wirt, Wood, and Wyoming;

Virginia: Alleghany, Bath, Bland, Botetourt, Buchanan, Carroll, Craig, Dickenson, Floyd, Giles, Grayson, Henry, Highland, Lee, Montgomery, Patrick, Pulaski, Rockbridge, Russell, Scott, Smyth, Tazewell, Washington, Wise, and Wythe. The following independent cities in Virginia are also within the Appalachian Region: Bristol, Buena Vista, Covington, Galax, Lexington, Martinsville, Norton, and Radford.

## APPENDIX B: Field Team

### Field Team<sup>1</sup> Directory

**Sophia M. Enriquez** is a PhD candidate in ethnomusicology at the Ohio State University. Her work investigates Latinx cultural life and migration in the Appalachian region of the United States and specifically investigates the interactions of Appalachian and Latinx music traditions. Enriquez performs in a folk and bluegrass band, the Good Time Girls, and is a practitioner of Mexican folk music. Enriquez can be reached at [enriquez.17@osu.edu](mailto:enriquez.17@osu.edu) and more information about her work is available at [sophiaenriquez.com](http://sophiaenriquez.com)

**Michael Gallimore** has a bachelor's degree in history from West Virginia University and a master's degree in teaching from Fairmont State University. He is from Pineville, West Virginia and has been involved in many artistic, community, and cultural projects based in Southern West Virginia. He can be reached at [mgallimore@caftaplanning.org](mailto:mgallimore@caftaplanning.org).

Artist, advocate and entrepreneur, **Crystal Good**, is a member of the Affrilachian (African American Appalachian) Poets whose creations and existence combat the erasure of African American identity in Appalachia, an Irene McKinney Scholar, and the author of *Valley Girl*. She is founding CEO of Mixxed Media, a government relations consulting firm that leverages social and media engagement strategies for mission-driven organizations. Crystal holds the made up but totally real office of Social Media Senator for the Digital District Of West Virginia, [crystalgood.net](http://crystalgood.net).

**Katie Hoffman** is the founder of [Appalworks.com](http://Appalworks.com) and Executive Director of Create Appalachia, an organization committed to professional development for creatives. Her PhD is in English with a focus on Appalachian literature. She is a scholar and performer of traditional Appalachian ballads, a singer/songwriter, and a researcher and practitioner of traditional regional foodways. She was a traditional music producer for the 4-part PBS series, *Appalachia: A History of Mountains and People* and has curated multiple exhibits and events on Appalachian art and oral history.<sup>2</sup>

**Jess Lamar Reece Holler**, fieldwork coordinator for the CAFTA project, is a community-based cultural organizer, non-profit consultant, folklorist, oral historian, public historian, exhibit co-curator and multimedia documentarian based in Columbus and Marion County, Ohio. Her projects mobilize cultural work for racial, economic & environmental justice, with particular attention to vernacular organizing against everyday toxicity. Jess directs Caledonia Northern Folk Studios, a community cultural work

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<sup>1</sup> This Field Team assembled in August of 2018 to apply together for the CAFTA fieldwork contract. Working with LiKEN, all team members contributed to the proposal, fully participating in the vetting process with MAAF, and making the CAFTA fieldwork project a truly collective accomplishment, from initiation to completion.

<sup>2</sup> Due to life circumstances, Katie Hoffman had to withdraw from the CAFTA project mid-course.

consultancy; and, with Johnnie Jackson, founded & directs the Marion Voices Folklife and Oral History Program. [caledonianorthern.org](http://caledonianorthern.org) || [marionvoices.org](http://marionvoices.org) || [oldelectricity@gmail.com](mailto:oldelectricity@gmail.com)

Folklorist **Mary Hufford**, director of the CAFTA project, has researched and written about artistic practice at the intersection of nature and culture for four decades. She has directed fieldwork in Central Appalachia for the American Folklife Center, Library of Congress, and the Center for Folklore and Ethnography, University of Pennsylvania, and now directs LiKEN's Stories of Place Program. She has taught folklore in graduate programs at the University of Pennsylvania and the University of California, Berkeley. For publications, see: <https://future.academia.edu/MaryHufford>

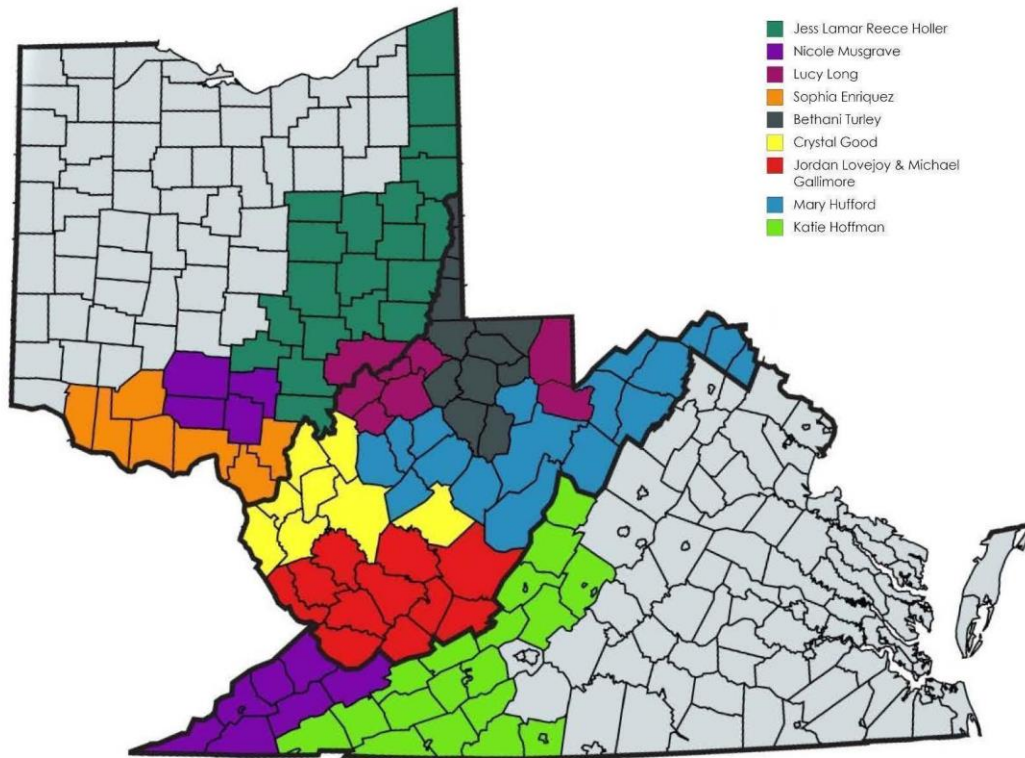
**Lucy M. Long** (PhD, Folklore, Univ. of Pennsylvania) directs the Center for Food and Culture ([www.foodandculture.org](http://www.foodandculture.org)) and teaches folklore, American studies, ethnic studies, and tourism at Bowling Green State University in Ohio. Her publications include *Culinary Tourism* (2004), *Regional American Food Culture* (2009), *Ethnic American Food Today: A Cultural Encyclopedia* (2015), *The Food and Folklore Reader* (2015), *Ethnic American Cooking* (2016), *Honey: A Global History* (2017), and *Comfort Food Meanings and Memories* (2017).

**Jordan Lovejoy** is a PhD candidate in English and Folklore at The Ohio State University. Her research explores the cultural and environmental memory of floods in Appalachian life and literature. She can be reached via email at [jordanlovejoy@gmail.com](mailto:jordanlovejoy@gmail.com).

**Nicole Musgrave** holds her MA in Folk Studies from Western Kentucky University and works as a public folklorist and media producer in southeast Kentucky. She currently serves as the Folklife Specialist at Hindman Settlement School, developing and implementing arts- and culture-based programming in public schools. She is also a reporter for West Virginia Public Broadcasting's Inside Appalachia Folkways Reporting Corps. Email: [nicole.p.musgrave@gmail.com](mailto:nicole.p.musgrave@gmail.com)

**Bethani Turley** holds a master's degree in geography from West Virginia University and a bachelor's degree in folklore from Ohio State University. Bethani is originally from Charleston, West Virginia and is interested in the social, cultural and political dimensions of water in West Virginia. In 2020 Bethani will start a PhD program in Geography at Portland State University. Bethani is also a farmer and gardener; she ran an urban farm in Columbus Ohio from 2014-2017. Email: [bethaniturley@gmail.com](mailto:bethaniturley@gmail.com)

## Field Team Assignments



*Figure 1: Distribution of CAFTA counties by field team*

### JESS LAMAR REECE HOLLER (20 counties total)

Eastern Ohio (20): Ashtabula, Trumbull, Mahoning, Columbiana, Carroll, Harrison, Jefferson, Tuscarawas, Guernsey, Belmont, Monroe, Noble, Holmes, Coshocton, Perry, Muskingum, Morgan, Hocking, Athens, Meigs

### NICOLE MUSGRAVE (11 counties, 1 city total)

Southeastern Ohio South (4): Pike, Ross, Vinton, Jackson

Southern Virginia (3): Scott, Russell, Tazewell

Southwestern Virginia, KY Border (4): Lee, Wise, Dickenson, Buchanan

### Virginia's Freestanding ARC-Designated Cities:

Norton (1 total)

### LUCY LONG (8 counties total)

Southeastern Ohio (1): Washington

Ohio River Valley West Virginia (5): Pleasants, Tyler, Wood, Ritchie, Wirt

North Central West Virginia (2): Tucker, Preston

### SOPHIA ENRIQUEZ (7 counties total)

Southern Ohio (7): Clermont, Brown, Highland, Adams, Scioto, Lawrence, Gallia

BETHANI TURLEY (12 counties total)  
Northern West Virginia (12): Hancock, Brooke,  
Ohio, Marshall, Wetzel, Marion, Monongalia,  
Taylor, Harrison, Doddridge, Lewis, Upshur

CRYSTAL GOOD (8 counties total)  
Western West Virginia (8): Kanawha, Jackson,  
Mason, Putnam, Cabell, Wayne, Lincoln,  
Nicholas

JORDAN LOVEJOY & MICHAEL GALLIMORE (11  
counties total)  
Southwestern West Virginia: Wyoming, Raleigh,  
Boone, Logan, Mingo, McDowell, Mercer,  
Summers, Monroe, Greenbrier, and Fayette

MARY HUFFORD (17 counties total)  
Central West Virginia (10): Calhoun, Gilmer,  
Braxton, Clay, Barbour, Webster, Pocahontas,  
Roane, Pendleton, Randolph, Grant

Eastern Panhandle (3): Hardy, Hampshire,  
Mineral

Far Eastern Panhandle West Virginia (3):  
Morgan, Berkeley, Jefferson

KATIE HOFFMAN (18 counties, 7 cities total)  
Northern Appalachian Virginia (6): Highland,  
Bath, Allegheny, Botetourt, Craig, Rockbridge  
Virginia's Freestanding ARC-Designated Cities:  
Buena Vista, Covington, Lexington (3 total)  
Southern Virginia (12): Washington, Smyth,  
Bland, Wythe, Grayson, Carroll, Giles, Pulaski,  
Montgomery, Floyd, Patrick, Henry

Virginia's Freestanding ARC-Designated Cities:  
Bristol, Galax, Radford, Martinsville (4 total)



## APPENDIX C: CAFTA Project Advisory Group Directory

### **Cristina Benedetti**

Folk and Traditional Arts Contractor | Ohio Arts Council

Home Base: Columbus, OH

### **Andrew “Drew” Carter**

Co-founder / Ownee | Watch Me Grow Ohio / Diverse Culture Media

Home Base: Portsmouth, OH

### **Danille Elise Christensen**

Assistant Professor | Virginia Tech

Home Base: Blacksburg, VA

### **Robert Colby**

Program Officer | Ohio Humanities

Home Base: Columbus, OH

### **Doris Fields “Lady D”**

Consultant, Organizer, Vocalist | Jazz & Blues in the Ville

Home Base: Beckley, WV

### **Elena Foulis**

Faculty Member | The Ohio State University

Home Base: Powell, OH

### **Rosemary Hathaway**

Associate Professor | West Virginia University

Home Base: Morgantown, WV

### **Ellesa Clay High**

Emerita Associate Professor of English | West Virginia University

Home Base: Bruceton Mills, WV

**Emily Hilliard**

WV State Folklorist | West Virginia Humanities Council/West Virginia Folklife Program

Home Base: Charleston, WV

**Steven D. Kruger**

Folklorist/ Agroforestry | Virginia Tech

Home Base: Giles County, VA

**Luke Eric Lassiter**

Director and Professor of Humanities and Anthropology | Graduate Humanities Program, Marshall University

Home Base: Boone, NC

**Jon Lohman**

Director, Virginia Folklife Program | Virginia Humanities

Home Base: Charlottesville, VA

**Cassie Patterson**

Assistant Director, Center for Folklore Studies; Director, Folklore Archives; Co-creator of the Ohio Field Schools initiative | The Ohio State University

Home Base: Columbus, OH and Blue Creek, OH

**Travis Stimeling**

Associate Professor of Musicology | West Virginia University

Home Base: Morgantown, WV

## APPENDIX D: ABOUT MAAF

Mid Atlantic Arts Foundation (MAAF) was established in 1979 to promote and support multi-state arts programming in a region that includes Delaware, the District of Columbia, Maryland, New Jersey, New York, Pennsylvania, the U.S. Virgin Islands, Virginia, and West Virginia. It is one of six regional arts organizations in the United States, and works in close partnership with the National Endowment for the Arts and its member state and jurisdictional arts agencies. MAAF distinguishes itself through its work in international cultural exchange, model programs in performing arts touring, its knowledge and presence in the jazz field, and its support of Folk and Traditional Arts.

### Mission

Mid Atlantic Arts Foundation nurtures and funds the creation and presentation of diverse artistic expression and connects people to meaningful arts experiences within our region and beyond.

### Vision

Mid Atlantic Arts Foundation envisions a future in which artists and creators are actively engaged with diverse communities to energize the transformative power of the arts.

### Guiding Principles

**Artistry and Creative Expression** – Mid Atlantic Arts Foundation values the pursuit of artistry and the promotion of creative expression. We believe that the arts are an essential part of life, enriching our human experience and contributing to communities' overall well-being.

**Diversity** – Mid Atlantic Arts Foundation values the abundant and expansive diversity that exists within our region, our nation, and the world. We honor and celebrate the mid-Atlantic's people, artistic and community resources and, most notably, our many forms of cultural expression, and believe them to be major sources of strength in our region.

**Equity and Access** – Mid Atlantic Arts Foundation acknowledges that long-standing systems and practices within the arts sector have led to significant barriers to equitable access and investment for individuals and across communities. We are committed to the implementation of equitable practices through intentional and sustained focus and accountability.

**Curiosity and Listening** – Mid Atlantic Arts Foundation believes listening to and understanding those we serve leads to relevant and responsive programs and policies. We are committed to ongoing evaluation, analysis, and evolution of our work and practices. We are also committed to the development and support of learning communities, stakeholder convening, and the achievement of best practices to improve our services to the field.

**Partnerships and Collaborations** – Mid Atlantic Arts Foundation values the relationships with our many trusted partners across the region, the United States, and internationally that extend the reach and impact of our programs. We recognize the National Endowment for the Arts, our state and jurisdictional arts agencies, fellow regional arts agencies, donors, funders, service organizations, and other stakeholders as key allies in fulfilling our mission.