



National Support Systems for Folklife, Traditional Arts, and Cultural Heritage

Summary Report of Field Convening organized by
the Alliance for California Traditional Arts and the American Folklife Center

September 27-28, 2018

The American Folklife Center, Library of Congress, Washington, D.C.

Report prepared by:

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and Elizabeth Peterson, Executive Director, American Folklife Center*

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National Support Systems for Folklife, Traditional Arts, and Cultural Heritage Summary Report

Prepared by Amy Kitchener and Elizabeth Peterson

On September 27-28, 2018, the American Folklife Center (AFC) and the Alliance for California Traditional Arts (ACTA) co-convoked a meeting at the American Folklife Center, Library of Congress in Washington, DC, bringing together a group of folklorists and others in related fields to explore the topic of existing infrastructure for the folk and arts and cultural heritage in the United States and opportunities and challenges for future collaborative strategies. The directors of both organizations, Betsy Peterson (AFC) and Amy Kitchener (ACTA) served as co-convokers and both organizations contributed funding to subsidize out-of-town travel for participants. This convening was loosely connected to and helped inform a larger gathering planned by the National Endowment for the Arts (NEA) Folk and Traditional Arts Program which was held in conjunction with the National Assembly of State Arts Agencies meeting in November 2018. A dozen or so people attended both meetings.

MEETING BACKGROUND AND FOCUS: The field of folk arts and traditional culture is decentralized with no national service organizations providing comprehensive services, advocacy or support. Multiple communities, fields, and individuals engage with and find meaning in folk culture for a multitude of reasons and from diverse perspectives. And, in fact, we call folk art or culture by many different names. This interdisciplinary character is sometimes a strength but often, it masks the sheer volume, scale and importance of such activity throughout the country and leads to fragmentation, diminished resources and lack of communication.

Recognizing that a handful of existing organizations, agencies and individuals (both federal and non-profit) provide expertise, services and programs in particular areas or types of folk or traditional culture activity, AFC and ACTA wanted to spark a discussion about the current state of national infrastructure, networks or support for folk arts and traditional culture. What services are being offered? What are the gaps and obstacles? What are the opportunities and strategies? What form would national service take? Is it even feasible or desirable to pursue coordinated planning for national service or support at this moment in time?

To spark this discussion, we invited a small group of stakeholders with diverse interests and expertise (including artists, libraries/museums, government agencies, funders, community planning and development, arts organizations, scholars and service organizations). Working with limited resources, we made no claims to hosting a comprehensive group. Rather, we strived to bring together an engaged and knowledgeable group of individuals working in related areas but from different vantage points, with the hopes of identifying common through lines and areas of common cause.

We undertook a couple of advance exercises to ground the discussion and identify topics of interest and concern. Amy Kitchener and Betsy Peterson prepared a brief survey about folk and traditional arts services, infrastructure and cultural landscape, to get a snapshot of the organizations attending, their activities, concerns and how they engage with folk arts and related fields. How do people see themselves within and relating to a broader cultural landscape? We tallied the results in advance of the meeting and provided a summary. We also did a scan of participating organization's organizational mission statements, to get a rough sense of common language and terms, purpose and values.

The meeting itself was structured with an emphasis on full group discussion and smaller group breakout sessions. Interspersed throughout were a series of short informal presentations by different participants, representing different roles and perspectives (individual artists and scholars, non-profit administrators, etc.). The meeting agenda was fluid and topics changed as discussion progressed. The tone and flexibility reflected the active discussion and engagement of participants and a desire to zero in on a handful of subjects, such as training and leadership development; communications; funding.

We see this as an initial discussion and a launching point from which to build. Several thorny and unresolved issues were raised—language and terminology—as one example, but others presented opportunities and identifiable strategies for action (networks and training).

The following report does not attempt to capture the full and freewheeling chronology of discussion. Rather, we hope to identify common themes, areas of concern, and possible next steps. We hope readers will comment and add to the description.

ATTACHMENTS:

- Final meeting agenda
- Participant biographies
- Mission statements of participating organizations (prepared by Betsy Peterson)
- National support systems field sketch based on responses to questionnaires sent to meeting invitees (prepared by Amy Kitchener and Julián Antonio Carrillo)

Theresa Secord, Penobscot basketmaker and NEA Heritage Fellow (2016), opened the day with a presentation describing her lifelong work as a traditional artist and cultural activist to foster the continuance and flourishing of native basketweaving amongst the Maine tribes, providing an essential grounding in native artists' practices. This work involved organizing gatherings of native basketweavers to take stock of the state of basketmaking traditions and taking actions to bolster the continuity of practice. Secord co-founded and directed a nonprofit organization, Maine Indian Basketmakers Alliance, which was a powerful vehicle driving the resurgence of traditional basketry traditions. She discussed the effective model of apprenticeships which were key in their successful transmission of skills and knowledge. Further, the critical work of the First Peoples Fund, a national service organization supporting native arts and culture provides an essential model for native-led efforts providing stewardship and growth of traditional arts in native communities around the country.

Opening Sessions: The Essential Topics: The Folklife and Living Cultural Heritage We Want...

- 1) What is it? How do we describe it? And are we describing the same thing? What are the points of intersection for creating and connecting a community of common cause?
- 2) What are the essential building blocks for nurturing that community?

As co-conveners, Betsy Peterson and Amy Kitchener outlined what they felt to be the two fundamental topics as outlined above. Because the group was diverse in their types of work and focus, we felt that issues of language, values, purpose and structure needed to be addressed.

Language and Terminology: Peterson began with observations about the mission statements of organizations. While noting the variation, she was struck by a definite common core of focus and principles; that is to say, *virtually all organizations acknowledged the important role heritage-based expression plays in community life as a vehicle for self-expression, community empowerment and as a means to share a fuller story of humanity and connection with others.*

Some organizations emphasized art forms, artists and the aesthetic dimensions of their work, while others emphasized community building efforts and a focus on serving specific communities or cultural groups. But most positioned the value of their programs and services in terms of:

- Supporting heritage-based expression in communities through programs, technical assistance and other services (including funding.)
- Working in collaboration with people and communities to identify relevant needs and interests, and privileging local or community-based expertise.
- Field-based research as a tool/method for discovery and activism (though “field” as a term is problematic).

This loose consensus in terms of core values and principles is significant, even as the continued struggle and frustration over terminology exists. In both the mission statement survey and the opening discussion, it is very clear that “folklore” or “folk art,” as descriptions for the work cultural heritage workers do, is used strategically and situationally—when it makes sense—and used less frequently than in the past. The survey of mission statements found that “cultural heritage” or “living cultural heritage” was a more common term. Even as participants acknowledged the limitations of heritage as a term or concept, most participants agreed that it is more commonly understood by a majority of people. While some suggested that the fluidity of terminology reflects the fluidity of the work itself, the inability to marshal common language and terminology hampers visibility and can impede connections with other people and sectors.

Fieldbuilding: Kitchener led the second part of the discussion focused on the question “What are the essential building blocks for nurturing folklife and living cultural heritage?” Drawing on Lucy Bernholz’s work on fieldbuilding at Stanford University’s Center on Philanthropy and Civil Society, four main pillars of support present in a strong field include:

- Infrastructure: Organizations (national, regional, state, local) that deploy effective programs
- Intermediaries: Service providers that can connect fields, strengthen a field, or serve as a funding intermediary
- Networks: Spaces for dialogue, sharing best practices, innovation, etc.
- Standards: Shared language and definitions; professional standards, best practices, values

Regulations or policies have powerful shaping forces on a field; for example, the impact of the American Folklife Preservation Act (1976) which established the American Folklife Center within the Library of Congress or the establishment of the NEA Folk & Traditional Arts program which has provided an ongoing funding stream to the field since its establishment. Research to provide an evidence base for the efficacy of a field is another critical aspect of fieldbuilding.

Field Sketch: Prior to the meeting, Kitchener and Peterson designed a questionnaire, deploying it to the meeting participants to establish a grounding basis of understanding about the current state of the field (see appendix for full field sketch.) The most cited successful and accessible elements of the national support system included the three federal programs with dedicated support—NEA Folk & Traditional Arts Program, American Folklife Center at Library of Congress, and the Smithsonian Center for Folklife and Cultural Heritage—each implementing distinct, necessary and complementary roles. Significant funding streams named were grants from the NEA and National Endowment for the Humanities (NEH), the National Heritage Fellowships (NEA); American Folklife Center Fellowships and State level grants support (State Arts Councils and others). Important peer networks included the annual meetings of the American Folklore Society (especially the Public Programs Section); biannual National Assembly of State Arts Agencies peer meetings of state folk arts coordinators and the digital listserv *Publore*. Key program assets identified included the Smithsonian Folklife Festival, National Folklife Festival (National Council for the Traditional Arts), some strong state level programs, as well as energetic local leadership and activism.

The respondents also pointed to a robust array of core field publications, websites, listservs, conferences and gatherings which are detailed in the full field sketch. Dozens of organizations providing critical national resources and/or leadership to the field were noted including funders, academic societies, community-based organizations focused on artistic practice, service organizations and dedicated local, state, and regional traditional arts programs. Notably, while many of the organizations named do not offer nationally scoped programs, and instead represent a mix of local, state, regional, culturally specific and genre based foci, they were perceived as carrying national significance in leadership to the field.

In probing how colleagues worked within a larger arena of allied fields, a broader, larger system was revealed. Not surprisingly, several humanities disciplines noted included Anthropology, Cultural Heritage Studies, Diaspora Studies, Folklore, Ethnomusicology and Museum Studies. A larger grouping of programmatic allied fields included Archives, Arts education, Arts programming, Digital humanities, Endangered language documentation, Festival and media

production, Intellectual property, Internet/mass media, Native arts, Tourism and Philanthropy. Many colleagues were already working in intentional cross-sector partnerships in Community Health, Creative Placemaking, Community Development, Peace-building/Social Justice and Arts and Culture Conflict Transformation. The question of whether it is useful and necessary to draw a larger circle around the broader contours of the field and allied fields remains to be fully explored and was a provocation and a cross cutting theme within the convening discussions. Moreover, the need to make more folk and traditional artists part of the conversation as well as part of the decisions regarding planning, policy, funding, and implementation, also remains a central concern that requires more attention.

Finally, the field sketch revealed some of the perceived gaps in national support systems. The most commonly indexed themes included: infrastructure and national strategy; advocacy and information; networking and convening; sustainable and robust funding; and training. The overarching theme of Whiteness (and insularity) of the field of professional folklorists and ethnomusicologists as a critical issue to be addressed was underscored in several instances. Refer to the field sketch for specific gaps identified under these broader themes.

The utility of the field sketch was to quickly surface perceptions and ideas ahead of the convening, and informed the design of the agenda.

GAPS AND BUILDING BLOCKS

Two substantive rounds of break-out work groups and discussion focused on identifying gaps in the national support systems for public folklife, traditional arts, and cultural heritage and identifying strategic building blocks to address these needs.

We grouped according to some broad themes that emerged from the pre-meeting questionnaire and grounding meeting discussions identifying: **Training; Leadership & Infrastructure; Advocacy & Communications;** and **Funding** as significant areas to interrogate.

Infrastructure and Leadership

Defining and identifying existing field infrastructure were central themes of the discussion about infrastructure. The tangible organizational structures that offer programs, funding, resources, training, and information working at local, state, and national levels formed the basis of a collective understanding of field infrastructure. Effective infrastructure can enable networks, partnerships and collaborations.

While the field has developed significant local, state, and national infrastructure, many gaps exist. A useful resource exists in Local Learning's online guide to regional resources (<https://www.locallearningnetwork.org/education-resources/regional-resources/>) which lists and links national, state and local organizations that provide the backbone of field infrastructure. Making the existing infrastructure more visible is a critical issue. Strengthening a central clearing house of information or "map" that demonstrates how people can connect to a larger picture of the field is needed. The significant infrastructure on the federal level includes

the NEA, American Folklife Center, and Smithsonian Center for Folklife and Cultural Heritage. The NGOs with a dedicated national scope include American Folklore Society, Local Learning, and National Council for the Traditional Arts. There is only one dedicated folk and traditional arts program housed in a regional arts organization (RAO), at South Arts. State traditional arts programs exist in most states, but with significant gaps (Kansas, Colorado).

Building out the connections to other fields such as public health, economic development, social justice, and education could generate significant engagement and relevance. Making infrastructural investments in this arena could open up new opportunities for partnerships, programs, and funding. There was interest and follow up activity to identify national or regional gatherings with other sectors where we could connect or collaborate.

Questions about whether the existing infrastructure was enough included the idea that making stronger linkages between the existing structures could significantly strengthen the whole. The discussion raised whether there was need for one central service organization, or whether we could build on the existing capacities, perhaps utilizing a consortia approach to providing centralized communications and services nationally.

Training

Many types of training are necessary for effective practices in supporting folklife, traditional arts, and living cultural heritage. Starting to unpack the roles and needs of different segments of “the field” – cultural practitioners, public program specialists, archivists, museum professionals, teachers, community cultural workers and others – reveals different strands of necessary training ranging from academic studies in the grounding disciplines of folklore, ethnomusicology, and cultural sustainability, for example, to practical approaches to cultural documentation or training for teaching artists. Other specialized types of training discussed included marketing, communications, leadership, and archival methods. The methodologies of ethnographic fieldwork (technical and ethical) and resulting media documentation are understood as foundational across the spectrum of field constituents and is a common element to a broad conception of public folklife work. Considering the needs and opportunities to develop a strong pathway for community members and culture bearers for training to work in professional positions would help mitigate the current power imbalance and limited access to training.

Some mechanisms to facilitate necessary training include field schools, internships, fellowships, professional development opportunities, certification programs (i.e. the Association of Tribal Archives, Libraries, and Museums' model and diversity initiatives). Emerging topics are the gaps in skill building and training in academic programs that attend to real world impact; training for folk cultural workers to operate in systems that do not understand what they bring (especially in cross-sectoral settings); and how to negotiate terms of engagement in community-based work, among others.

Advocacy, Information Services and Technology

Public visibility writ large is a critical issue for the field – for the cultural practitioners and their art; for public programs; for organizations dedicated to supporting living cultural heritage; for academic training programs and their scholars. An underlying infrastructure for the dissemination of information about the sector is segmented, which makes projecting an aggregate of the robust contributions challenging.

Advocacy, designed to shape cultural policy within federal, state and local government and other institutions, has largely been ad hoc and often takes place in a crisis, such as the threat to eliminate the NEA National Heritage Fellowships in 2011, when several organizations banded together to create a national advocacy strategy to influence congressional members to question this direction by NEA leadership. To build stronger infrastructure and sustainability for the field, advocacy needs dedicated support and leadership to build ongoing relationships with political leadership. While the National Council for the Traditional Arts, in partnership with other organizations, has led many advocacy efforts in past years, it is not a funded part of this organization's purpose to serve this role on a national basis on behalf of the larger field. Some recommendations from the break out group included funding a full time advocacy position for the field and creating an advocacy committee with broad membership to develop a master plan for advocacy.

A critical underpinning for gaining greater visibility and achieving advocacy outcomes are compelling public value arguments. We need clear case statements about why this work matters in public life. The value of traditional cultural practices towards achieving holistic community health outcomes is but one example of a theme to amplify via a communications campaign – *La cultura cura* (Culture heals). Mapping the work of folklife program impacts with other sectors (community development, health, social justice, environmental justice, education, etc.) could provide rationale to potential publics who might not initially value this type of work. A series of publications about significant topics could articulate and amplify the impacts. Another avenue for shaping public discourse beyond academia could be through op-eds or commissioning writers and media makers to make work about why folklife and cultural heritage matter. Employing the expertise of publicists to position field experts in the media is another possible avenue.

One result of the lack of centralized information about public folklife programs is that much of the “gray literature” of significant reports and publications documenting past programs and meetings are not accessible. This literature largely remains with the organizations that produced them, rarely being shared. Curating significant examples from the last 25 years in a central repository would both inform field practitioners to build on past learnings and models and create a larger footprint for the field's contributions. To address the lack of centralized information about the field, Cliff Murphy, NEA Folk and Traditional Arts program director, offered the analogy of a transportation map that could guide the user how to navigate along and connect between the roads, subways, trains, buses and light rail of the field as a pressing need.

Funding

The lack of diversity of funding resources for the fields of living cultural heritage, folk culture and traditional arts is a major impediment to the growth and sustainability of organizations and the field at large. Private philanthropic investment remains limited or confined to particular geographic areas or areas of interest. Over-reliance on government funding sources continues to stunt the growth of the field, with an emphasis on project-based and year-to-year funding.

Break-out discussion focused on envisioning types of investment needed as well as case-building frameworks for support. In terms of need, the group identified areas that mirrored many of the support gaps identified throughout the convening, including:

- Building pathways for training, that provided support for individuals in all career levels. There needs to be entry-level support for new generations of folklorists and other cultural heritage workers as well as continuing education for mid-career professionals. There also needs to be skills-based training for interested individuals (e.g. through field schools or short-term training modules) and training that fosters interdisciplinary approaches (with culture and public health and urban planning as two examples).
- Strengthening infrastructure, through operating support, regrant support through intermediaries, and strategies for seeding endowments.
- Strengthening documentation and community archives training in communities
- Encouraging the fields of folklife, traditional arts, and cultural heritage to engage and open dialogues with individual and private funders and alternative forms of investment
- Encourage and educate the field to develop the moral arguments and imperatives that undergird our work, connecting to the needs and interests of communities and resource providers (peacebuilding, environmental issues, health and wellness, strengthening civil society through cultural participation were listed as examples).

Summary Reflections and Observations by Maria Rosario Jackson

Maria Rosario Jackson, an urban planner and researcher by training, has worked broadly in the arts and culture sector and provided thought leadership on many national field building strategies over the past two decades. She has worked both deeply and directly in designing research and programs within and beyond the sphere of folklife and living cultural heritage. Understanding her intersectional national perch and ability to envision and make sense of abstract inputs, we invited her to provide a summary and reflection on the day and a half of discussions.

Jackson began with a provocation to the group to think about defining “the North Star” for this field. She eloquently laid out some ideas, observations and productive suggestions focusing on areas related to building cases and understandings with allied fields and envisioning the value of the field in ways that connect to ideas and goals larger than the field itself.

On thinking about and advocating for the field:

- While she is wary of the term “folklore,” Maria was trying to understand how this field and allies use it.
- She suggested the need to clarify communications in conflating folklorists, folklore organizations and folk artists. These groups do not all require the same structures of support.
- She talked about the need to identify the field’s North Star, and to be conscious that its allies and adjacent fields have their own north stars and that we need to understand our position in relationship to those compass points.
- Advocacy for “the field” in a singular sense can only go so far alone. It needs to go hand in hand with advocacy in partnership with allied fields, i.e., with housing or trauma-informed healthcare. Advocacy can be designed as a cluster and constellation of alignment and embeddedness. Cultural expression, heritage and practice embodies and is embodied in values and ideas of broad community concern.
- There is an actual North Star, and there is an aspirational one too.
- Unpacking and making sense anew of what do folklorists have to offer and then distilling and communicating it could offer new visibility beyond the field
- She asked, “What are the strategies to infiltrate in places that matter?”
- Intermediaries are the “gas and glue” of a field. They make things “go” and make things “stick together,” and much like gas and glue, they are often invisible. They often are not missed until they are gone.
- She suggested interrogating the question how to make things that are invisible legible (like the work of public folklorists)?

On funding and supporting new visions of the field:

- On the theme of funding, Jackson asked “What does it mean to be dependent on government funds (NEA) long-term?” While certain types of programs fit the NEA’s funding criteria, it does not allow for other kinds of growth.
- She suggested opening up to streams of private funding that could lift constraints and spur innovation.
- She sees the talk of other, alternative revenue sources as a healthy indicator of the field, for example, looking to funding in other sectors, such as federally designated Promise Zones (e.g., Promise Zone Arts project in Los Angeles focusing on local heritage-based artists and expressions).
- Cultural heritage can have a role in comprehensive approaches such as Promise Neighborhoods, or that of the Department of Education. While those funds all ended up as arts education, it needed to have a bigger aperture.
- Entrepreneurship is positive and we can think about not grant seeking
- Limited time initiatives could be an avenue for fieldbuilding – think about how they can be sequential and propel broader momentum (i.e., LINC, Artplace)
- A North Star guides aspirational industry standards

- We will only have episodic victories unless (and until) we have systematic interventions, which requires internal readiness as well as external support.
- Foundations and government entities' "theory of change" don't currently account for this field's ideas or contributions. Cultural heritage outcomes are not part of other sectors theory of change.
- Taking control of the narrative: How do we contribute to providing community identity, social cohesion, or stewardship? What is the meaningful framework and measurement?

Jackson's North Star provocation provided a rich point of reflection while challenging a future collective aspiration for the group.

Conclusions and Next Steps

We closed the meeting with a round of reflections and invited participants to state their interest in continuing to organize together. Kitchener and Peterson described their commitment to the group in terms of providing a completed summary document to share with participants and others (including individuals of the NASAA gathering held in late October). The meeting was concluded with a shared understanding that further rounds of discussion and planning would continue in the coming year. In summarizing the discussion of strategic areas of opportunity collaboration, the following topics surfaced as areas of concerns and/or great collaborative opportunity:

- Understand the relationships of national/regional/local levels of work, the strengths and weaknesses of each and how to better sustain connections
- Develop and sustain cross-disciplinary working groups
- Develop targeted efforts to aggregate and coordinate information sharing on a national basis
- Advocacy
- Issues of language - continued concern about articulation of this work and its relevance beyond the field
- Leveraging national resources and the roles of national organizations
- Leveraging more resources for the field; stressing the need to develop private support and reduce dependency on government support
- Develop and coordinate more intentional pathways of development

Hindsight and Afterthoughts

This meeting was the first of three related conversations (the second being the Close Listening Convening at the October, 2018 NASAA Folk Arts pre-conference meeting in Baltimore, followed by a June convening, held in Minneapolis, Minnesota, convened with partial support from the McKnight Foundation. Related convenings focusing on rural arts, food systems and cultural expression are moving in similar directions.

Looking back, clusters of concern and opportunities emerge from the convenings, as does real enthusiasm and readiness for change. Over the past few decades, numerous organizations in the field have taken on national or regional convening functions for the field; in particular, the NEA Folk Arts Program (until the early 1990s), the Fund for Folk Culture (until 2007), the regional folk arts convenings supported by regional arts organizations (most notably, in the South, West, and New York state) and periodic gatherings at AFS and in other contexts. But they happen less and less, in smaller groupings, and with reduced participation from allied fields. There is clearly a need and hunger for more contact and connection with peers across multiple fields. Fields and individuals grow through this networking and give and take. They atrophy and lose their sense of history and tacit knowledge when they don't. The interest in building learning and training pathways for people in different career stages and from different work experiences is relevant in this discussion.

Related to this enthusiasm for connection is also the strong desire voiced by many stakeholders to broaden our definitions of cultural heritage work, the contexts we work in and the people we call peers. Nor is this confined to the folklife field. A growing number of cultural heritage workers—whether working in arts, humanities, historic preservation, cultural development, in rural or urban contexts—are taking stock, recalibrating, and building on existing capacities and methods (whether deep listening, seeing, or deep cultural knowledge), mapping assets more intentionally and realizing that while we can retain and define our particular North Stars, we can also build larger constellations by understanding our relationships and working together.



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APPENDIX to Summary Report of Field Convening organized by
the Alliance for California Traditional Arts and the American Folklife Center

September 27-28, 2018

The American Folklife Center, Library of Congress, Washington, D.C.

Report prepared by:

*Amy Kitchener, Executive Director, Alliance for California Traditional Arts
and Elizabeth Peterson, Executive Director, American Folklife Center*

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**National Support Systems for Public Folklife, Traditional Arts,
and Cultural Heritage
Meeting Agenda
September 27-28, 2018**

Convened by the American Folklife Center and the Alliance for California Traditional Arts

Where: Library of Congress, Veterans History Project Visitors Center, LJ-G51, Jefferson Building (ground floor, next to AFC Reading Room), 10 First Street S.E., Washington, D.C.

Nearest Metro Stop: Capitol South (blue, orange, or silver line)

Thursday, September 27, 2018

8:30-9:00 am Pastries and coffee

9:00-10:00 am Welcomes, Introductions, Opening Comments

Betsy Peterson, Director, American Folklife Center; Amy Kitchener, Director, Alliance for California Traditional Arts; and Karen Lloyd, Veterans History Project

Introductions, logistics announcements.

Setting the stage: Why are we here? Meeting background, process, and hoped-for outcomes. We will ask everyone to introduce themselves and state how and why they connect to national support or resources.

10:00 am Point of View #1 Theresa Secord, basketmaker, NEA Heritage Fellow (2016)

Throughout the gathering, we have asked a few participants to talk about their work from their perspective or vantage point—in particular, describing what they do and how they engage with national resources and support.

10:15 am Break

10:30-12 noon Session #1 The Essential Topics (laying out the two primary areas of discussion)

The Folklife and Living Cultural Heritage We Want....

What is it? How do we describe it? And are we describing the same thing? What are the points of intersection for creating and connecting a community of common cause? What are the boundaries? Please refer to the Mission Statement summary that was included with your agenda materials. *Betsy Peterson*

What are the essential building blocks for nurturing that community? Shared Language/Understandings, Networks, Intermediaries, Infrastructure. Other components? Please refer to the summary results from the survey. *Amy Kitchener*

12 noon-1:30 pm No host lunch. We have made reservations at nearby restaurants and will be breaking into 4 small groups (to which participants will be assigned). Reservations will be made in advance. Group leaders: *Amy Kitchener, Betsy Peterson, Nancy Groce, Julián Carrillo*

1:30-2:00 pm Session #1, cont. Descriptive language and shared meaning. Wrap-up comments. After lunch and an opportunity to talk with other participants more informally, are there any additional observations? *Amy Kitchener and Betsy Peterson*

2:00-3:00 pm Session #2, Local, State, Regional, and National supports and intersections. Within a broad-based ecology of cultural heritage, what are the strengths and weaknesses of local, regional and national perspectives, positions and values? How do they intersect and support each other? Participants from different types of organizations will discuss their work within this framework. *Session Facilitator: tbd. Participants: Teresa Hollingsworth, tbd Discussion to follow.*

3:00-3:15pm Break

3:15-4:15 pm Session #3 Gaps and Challenges (break-outs). *Session Facilitator: Maribel Alvarez. (Group discussion leaders: Lisa Rathje, John Fenn, tbd).* Each group will be charged with focusing on a particular area.

4:15-5:00 pm Come back together. Report Back and Wrap up. Each discussion group will share issues and findings. *Maribel Alvarez, Betsy Peterson, Amy Kitchener.* Final thoughts for the day: What have we heard? Common themes? Next steps. Parking lot issues that have not been dealt with? What do we mull overnight?

6:45-8:30 pm Mexican Cultural Institute Celebration and Conversations with NEA Heritage Fellows Ofelia Esparza and Manuel Cuevas. Optional and free. Hosted by Mexican Cultural Institute and the National Endowment for the Arts. See attached page for address and full description.

Friday, September 28, 2018

8:30am **Coffee and Pastries**

9:00am **Announcements**

9:15am **Session 4: Building Blocks: Feasible Collaborations and Strategies break-outs)** *Session Facilitator: Jessica Turner. Discussion Group Leaders: Nicole Saylor, Selina Morales, tbd.* We will engage in scenario planning/design, focusing on different aspects of support systems.

10:15am **Reporting Back on Discussion** (*Jessica Turner, facilitator*)

10:45am **Break**

11:00am **Maria Rosario Jackson: Reflections, Observations, Discussion**

11:30am **Final Session: Wrap up, next steps. Actions to carry forward?** (*Betsy Peterson and Amy Kitchener*)

12:00pm **Adjourn**

8:00pm **NEA National Heritage Fellowships Concert.** For those of you staying overnight, please attend the NEA National Heritage Fellowships Concert, which will take place at Sidney Harman Hall at 610 F Street NW in Washington, DC on Friday, September 28, 2018 at 8:00 p.m. The event is hosted by the National Endowment for the Arts. Event is free but tickets are required. Please see attached sheet for more detailed information.

National Support Systems for Public Folklife Traditional Arts and Cultural Heritage September 27-28, 2018

Participant Bios

Maribel Alvarez is an anthropologist, folklorist, writer, and curator. She holds the Jim Griffith Chair in Public Folklore at the Southwest Center, University of Arizona, where she also is Associate Dean for Community Engagement in the College of Social & Behavioral Sciences. She is the founder and until recently served as executive director of the Southwest Folklife Alliance, an independent nonprofit affiliated with the University of Arizona, which produces the annual Tucson Meet Yourself Folklife Festival in addition to other 20+ programs connecting artisanal economies, foodways, and traditional arts to community planning and neighborhood-based economic development throughout the region. Maribel recently completed a 6-year term appointment as a Trustee of the American Folklife Center at the Library of Congress. She has been a Fulbright Fellow in Sonora, Mexico and co-launched with her colleague Gary Nabhan the Sabores Sin Fronteras/Flavors Beyond Borders initiative at the University of Arizona.

Dr. Robert Baron is Program Director Folk Arts and Music, New York State Council on the Arts (NYSCA). Robert Baron has been the director of the Folk Arts program at NYSCA and has extensive experience and knowledge about the field of public folklore from a national perspective. He has published numerous articles on public folklore theory, practice and history. He also co-edited the seminal book, Public Folklore with Nick Spitzer.

Julián Antonio Carrillo is an anthropologist and folklorist originally from Ciudad Juárez and El Paso on the U.S.-Mexico border, with an interest in intangible cultural heritage. Since September 2018 he works at the Alliance for California Traditional Arts (ACTA). He is based in the San Francisco field office from where he manages the Living Cultures Grant Program, supports ACTA's technical assistance contracts with arts organizations, and contributes to a number of other regional and statewide projects. Julián holds an M.A. in folklore from Indiana University Bloomington (IU) and is currently a Ph.D. Candidate in anthropology at IU. In addition to having taught as an instructor, he has worked with a number of cultural institutions including the Smithsonian Center for Folklife and Cultural Heritage in Washington, D.C. and the Center for Traditional Music and Dance in New York City.

Susan Feller founded the Association of Tribal Archives, Libraries, and Museums (ATALM) in 2011. After retiring from the Oklahoma Department of Libraries in 2015, she became ATALM's president/CEO. Susan has more than 35 years managing national projects and serves on several national task forces addressing issues of importance to Native Nations, with an emphasis on digital inclusion, literacy, and cultural preservation.

John Fenn works in the American Folklife Center at the Library of Congress. His academic training is in folklore and ethnomusicology (Ph.D., Indiana University, 2004), and throughout his career he has brought an ethnographic perspective to field research, focused on the roles of creative and artistic practice in communities. Across fieldwork on arts and culture in Malawi (SE Africa), China, Indiana, and Oregon, he has documented a range of dynamic cultural practices, traditions, and groups—working individually as well as in collaboration with teams of other researchers and cultural practitioners. Interpretive output based in his fieldwork experiences include academic and popular publications, exhibitions, and public programming.

Nancy Groce, a Senior Folklife Specialist at the Library of Congress's American Folklife Center, is an ethnomusicologist, folklorist, and historian specializing in the study of American and Western European music, folklore, and urban culture. She holds a Ph.D. in American Studies from the University of Michigan as well as a Master of Arts, a Master of Music/Ethnomusicology, and a Bachelors of Arts/Music Performance. Prior to joining the Library in 2007, she worked at the Smithsonian Institution Center for Folklife and Cultural Heritage, where she served as the curator-in-charge of Smithsonian Folklife Festival programs on New York City (2001); Scotland (2003); Alberta (2006); and Northern Ireland (2007). Previous positions include serving as the Senior Program Officer for the New York Council for the Humanities; working as the borough folklorist for art councils in both Brooklyn and Staten Island, New York; and as a panelist and reviewer for the NEA, numerous state arts and humanities councils, and private foundations. Her recent publications include *New York: Songs of the City*, and *Lox, Stocks, and Backstage Broadway: Iconic Trades of New York City*. In her current position at the Library of Congress, Groce oversees the Benjamin A. Botkin Lecture Series and the Archie Green Fellowship Program, and heads the Occupational Folklife Project, a multi-faceted digital documentation initiative that is collecting oral histories from American workers throughout the United States.

Teresa Hollingsworth is the Program Director for Film and Traditional Arts at South Arts (a Regional Arts Organization) in Atlanta, Georgia. As the staff folklorist, Teresa directs the Traditional Arts Touring Grant program and the bi-annual Folklorists in the South Retreat. She recently launched a new, three-year project, *In These Mountains*, Central Appalachian Folk Arts & Culture that includes arts education, fieldwork, fellowships, and master artist/apprenticeship program expansion working in Appalachian Regional Commission counties in Kentucky, North Carolina and Tennessee. Teresa also directs the Southern Circuit Tour of Independent Filmmakers working closely with filmmakers and screening partner organizations to present new independent films throughout the South. She is the Film and Video Editor for the *Journal of American Folklore*. She has contributed to a number of media projects, educational publications and scholarly journals, curated museum exhibits, and served as a project consultant, lecturer, festival stage manager and grant panelist. Previously Teresa was a staff member for the following programs: Florida Folklife Program (1993-1999), Maine Folklife Center (1990-1993), and Kentucky Folklife Program (1989-1990). She holds a Masters of Art in Folk Studies from Western Kentucky University (Bowling Green, Kentucky).

Joel Jacinto currently serves as a Commissioner of the Los Angeles City Board of Public Works, a Mayoral appointed full-time executive cabinet that collectively manages the Department of Public Works. Joel is an American born Filipino with deep roots in Hawaiian culture and Hula as well as co-founding a Filipino folk arts organization, *Kayamanan ng Lahi* in 1990.

Dr. Maria Rosario Jackson's expertise is in comprehensive community revitalization, systems change, the dynamics of race and ethnicity and the roles of and arts and culture in communities. She is Institute Professor at Arizona State University in the Herberger Institute for Design and the Arts and the College of Public Service and Community Solutions. She is a Senior Advisor to the Kresge Foundation and consults with national and regional foundations and government agencies on strategic planning and research. In 2013, with U.S. Senate confirmation, President Obama appointed Dr. Jackson to the National Council on the Arts. She is on the advisory board of L.A. Commons and on the boards of directors of the Alliance for California Traditional Arts and The Music Center of Los Angeles County. Previously, for almost 20 years, Dr. Jackson was based at the Urban Institute, a public policy research organization based in Washington, D.C. There she was a senior research associate in the Metropolitan Housing and Communities Policy Center and founding director of UI's Culture, Creativity and Communities Program. At UI, she led pioneering research on arts and culture indicators, measuring cultural vitality, the role of arts and culture in community revitalization, development of art spaces, and support systems for artists. She also was a senior researcher on studies of public housing programs, use of urban parks, handgun violence prevention and teacher training initiatives for urban schools. Dr. Jackson earned a Ph.D. in Urban Planning from the University of California, Los Angeles and a Master of Public Administration degree from the University of Southern California.

Sojin Kim is a curator at the Smithsonian Center for Folklife and Cultural Heritage. Prior to joining the Center in 2011, she was a curator at the Natural History Museum of Los Angeles County (2008-2010) and at the Japanese American National Museum (1998 to 2008). She currently serves on the board of Asian and Pacific Islander Americans in Historic Preservation (APIAHIP).

Amy Kitchener co-founded the Alliance for California Traditional Arts (ACTA) in 1997. Understanding California's unique position as the nation's epicenter for diverse cultural and multi-national communities, ACTA's work has focused on social change through grantmaking, capacity and leadership development, technical assistance, and bilingual program development. Trained as a public folklorist with an M.A. from UCLA, Amy has piloted participatory cultural asset mapping in neglected and rural areas of the state and consults with other organizations and across sectors on this method of discovery and inclusion of community voices. She continues to serve as a consultant for many national organizations and has taken part in two U.S.-China Intangible Cultural Heritage exchanges. She has published on a variety of subjects involving California folklife, including immigrant arts training and transmission, and Asian American folk arts. She serves on the board of the national Grantmakers in the Arts and was appointed by the U.S. Congress as a Trustee of the American Folklife Center of the Library of Congress.

Leia Maahs is an arts administrator with over 17 years of non-profit arts and cultural project development and management expertise. She has contributed nationally to evaluation initiatives associated with the social impacts of arts and cultural expression with organizations such as Americans for the Arts and Animating Democracy. Deeply inspired by communities creative reclamation of space and identity, Leia mentored in Precita Eyes Mural Art Center, SF. CA. in the late 1990's. Her visual art projects have focused on topics associated with sense of place in urban and rural communities. As an administrator, she developed cultural support mechanisms for artists in Southern, Arizona with; local arts agencies, regional and national artists, grassroots cultural organizers, community organizations and major cultural institutions. Leia has a BA in Cultural Policy and an MBA from the UA Eller College of Business. She brings an analysis of communities and systems that intersect with the role of folklore in public life. SFA's current Managing Director, She has worked with the Southwest Folklife Alliance for the last four years.

Karen "Queen Nur" Abdul-Malik is the director of the Folklife Center at Perkins Center for the Arts in Moorestown, NJ. She is the Immediate Past President of the National Association Black Storytelling, an international a storyteller and Creative Consultant Teaching Artist with Young Audiences of New Jersey and Eastern Pennsylvania. Queen received her Masters of Arts in Cultural Sustainability from Goucher College, Certificate in Dispute Resolution from Harvard Law School and B.S. in Criminal Justice from Northeastern University. She is the founder of the Willingboro Kwanzaa Festival and In FACT, Inc.: Innovative Solutions Through Folk Art, Culture and Tradition, a cultural sustainability organization that produces workshops and events designed to create opportunities for civic engagement through folklife traditions. In 2018, Queen was featured in an article in O Magazine, Tell It Like It Is, curated the Tastefully South Jersey Exhibition, published Storytellers as Community Cultural Ambassadors in "Engaging Community through Storytelling: Library and Community Programming," Norfolk and Stenson and received a NJ Governor's Award in Art Education.

Michael Atwood Mason joined the Center in 2013. He began his career at the Smithsonian in 1992, working first at the Anacostia Community Museum and then, starting in 1994, at the National Museum of Natural History, where he served as exhibit developer and later as director of exhibitions. He has developed, curated, and managed more than sixty exhibitions, including African Voices, Ritmos de Identidad/Rhythms of Identity, Discovering Rastafari, and the inaugural exhibition at the Maryland Museum of African-American History and Culture. Since 1987, he has been studying the religions and cultures of the African diaspora, and he is the author of *Living Santería: Rituals and Experiences in an Afro-Cuban Religion* (Smithsonian Institution Press, 2002) and the cultural blog *Baba Who? Babalú!*. He also teaches courses on the politics of representation and the development of community-based exhibitions in the cultural sustainability program at Goucher College in Towson, Maryland. Michael holds a Ph.D. in folklore, with a double minor in religion, from Indiana University.

Selina Morales is a public folklorist working toward using aspects of community-based traditional arts practice to support social justice action. She is the Director of the Philadelphia Folklife Project, where she tends the folk arts and social justice mission of the organization and develops innovative programming. Selina completed her M.A. in Folklore at Indiana University and holds a B.A. in Anthropology from Oberlin College. She is a faculty member of the Master of Arts in Cultural Sustainability program at Goucher College. Selina has been an invited speaker in University and community settings on social justice and folklore, urban folklore, Caribbean folk healing and belief, public interest folklore theory and practice, and collaborative exhibition design.

Sabrina Lynn Motley joined the Center for Folklife and Cultural Heritage (CFCH) in 2013 as director of the Smithsonian Folklife Festival. Prior to her appointment, she was the senior director of programs and exhibitions at Asia Society Texas Center. In addition to public programs and education, she oversaw several exhibitions highlighting Houston's changing demographics and its expanding role as a North American gateway to Asia. Before joining the Texas Center, Sabrina was Vice President of the San Francisco-based, social justice foundation Vesper Society and was program and education director at the Japanese American National Museum (JANM). At both Asia Society and JANM, she complemented her programming work by playing significant roles in the completion and opening of mid-sized performing arts venues. Sabrina has produced public programs for the J. Paul Getty Museum, curated community-based exhibitions for clients such as the California Endowment and California State University-Northridge, and served as an advisor for several leading arts non-profits. Sabrina earned a B.A. in world arts and cultures and an M.A. in African studies, both from UCLA.

Clifford Murphy was appointed the director of Folk & Traditional Arts at the National Endowment for the Arts in August 2015. He oversees the NEA's grantmaking in folk and traditional arts, and manages the NEA National Heritage Fellowships. Murphy was previously the director of Maryland Traditions, the folklife program of the Maryland State Arts Council (MSAC). In 2011, Murphy launched the state's first Maryland Traditions Folklife Festival, and also managed the Maryland Traditions grant program supporting apprenticeships and projects, and its annual Heritage awards. In 2014, Murphy helped to establish a partnership with the University of Maryland Baltimore County to bring MSAC's 40 years of folklife archives into the university library system, making the collection available to the public. Murphy is a former working rock musician, and holds a doctorate in Ethnomusicology from Brown University. He has authored numerous publications, including books on country music in New England and along the Mason-Dixon Line. An active member of the American Folklore Society and the Society for Ethnomusicology, Murphy has also co-produced a recurring radio program on Maryland folk traditions for WYPR Maryland Public Radio in Baltimore, Maryland.

Julia Olin has been involved with the research, documentation and public presentation of traditional music and culture for 45 years, and served as director of the NCTA since 2004. Olin has been involved in the planning, artistic direction and production of 84 national festivals including the NCTA's flagship program, the National Folk Festival, and its several vibrant legacy festivals, which have delivered benefits to diverse communities across the nation. Other initiatives have included 29 national touring programs highlighting African American, Hispanic, Caribbean, and Appalachian music and dance traditions, among others; large-scale cultural events on the National Mall, and a permanent exhibition at the Blue Ridge Music Center on the Blue Ridge Parkway near Galax, Virginia; 23 traditional music recordings; and countless programs for public radio and television. For nearly three decades, Olin has worked with federal, state, and regional agencies, producing the National Endowment for the Arts National Heritage Fellowships; assisting National Park Service units across the country with cultural planning; and working with the Maryland State Arts Council and the Mid Atlantic Arts Foundation to produce annual events, and manage special initiatives and projects. Olin has overseen the completion of a 17-year project to digitize and preserve invaluable field recordings from the burgeoning NCTA archives that are now housed at the American Folklife Center. She has provided leadership in the realm of cultural policy and championed the interests of traditional arts organizations and artists.

Samuel Orozco has been the director of Radio Bilingüe's news and information department since 1983, supervising all syndicated news/talk programming. The National Association of Hispanic Journalists honored him with the Best Continuing News Coverage award. He was the oral historian for the books *To the Promised Land*, and *Organizing for Our Lives: New Voices from Rural Communities*.

Dr. Betsy Peterson is Director of the American Folklife Center (AFC) at the Library of Congress. She holds an M.A. and Ph.D. in folklore from Indiana University. For nearly three decades she has been producing, developing and administrating cultural programs throughout the United States. Prior to joining the AFC in 2012, Peterson worked as a cultural consultant and served as Executive Director of the Fund for Folk Culture (2004-2009). She also served as Director of Folk and Traditional Arts at the New England Foundation for the Arts and was a co-founder of Texas Folklife Resources in Austin, Texas. In her consulting practice, her past clients have included The Wallace Foundation, South Arts, the Mid Atlantic Arts Foundation, Carnegie Hall, The Ford Foundation, the American Folklore Society and the National Endowment for the Arts, for whom she wrote, edited and compiled *The Changing Faces of Tradition: A Report on the Folk and Traditional Arts in the United States*, published in 1996. Dr. Peterson has written, produced or edited a number of publications and media recordings, reports and commissioned articles for organizations as the South Arts, Asia Society, the Pew Fellowships in the Arts, and Animating Democracy.

Dr. Lisa Rathje is Executive Director of Local Learning: The National Network for Folk Arts in Education where she is responsible for overseeing the organizational administration, programs, and strategic plan. She co-edits the peer-reviewed, multi-media *Journal of Folklore and Education*. She consults nationally specializing in professional development for educators and teaching artists, as well as the topics of cultural documentation, public programming, non-profit planning, and applying cultural knowledge in social justice efforts. Some recent engagements include: Invited international Keynote Speaker on "Folklore Frameworks in the Classroom" for The Institute of Thai Studies, Faculty of Education, at Chulalongkorn University, (Chulalongkorn Asian Heritage Forum, Bangkok, Thailand, 2017), Center for Integrated Arts Education (CIAE) Institute (Invited Plenary Speaker and workshop facilitator at INterCHANGE: Arts in Contemporary and Traditional Culture, 2016), and Community Works West Institute Faculty, Los Angeles, California (2015). Rathje also currently teaches courses on research methods and non-profit and community partnerships in the Goucher College Masters in Cultural Sustainability program. Rathje has multiple publication and film credits and has served as oral history advisor and videographer for a multi-year project featuring poet Nancy Morejón and others of her generation in Havana, Cuba. Rathje received her Ph.D. in English with a concentration in Folklore from the University of Missouri.

Dwandalyn Reece (Ph.D., Performance Studies, NYU) is the curator of Music and the Performing Arts at the museum. She served at the Louis Armstrong House and Archives as Assistant Director and was a Senior Program Officer at the National Endowment for the Humanities for nine years until she signed on as curator for the NMAAHC.

Nicole Saylor leads a team of archivists, ethnomusicologists and folklorists who curate multi-format collections that document folk culture from around the world. Collections range from the earliest field recordings made in the 1890s on wax cylinder through born-digital collections such as StoryCorps, one of the largest personal narrative projects in the United States. The AFC Archive is the nation's oldest and largest archives of ethnographic documentation, including folk songs, stories, and other creative expressions of people from diverse communities. Saylor served as head of Digital Research & Publishing (DRP) at the University of Iowa Libraries from 2007-2012. She has also worked in a public library and a regional humanities center devoted to the languages and cultures of the Upper Midwest since earning her Master's in Library and Information Studies from the University of Wisconsin-Madison. Prior to that she worked for a decade as a journalist at metropolitan newspapers throughout the Midwestern United States.

Theresa Secord (b.1958) is a traditional Penobscot basket maker and the founding director of the Maine Indian Basketmakers Alliance (MIBA). During her 21 years of leadership, MIBA was credited with saving the endangered art of ash and sweet grass basketry by: lowering the average age of basket makers from 63 to 40; and increasing the numbers of weavers from 55 to more than 200; in the Maliseet, Micmac, Passamaquoddy and Penobscot tribes. Among the honors for her work, she received the National Heritage Fellowship from the National Endowment for the Arts in 2016. In 2003, she was awarded the Prize for Creativity in Rural Life by the Women's World Summit Foundation, granted at the UN in Geneva Switzerland, for helping basket makers rise out of poverty. Theresa's work resides in museum and private collections and she has won a number of prizes for her own basketry in national juried Native art shows. Theresa continues to help other artists achieve their own goals of art and economic self-sufficiency, through consulting for Native arts organizations and governments: First Peoples Fund, Native Arts and Cultures Foundation and Tribes nationwide.

Stephen Stuempfle is Executive Director of the Society for Ethnomusicology, based at Indiana University in Bloomington, and teaches courses in IU's Department of Folklore and Ethnomusicology. He received a Ph.D. in folklore from the University of Pennsylvania and has conducted field research in Trinidad, Texas, and Florida. He is the author of *The Steelband Movement: The Forging of a National Art in Trinidad and Tobago* (University of Pennsylvania Press, 1995); and *Port of Spain: The Construction of a Caribbean City, 1888-1962* (University of the West Indies Press, 2018). Before joining SEM, he served as Folklife Curator (1995-2000) and Chief Curator (2000-2007) of the Historical Museum of Southern Florida (HistoryMiami Museum).

Jessica A. Turner became Executive Director of the American Folklore Society in early 2018. Turner raises funds for and coordinates all of the Society's initiatives to benefit the field, and manages the work of the Society's Executive Board. She represents the AFS within the American Council of Learned Societies, the National Humanities Alliance, UNESCO, and the World Intellectual Property Organization. She previously served as director of the Birthplace of Country Music Museum in Bristol, Tennessee/Virginia from 2013 to 2018. While there, she helped secure the decisive funding for the Museum and led the curatorial team during its design and development phase. She cultivated the Museum's initiatives in collections and interpretation, helped to create partnerships with other institutions, and was a key advocate for the Museum's work within its local community. Alongside her museum work, Turner developed, coordinated, and taught in the Cultural Heritage Studies and Public Arts program at Virginia Intermont College. She has lectured at universities in the US and China and has participated in US-China collaborations sponsored by AFS, the School for Advanced Research in Santa Fe, and the Smithsonian Folklife Festival. Turner received her Ph.D. from Indiana University's Department of Folklore and Ethnomusicology in 2010, and her dissertation focused on ethnic minority performances and heritage tourism in Guangxi Zhuang Autonomous Region in southwestern China.

Steve Zeitlin, Director of City Lore, received his Ph.D. in folklore from the University of Pennsylvania, and an M.A. in literature from Bucknell University. He is the founding director of City Lore, an organization dedicated to the preservation of cultural heritage. In 2007, he received the Benjamin Botkin Award from the American Folklore Society for lifetime achievement in public folklore. In 2010, he was awarded an Archie Green fellowship from the Library of Congress. Steve Zeitlin has served as a regular commentator for a number of nationally syndicated public radio shows, and his commentaries have appeared on the Op Ed pages of *The New York Times* and *Newsday*. He also coproduced with NPR producer Dave Isay the storytelling series *American Talkers* for NPR's Weekend Edition Sunday and Morning Edition. Prior to arriving in New York, Steve Zeitlin served for eight years as a folklorist at the Smithsonian Institution in Washington, D.C., and has taught at George Washington, American University, NYU, and Cooper Union. He is coauthor of a number of award winning books on America's folk culture including *A Celebration of American Family Folklore* (Pantheon Books, 1982); *The Grand Generation: Memory Mastery and Legacy* (U. of Washington Press, 1987); *City Play* (Rutgers University Press, 1990); *Because God Loves Stories: An Anthology of Jewish Storytelling* (Simon & Schuster, 1997); *Giving a Voice to Sorrow: Personal Responses to Death and Mourning* (Penguin-Putnam, 2001), and *Hidden New York: A Guide to Places that Matter* (Rutgers U. Press, October, 2006). He is the author of a volume of poetry, *I Hear American Singing in the Rain* (First Street Press, 2002), and his poems have appeared in *Rolling Stone Magazine*, *Literary Review East* and other publications. His book, *The Poetry of Everyday Life*, is forthcoming from Cornell University Press.

Mission Statements of Participating Organizations

Prepared by Betsy Peterson

In thinking about this gathering, I have visited the websites of organizations represented. It has been one way for me to focus on some of the topics to be discussed. It's easy to think of mission statements as boilerplate language, but they do provide the opportunity for an organization to think through and describe their stated purpose in condensed fashion for a broad audience. Of course, the language and terms used in mission statements go in and out of fashion but there is a core of commonality across most of the statements.

As an exercise, I decided to break out mission statements in a condensed manner to allow people to compare and contrast more easily, focusing specifically on...

1. Stated purpose (as condensed as possible)
2. Types of activities or services offered
3. Target audience (where mentioned...not all mission statements mention specific audiences or communities served)

Most of the mission statements are crafted according to the following formulaic structure...

1. **[organization name]** + **purpose** (verb & noun, e.g. "promotes living cultural heritage," etc.) **through/by** [types of activity, e.g. through advocacy, documentation, preservation]
2. **[organization name]** + **purpose** (verb & noun, e.g. promotes living cultural heritage, etc.) **through/by** [types of activity, e.g. through advocacy, documentation, preservation] **for** [target groups/communities served, e.g. teachers, Native American artists, scholars, local community, etc.]

Some organizations emphasize aspects of community, some focus more on the cultural traditions themselves. Some organizations give greater emphasis to arts and artists or aesthetic dimensions of cultural expression. Nonetheless, virtually all acknowledge the important role heritage-based expression plays in community life as a vehicle for self-expression, a statement of community empowerment, and as a means to tell and share a fuller story of humanity with others. The terms to describe this expression are varied and will no doubt prompt discussion.

The range of activities mentioned is quite diverse, though it is very clear that those organizations who explicitly claim national or international scope as part of their mission highlight connecting, networking and advocacy as central components of their work.

Please review the statements. An asterisk appears by federal organizations and/or organizations that explicitly mention national focus or service in their mission. Remaining organizations follow.

STATED PURPOSE (What we do/desired impact)

*(ACTA) promotes and supports ways for cultural traditions to thrive now and into the future...

*We (AFC)... "preserve and present American folklife"

*(AFS) serves the field of folklore studies, comprised of people and institutions that study and communicate knowledge about folklore throughout the world.

*ATALM is an international non-profit organization that maintains a network of support for indigenous programs, provides culturally relevant programming and services, encourages collaboration among tribal and non-tribal cultural institutions, and articulates contemporary issues related to developing and sustaining the cultural sovereignty of Native Nations.

*We (Center for Folklife and Cultural Heritage, Smithsonian) promote greater understanding and sustainability of cultural heritage across the United States and around the world.

*(First People's Fund) to honor and support the Collective Spirit® of First Peoples artists and culture bearers.... building a network of Native artists and culture bearers who are contributing the rich fabric of their communities and the nation as whole

*(Local Learning) connects folklorists, artists, and educators across the nation ...[AND] advocates for the full inclusion of folklife and folk arts in education to transform learning, build intercultural understanding, and create stronger communities

*We (NCTA) are dedicated to the presentation and documentation of folk and traditional arts in the United States....Its programs celebrate and honor deeply rooted cultural expressions...

***The National Endowment for the Arts** is an independent federal agency that funds, promotes, and strengthens the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation. **NEA Folk Arts**...Advancing Learning, Fueling Creativity, Connecting & Celebrating, Building the Field

***The National Museum of African American History and Culture** is the only national museum devoted exclusively to the documentation of African American life, history, and culture.

***(We) the African American Cultural Heritage Action Fund** (the largest preservation campaign ever undertaken on behalf of African American history, part of the **National Trust for Historic Preservation**). Our mission: to draw attention to the remarkable stories that evoke centuries of African American activism and achievement, and to tell our nation's full history....

***(Radio Bilingue)** to serve as a voice to empower Latinos and other under-served communities

***(SEM)** to promote the research, study, and performance of music in all historical periods and cultural contexts

***The Smithsonian Latino Center** was created in 1997 to promote Latino presence within the Smithsonian....it works collaboratively with the Institution's museums and research centers, ensuring that the contributions of the Latino community in the arts, history, national culture and scientific achievement are explored, presented, celebrated and preserved.

We (City Lore)....foster New York City – and America's – living cultural heritage....Document, present, and advocate for New York City's grassroots cultures to ensure their living legacy in stories and histories, places and traditions

We [PFP] work to sustain vital and diverse living cultural heritage in communities in our region

We (Southwest Folklife Alliance) build more equitable and vibrant communities by celebrating the everyday expressions of culture, heritage, and diversity in the Greater Southwest.

BY/THROUGH (we accomplish our work through the following specific activities...)

*(**ACTA**) by providing advocacy, resources, and connections for folk and traditional artists. ACTA connects artists, communities, and funders to each other, information, and resources through grants and contracts, convenings, research, and technical assistance. ACTA also provides advocacy through local and national field-building.

*(**AFC**) through programs of research, documentation, archival preservation, reference service, live performance, exhibitions, publications, and training.

*(**AFS**) Today, the Society produces publications, meetings, and both print and web resources to support our members' work to study, understand, and communicate about folklore, and to help them build professional and social networks inside and outside our field.

*(**ATALM**) is an international non-profit organization that maintains a network of support for indigenous programs, provides culturally relevant programming and services, encourages collaboration among tribal and non-tribal cultural institutions, and articulates contemporary issues related to developing and sustaining the cultural sovereignty of Native Nations.

*(**Center for Folklife and Cultural Heritage, SI**) through research, education, and community engagement....The Center for Folklife and Cultural Heritage is a research and educational unit of the Smithsonian Institution that produces the Smithsonian Folklife Festival, Smithsonian Folkways Recordings, exhibitions, documentary films and videos, symposia, publications, and educational materials.

*(**The National Endowment for the Arts**funds, promotes, and strengthens the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation. NEA Folk Arts....Advancing Learning, Fueling Creativity, Connecting & Celebrating, Building the Field

*(**NMAAHC**) promote and highlight the contributions of African Americans....History through interactive exhibits. It serves as a place of collaboration that reaches beyond

Washington, D.C. to engage new audiences and to work with the myriad of museums and educational institutions...

(National Trust) BY TAKING DIRECT ACTION AND INSPIRING BROAD PUBLIC SUPPORT.

***Radio Bilingüe** is the leading Latino public radio network and content producer for the nation's public broadcasting system.

***We (Smithsonian Latino Center)** support scholarly research, exhibitions, public and educational programs, web-based content and virtual platforms, and collections and archives. We also manage leadership and professional development programs for Latino youth, emerging scholars and museum professionals.

We (City Lore)Document, present, and advocate for New York City's grassroots cultures....We work in four cultural domains: urban folklore and history; preservation; arts education; and grassroots poetry traditions.

We (Philadelphia Folklore Project)...through collaborative projects, research, documentation and education, prioritizing folk and traditional arts in service of social change.

(Society for Ethnomusicology) to promote the research, study, and performance of music in all historical periods and cultural contexts....We seek to advance academic and public understanding and appreciation of music as a cultural phenomenon of unlimited variety and as a resource that is fundamental to the wellbeing of individuals and communities

VALUES

(Several organizations made explicit statements about values or principles animating their work). Here are several phrases that appear in one or more statements.

Create/increase understanding, knowledge and respect
Sustaining the cultural sovereignty of Native Nations
Empower Latinos and other underserved communities
Sustaining cultural heritage
Modeling a better world

Building equitable/stronger communities
Cultural equity
Cultural democracy
Cultural pluralism
Meaningful collaboration, partnership, alliance
Prioritizing social justice

NAMES AND TERMINOLOGY FOR FOLKLIFE OR CULTURAL HERITAGE

Cultural heritage
Living cultural heritage
Heritage, traditional arts, and folklife practices
Folk and Traditional Arts
Folklife
Folklore
Cultural traditions
Grassroots cultures
Life, history and culture
Field of folklife studies
Cultural sovereignty of Native nations
Deeply rooted cultural expressions
Folk and Traditional artists
Collective spirit, and ancestral knowledge
arts, history, national culture

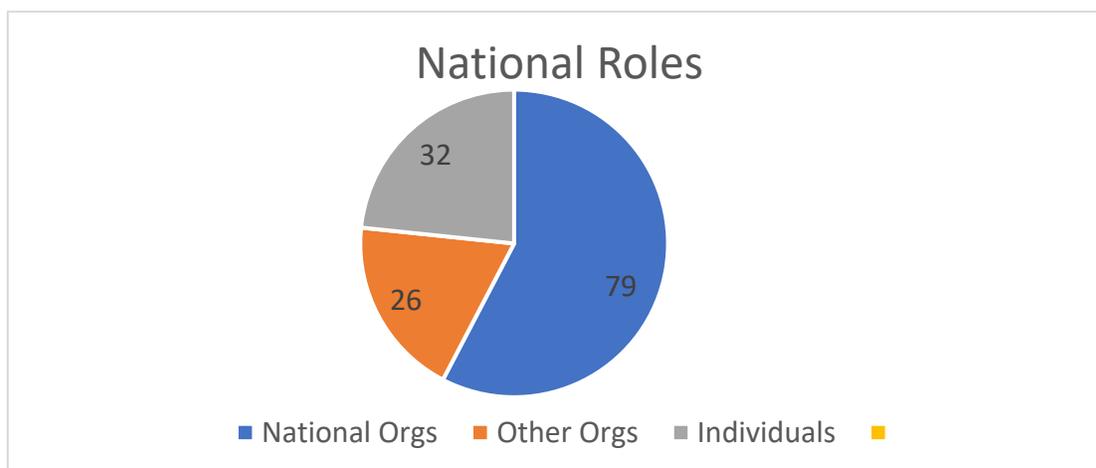
National Support Systems for Folklife, Traditional Arts, and Cultural Heritage

Field sketch based on responses to questionnaires sent to meeting invitees, September 2018 Prepared by Amy Kitchener and Julian Carrillo, Alliance for California Traditional Arts

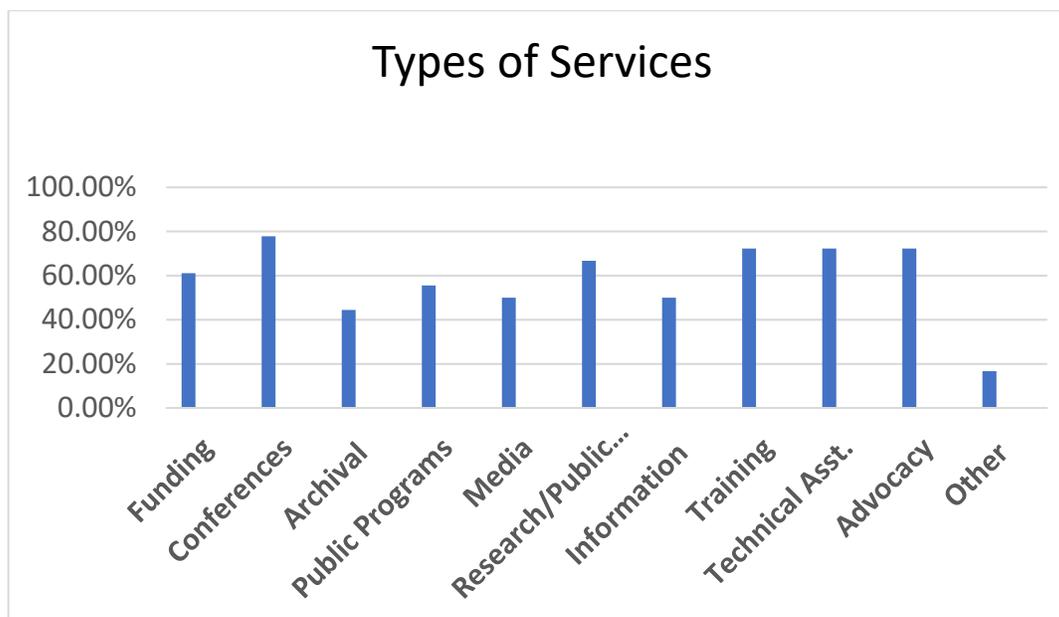
About the Questionnaire:

- Designed by Amy Kitchener and Betsy Peterson
- Intended as a field sketch to jumpstart and ground discussion for this meeting
- Deployed to all the meeting invitees (28)
- 19 Responses (68%)

Do you represent an organization that plays a national role in fostering living cultural heritage?

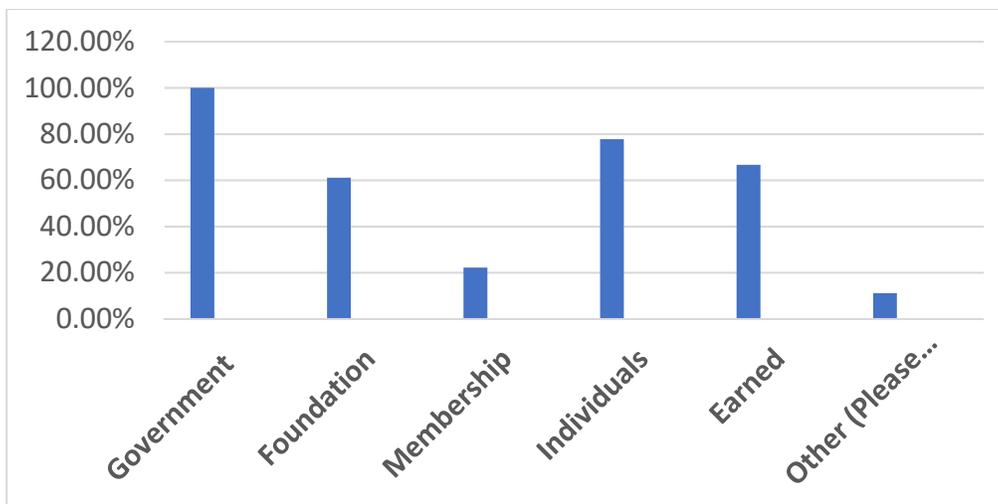


What types of activities or services does your organization provide?

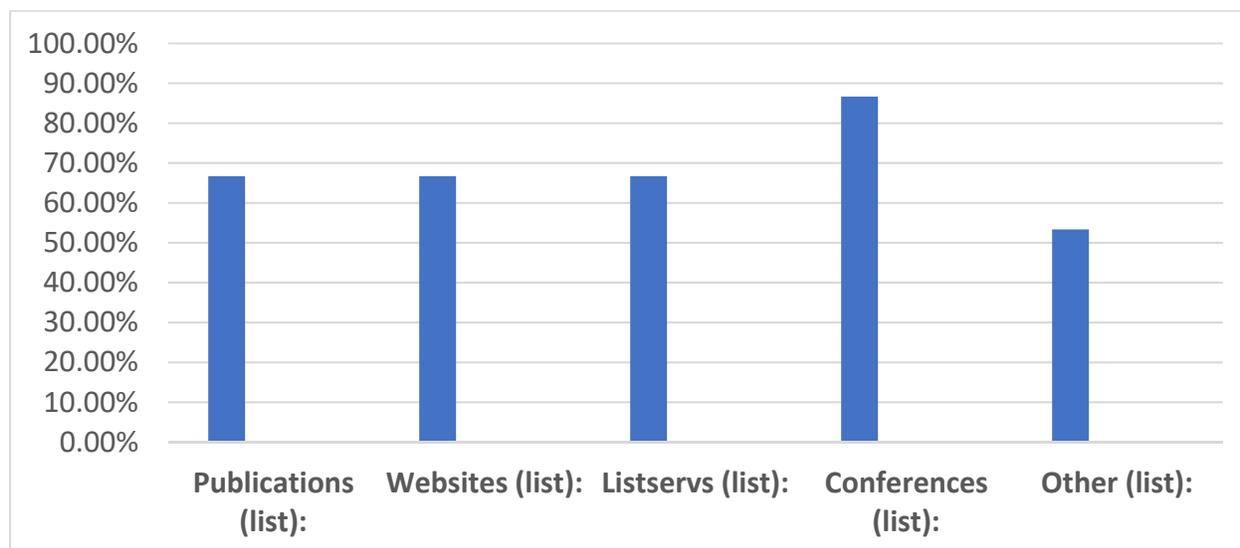


Other activities or services:

- Infrastructure development
- City services
- Municipal facilities
- Honors for culture bearers
- Community Development (physical build-out, mapping, and economic development)

Resources for Support:**Other Resources:**

- Occasional indirect support through partnerships with other organizations
- Contracts—fees for services, as expert consultants

How do you learn about new developments or promising practices?

Other Resources:

- Grantmakers in the Arts
- ArtPlace America
- NPR'S Latino USA
- AFS Professional development and consulting reports
- Cultural Sustainability at Goucher College + Facebook page

PUBLICATIONS:

- **Academic Journals:** International Journal of Heritage Studies; Journal of American Folklore; American Anthropologist; Ethnomusicology; Cultural Anthropology; Journal of Folklore Research; Folklore in Education Journal
- **Online newsletters:** Folkways magazine; NEA newsletters; AFS newsletters
- **Program publications:** Citylore; NJ Council for the Arts
- **Other:** Southern Cultures; Oxford American; book lists catalogs; new works

WEBSITES:

- **Service Organizations:** American Folklore Society; Society for Ethnomusicology; National Trust for Historic Preservation
- **Centers:** American Folklife Center; Smithsonian Center for Folklife and Cultural Heritage
- **Funding:** National Endowment for the Arts (Folk and Traditional Arts); Grantmakers in the Arts
- **Policy + Research:** World Intellectual Property Organization; UNESCO; Pew Research Center; Intangible Cultural Heritage and Civil Society; Artplace America
- **Programs:** Alliance for California Traditional Arts, Citylore, Philadelphia Folklore Project, Southern Foodways Alliance; Southwest Folklife Alliance
- **Media/Journalism:** Bitter Southerner; Medium; Stanford Social Innovation Review; NPR'S Latino USA
- **Blogs:** Museum 2.0; Sustainable Music
- **Academic programs:** Cultural Sustainability at Goucher College + Facebook page

LISTSERVS:

- Publore
- Society for Ethnomusicology (SEM)
- Association of Western States Folklorists (AWSF)
- National Assembly of State Arts Agencies, Folk Net (NASAA)

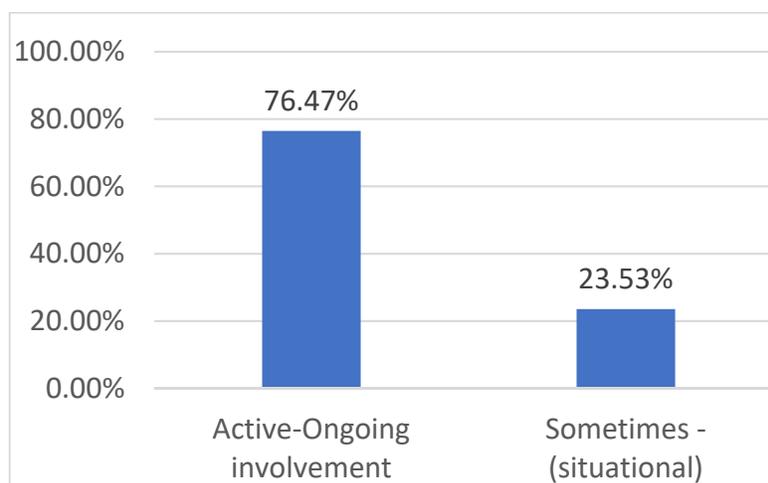
CONFERENCES and GATHERINGS:

- American Anthropological Association
- American Folklore Society
- Artplace
- Association of Critical Heritage Studies
- Association for Tribal Archives, Libraries and Museums
- Folklorists in the South
- Grantmakers in the Arts
- International Union of Anthropological and Ethnological Sciences
- Museums and the Web
- National Assembly of State Arts Agencies
- National Association of Black Storytellers
- Society for Ethnomusicology
- The Association of American Cultures

Other sites of learning and networking:

- Social media - Facebook & Instagram; monthly Google Hangout with peers; following influencers
- Native American Arts networks
- AFS Professional development and consulting reports
- Individual relationships with colleagues in the field are most important and influential

Do you participate in other fields that offer significant models or professional networks?



Allied Fields:**Disciplinary**

Anthropology
 Cultural heritage studies
 Diaspora studies
 Folklore
 Ethnomusicology
 Museum studies

Cross Sector

Community health
 Creative placemaking
 Community development
 Peace building/Social justice
 Arts and culture conflict transformation

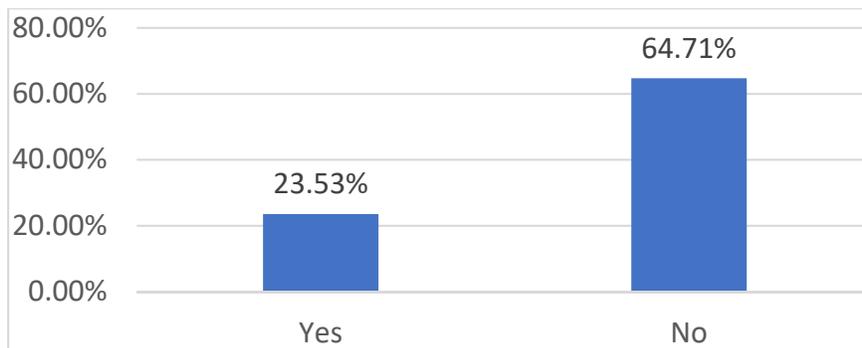
Program/Output

Archives
 Arts education
 Arts programming
 Digital humanities
 Endangered language documentation
 Festival/media production
 Intellectual property
 Internet/mass media
 Native arts
 Tourism
 Philanthropy

Allied organizations:

- Americans for the Arts
- ArtPlace America
- ArtPride
- Association of Critical Heritage Studies
- Civic and local organizations focused on immigration, refugees, social justice activism, and violence against women
- Departments of cultural affairs in city governments
- Folk Schools: Hindman Settlement School, Pine Mountain Settlement School, John C. Campbell Folk School, Arrowmont School of Arts and Crafts
- Grantmakers in the Arts
- Independent Film Project
- National Association of Black Storyteller
- National Humanities Alliance
- Society for Ethnomusicology
- Southeastern Museum Conference
- State humanities organizations
- Sundance Institute
- Women of color in academia
- Young Audiences Arts for Learning

Among our varied allied fields, is there shared understanding about terminology and language?



Comments on Language:

“The dichotomy calls for continuum of both inclusive and specific language that defines the field”

- “Generally speaking, yes...there is a shared vocabulary, *but it can be murky*”
- It depends on context, on “who we are talking to...we may use somewhat flexible ways of describing what we do.”
- “[Not really or somewhat] but there’s a need for it... [and a shared language and terminology] needs more development”
- “[Our] goals are very different...sometimes we don’t even share [an] understanding about the potential impacts of our work”
- “There is a bit of a gulf between terminology used in general folklife/cultural heritage work (national and international) and parallel professional networks focused on Native American, Alaskan Native, and Native Hawaiian living cultural heritage.”

Comments on Specific Terms:

The term “Folklore”:

- It is “extremely problematic and there’s no agreement about it.” It also “makes people stumble.”
- Yet for others while they also see it as a “barrier to understanding/access,” they also use term to distinguish their work from anthropology and use it as an opportunity to learn from and dialogue with folks of many political stripes.

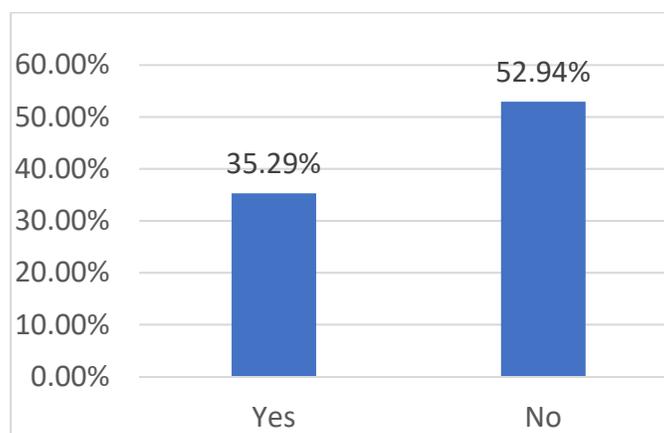
The term “Folklife”:

- “It says exactly what we do but people are not familiar with it as widely”
- “...shares language/terminology but not the definitions of those shared terms.”

The term “Cultural Heritage”:

- “There is a consensus or understanding around [it], though people may define the boundaries a little differently”
- Heritage studies is bridging the divides between several fields (in particular, anthropology and folklore).

Among our varied allied fields, is there shared understanding/awareness about best work practices?



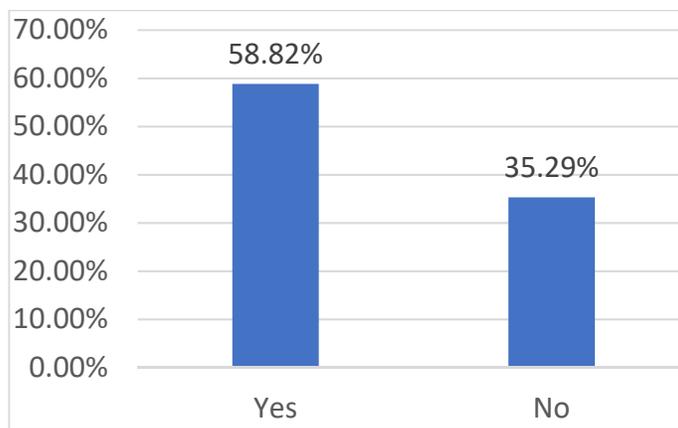
Comments on “Best Practices”:

- “There are shared core values... [as well as] some core ‘best practices’...but [also] many emerging practices [worth] surfacing.”
- With the diversity of allied fields, [awareness of] best practices might vary...[awareness and understanding need] much more development
- “Probably not...not everyone thinks [alike]...I don’t think many people are aware of a range of practices outside of their chosen field.” Moreover, the lack of understanding or awareness among newer generations is “an issue arising from a lack of robust and extensive national cultural infrastructure in the U.S.”
- “[No strong understanding nor agreement as regular gatherings and interactions in the field] happen much more locally, at the agency/local or regional level.”

Specific Examples of “Best Practices”:

- In folklore, “not much beyond a solid [core] ‘menu’ of offerings...such as Master-Apprentice grants.”
- For those “working in cultural heritage, [they] have embraced “collaborative programming as best practice standard.”
- The following are examples of “values that inform the work and research process of folklore, [but they] are not necessarily shared:
 - Reciprocity
 - Awareness of one’s own subject position and cultural perspective
 - Locating and privileging knowledge and expertise outside of the academy”

Among our varied allied fields, do you think there are shared priorities?



Comments on shared priorities:

- “Yes, but areas of consensus are not a well-articulated...”
- No “explicit agenda, nor priorities that bind the allied fields”
- “Not sure; really don’t have a sense of ‘priorities’ at larger national scale”
- “I think priorities overlap among many organizations but allied organizations tend to [operate as silos] or focused in particular interest areas.”

Specific examples of shared priorities:

- “Creating more funding opportunities for artists...”
- “Advocating for large to small cultural [and arts] organizations and institutions as vibrant and necessary parts of strong communities...”
- “The importance of arts to a well-rounded education”
- Apprenticeships
- Cultural Identity
- Awareness
- Change
- Sustainability
- Recognizing community input
- Safeguarding heritage
- Cultural critique
- Preservation

ORGANIZATIONS that provide critical national resources for your work:

- Alliance for California Traditional Arts (partnerships and new models)
- American Folklife Center at the Library of Congress (resources, archives, symposia)
- American Folklore Society (Meetings, research, online resources, provides general info.)
- Americans for the Arts (community advocacy, resources, continued impact)
- Appalachian Regional Commission (contacts, research)
- Association of Tribal Archives, Libraries and Museums (meetings)
- Citylore (partnerships and new models + arts education)
- Cultural Sustainability at Goucher College (leadership)
- First Peoples Fund
- Grantmakers in the Arts
- Margaret A. Cargill Foundation
- Mellon Foundation
- National Assembly of States Arts Agencies (research, meetings)
- National Association of Black Storytelling
- National Council for the Traditional Arts (advocacy when called upon, festival support)
- National Endowment for the Arts (Folk and Traditional Arts) (Funding, Thought Leadership, Research, Publications, Media)
- National Endowment for the Humanities (Funding)
- National Humanities Alliance (funds, research, advocacy)
- North Dakota Folklife Program (partnerships and new models)
- Northwest Area Foundation
- Philadelphia Folklore Project (leadership in community partnerships, ongoing work with FACTS school)
- Preserving Americas Cultural Traditions (PACT)
- Smithsonian for Folklife and Cultural Heritage (visibility for intangible cultural heritage on international level, technical assistance, public programming, gatherings, publications, inspiration, knowledge building)

- Smithsonian Folkways Records
- Society for American Archivists
- Society for Ethnomusicology (Provides general info.)
- Surdna Foundation
- State and regional arts agencies
- Traditional Arts Indiana (partnerships and new models)

What are the gaps in the national support systems fostering folklife and living cultural heritage?

Infrastructure and National Strategy

Regional networks/organizational capacity

National service organization

National organization for folklife practitioners

Connectivity/inclusion with organizations and scholars of color

Advocacy and Information

Federal and state legislative champions

Lacking colleagues in leadership positions to use their influence to advance the field

Communal voice, common language

Field visibility and branding

Articulation of impact

Curricula for youth in schools

Networking and Convening

Collaboration across academic field disciplines

Formal networks of folklorists building partnerships outside the field

Sustainable and Robust Funding

Operating support (multiyear) for flagship organizations

Foundation and philanthropic support

Support for artists and practitioner groups (within national arts fellowships programs)

Training

Academic programs not adequately preparing students for public/applied work

Mentoring opportunities

Professional development

Nonprofit peer networking

Leadership development pathways

Programmatic

Engagement opportunities in traditional arts for people of different ages

What are the successful or accessible elements of existing national support structure systems?

Federal infrastructure for folklife at National Endowment for the Arts

American Folklife Center

Smithsonian Center for Folklife and Cultural Heritage

Funding

Grants from NEA (Partnerships for SAA/RAOs) + NEH

National Heritage Fellowships

AFC Fellowships, State arts councils and historical societies providing support to native artists

Peer Networks

AFS annual meeting + AFS Public Programs Section (collegiality within field of practice)

NASAA peer meetings (every other year)

Publore

Programs

Smithsonian Folklife Festival

National Council for the Traditional Arts festival model

Some strong state programs

Energetic local leadership and activism

Other issues and needs not addressed in questionnaire:

Issues

- Whiteness (and insularity) of field of professional folklorists and ethnomusicologists
- Potential for museums and centers to foster interactive work with artists
- Tension between prioritizing target groups - funders, legislators, artists and communities

Needs

- Diversity, Equity and Inclusion initiatives
- Foundation Funding
- Federal and state mandates for infrastructure investments
- National NGO Service Organization
- Consideration of a US Dept. of Arts and Culture
- Stronger communications infrastructure
- Strengthen regional folklife networks
- Professional development training