



Qualitative Analysis Project Findings: Folk and Traditional Arts Partnership Grants

Courtney L. Malloy, Ph.D., Vital Research

Afterword by Clifford Murphy, Ph.D., National Endowment for the Arts

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01 Introduction

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Introduction

Overview of the project

To learn more about the nature of the projects and programs funded by Folk and Traditional Arts Partnerships grants.

This project had two core aims.

First, this project was designed to learn more about the objectives, activities, and intended outcomes of Folk and Traditional Arts partnership grantees during the 2013, 2014, and 2015 cycles of funding.

Second, drawing on in-depth qualitative analysis of grantee applications and final reports, this project sought to develop a theory of change to describe the work of partnership grantees.

Introduction

Overview of Folk Arts Partnerships

Since its founding in 1965, the NEA has provided support for Folk & Traditional Arts. This support can be divided into three categories: 1) Partnerships; 2) Projects; and 3) Fellowships. In 1973, the agency began seeding a network of Folk Arts Partnerships in state arts agencies across the country in order to connect grass-roots communities – particularly working-class, rural, immigrant, and inner-city – to the resources of state and federal arts agencies. The goal was **to promote awareness of heritage arts, and to assist communities in documenting and sustaining living traditions.**

By 1978, a formal Folk & Traditional Arts Division was created at the NEA to manage a portfolio of Folk Arts Partnership grants, as well as applications for project support in the folk and traditional arts. In 1982, the NEA created the National Heritage Fellowships, a lifetime achievement award and the nation's highest honor in the Folk & Traditional Arts.

Introduction

Key terms and definitions

Folk Arts Partnerships (AKA “state folklife programs”) are predominantly – but not exclusively – situated in State Arts Agencies (SAAs). About 25% of Folk Arts Partnerships are based outside of SAAs at nonprofits. NEA only supports one Folk Arts Partnership program per state. Today, there are over 40 Folk Arts Partnerships across the country.

Project support for the Folk & Traditional Arts is available to 501(c)3 organizations as well as other not-for-profit institutions (local, state, and tribal governments as well as universities, churches, etc.). Over the past 50 years, NEA has had a variety of project grant categories, but currently project support comes through the Art Works, Our Town, Challenge America, and Creativity Connects grant programs.

Folk Arts Apprenticeships are a legacy program created by the NEA in the late 1970s. Originally administered by the NEA, the Apprenticeship grant program was spun off to Folk Arts Partnerships and local nonprofits in 1983. Apprenticeships fund a master traditional artist to pass skills on to an apprentice, and have proven to be a durable and effective tool for the transmission of traditional knowledge from one generation to the next. They also function, for most state folklife programs, as the primary vehicle for celebrating individual mastery of traditional arts. Apprenticeships are utilized by both Folk Arts Partnerships and by Project applicants.

Introduction

Evaluation questions

Five evaluation questions guided this qualitative analysis project.

EQ 1: What were the overall objectives of grantees? What was the underlying context (e.g., problems to address, underserved populations, etc.)?

EQ 2: What inputs – financial, human, partners, or otherwise – were utilized?

EQ 3: What were the primary activities of grantees?

EQ 4: What were the common intended outcomes reported by grantees?

EQ 5: To what extent do the connections between inputs, activities, and intended outcomes reported by grantees suggest an overarching theory of change?

02 Methods

Data Sources

Analytical Strategy

Methods

Data sources

The data sources for this project include applications and final narrative reports from grantees in the Folk and Traditional Arts discipline during the fiscal years, 2013-2015.

A total of 87 partnership grants were provided to state and regional agencies nationwide. Applications were available for all 87 grants; narrative reports were available for 49 of the 87 grants.

A total of 28 partnership grants were provided to nonprofit agencies. Applications were available for all 28 grants offered; narrative reports were available for 23 of the 28 grants.

87

**State and Regional
Partnership Grants**

28

**Nonprofit Agency
Partnership Grants**

03 Findings

**EQ 1: What were the overall objectives of grantees?
What was the underlying context?**

Findings: Objectives and Context

Objectives

Grantee applications were largely focused on preventing the loss of heritage cultures and folk arts.

Grantees were commonly focused on both: 1) identifying the traditional, occupational, and folk arts that are at risk for being forgotten; and 2) engaging in programming that was intended to fortify those at-risk art forms.

One grantee explained: “From Wabanaki ash basketry to South Central African oral traditions, these arts are passed on from one generation to the next, reflecting each community's values and heritage. Making sure they continue has been a primary goal of the program.” Similarly, another grantee

noted: “The impact of [our] programs is largely judged by the number of cultural traditions that remain thriving in our state. While many traditions are dying as community elders pass on in surrounding states, [our] cultural traditions remain vibrant.”

“Native villages have a rich and deep history on this land; however, many traditional art forms are in danger of being lost as elders steeped in the art forms pass away. ASCA’s Living Cultural Treasures Program addresses this issue by identifying and supporting these at-risk art forms.”

-Alaska State Council on the Arts

Findings: Objectives and Context

Core needs

Grantees acknowledged the need for more capacity and direct support to artists.

Grantees noted that in order to effectively identify and fortify at-risk arts, they required: 1) additional funding and human resources; and 2) enhanced capacity to provide direct support and technical assistance to artists.

Grantees commonly shared that funding for traditional and folk arts was limited and in some cases, on the decline. As a result, some agencies lacked the staff that were needed for fieldwork, outreach efforts, and programming. Moreover, in a few states, commissions focused on supporting traditional and folk arts were no longer being supported. A few agencies also noted that they were the sole source of support focused on traditional and folk arts in their respective regions.

Grantees also acknowledged that many traditional, occupational, and folk artists remain “under the radar”

and direct technical assistance was needed to support them in both sharing and sustaining their crafts.

For example, one grantee explained, “Evaluations of past projects and current programming...suggest that many regional presenters still have inadequate access to resources.” Another grantee shared, “We need to provide direct grant support to individual folk artists through Folk Art Fellowships and Folk Art Apprenticeships...We need to support the organizations these artists emerge from so that the organizations can become strong incubators for future folk artists.”

“The economy continues to impact our state appropriation...the Council has had to make some adjustments to the administrative and program budgets.”

-Alabama State Council on the Arts

04 Findings

EQ 2: What inputs – financial, human, partners, or otherwise – were utilized?

Findings: Inputs

Overview

The primary inputs described by grantees were NEA funding, matching funds, staff and consultant time, partners, and program participants.

Funding

All regional and staff partnership grantees included project budgets in their applications and were asked to provide matching funds for their projects. The majority of matching funds came from state appropriations or existing operating funds. Some grants were also supported by outside foundation, nonprofit, or government agencies.

Budgets

In application budgets for state and staff partnership grantees, funds were largely allocated for direct support to artists through stipends, honoraria, or fees. Other common direct expenses included costs associated with projects such as materials and supplies, technology needs, exhibit/event space, and marketing materials. Consultant fees – and folklorists, in particular, were often budgeted when fieldwork was included in the application. Funding for other arts organizations was budgeted when the applicant reported providing direct grants to support programs. In some cases, existing staff time was included; however, staff time was also reported as an in-kind contribution or part of matching funds.

Findings: Inputs

Partners

The majority of grantees reported working with partners on projects.

About two-thirds of grantees reported working with partners on some aspect of their projects. Local nonprofits or community-based organizations were most commonly mentioned, as were workgroups, councils, or associations focused on arts. Museums and cultural centers were also commonly noted as partners on exhibits and events; colleges and universities often provided fieldwork and research support to grantees.

	Number of grantees reporting partner type
Nonprofit/CBO	30
Workgroup/Council	29
Museum/Cultural Center	27
College/University/School	24
Government Agency	22
Other	17
Historical/Cultural Society	10
Festival/Fair	9
Grantmaking Organization	7
Library	6

Findings: Inputs

Partner activities

According to grantees, partners were integral to programming.

Grantees with partners commonly shared that they collaborated on developing and implementing projects, including exhibits and events; apprenticeship, fellowship, and awards programs; and fieldwork and research efforts. Partners also provided event space or co-sponsored events; their networks were commonly used to reach underserved audiences.

Several grantees explained that partners were integral to successful programming. One grantee put it this way: “FFP’s strengthening partnerships with the Park Service

and the State Archives has resulted in the integration of folklife programming throughout the Florida Folk Festival, and better recording procedures which will bring Florida’s traditional culture to broader audiences both at the festival and with[in] Florida.”

	Number of grantees reporting partner activity
Collaborate on Programming	29
Archiving/Research Support	18
Events - Hosting/Sponsoring	17
Expand Reach/Networks	10
Dissemination Efforts	5
Technical Assistance	4
Public Art Commissions/Installations	3

“ASCA used [NEA funding] to bolster statewide folklife research and programming through our partnership with the Alabama Folklife Association. **Our biggest tool in maintaining and improving the state’s infrastructure for folk and traditional arts is strategic partnerships with like-minded organizations...**Having this solid organizational footing has paid great dividends in board development, archiving and the presentation of new programs.”

Alabama State Council on the Arts

Findings: Inputs

Program participants

A majority of grantees reported serving traditionally underrepresented and marginalized groups.

As noted on page 11, a primary goal of grantees was to sustain traditional arts and prevent the loss of indigenous and vernacular cultures. To that end, many grantees were focused on the direct support of folk artists through residencies, apprenticeships, or grants; many of these artists were from traditionally underserved groups or communities, including immigrants, rural communities, Native Americans/Alaskan Natives/Native Hawaiians, and refugees. Moreover, fieldwork efforts were often in rural or tribal communities to both identify and document the artists and the folk arts they mastered.

Finally, partnerships with nonprofits and community-based

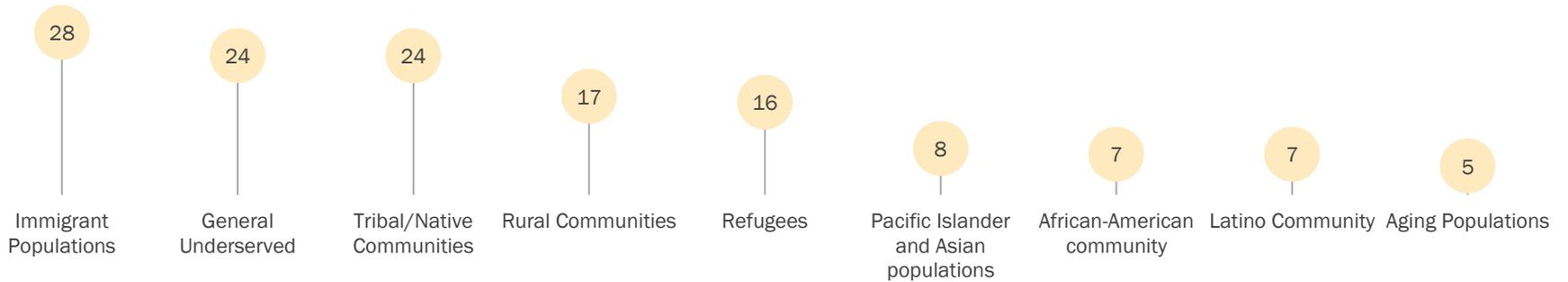
organizations were often used to reach targeted audiences and underserved communities. Notably, five grants mentioned targeting aging populations, in particular, to promote engagement with the arts (see page 19).

“In keeping with the state Bicentennial Commission’s goal to “celebrate the 200th anniversary of Mississippi’s statehood with a reflection on Mississippi’s history and culture,” this project will expand the narrative of Mississippi’s rich cultural heritage with a specific focus on highlighting previously underrepresented and emergent traditional art forms and communities in each region of the state.”

-Mississippi Arts Commission

Findings: Inputs

of grantees targeting the population



05 Findings

EQ 3: What were the primary activities included in grantee applications?

“Our primary work during this past year has focused on **maintaining our documentation and presentation** of traditional arts at Indiana State Parks. From Norwegian rosemaling and orthodox icon writing to traditional glass building and etching, TAI has continued to explore the contemporary folk arts of our state. In preparation for the upcoming 2016 State Bicentennial, we concentrated our efforts on longstanding traditions in Indiana, including quilt making, blacksmithing, weaving and hunting and fishing traditions. We learned more about the rural reaches of our state through in-person documentation that produced an archival collection about important art traditions. Throughout the year, TAI has talked with people involved in a variety of traditions and documented the work of more than 40 artists through ethnographic fieldwork.”

Indiana State Art Commission

Findings: Activities

Program activities

The most common activities involved fieldwork, exhibits, and apprenticeships.

As seen on page 24, the most commonly reported program activities were: 1) fieldwork and research to identify and document traditional and folk artists or organize and archive data; 2) exhibitions of, or demonstrations with traditional, occupational, or folk artists; and 3) apprenticeship programs in which master artists were paired with apprentices for mentorship and training.

Also common were community workshops or trainings regarding traditional and folk arts, information and dissemination activities (e.g., creating brochures, updating web sites, publishing artist directories), and technical assistance and capacity building efforts for artists or the organizations that serve them.

Other prevalent activities included outreach efforts specifically to engage underserved audiences or artists; programming in schools, with teachers, or with youth; direct program grants to organizations focused on the traditional or folk arts; artist workshops (e.g., grant writing, development, craft); achievement awards or fellowships; and convenings or networking events for folklorists and/or artists.

Finally, 15 grantees reported scholar or intern programs in which they trained individuals how to identify and document artists in their communities, and 15 grantees reported residencies or exchanges through which artists were able to expand their reach to audiences.

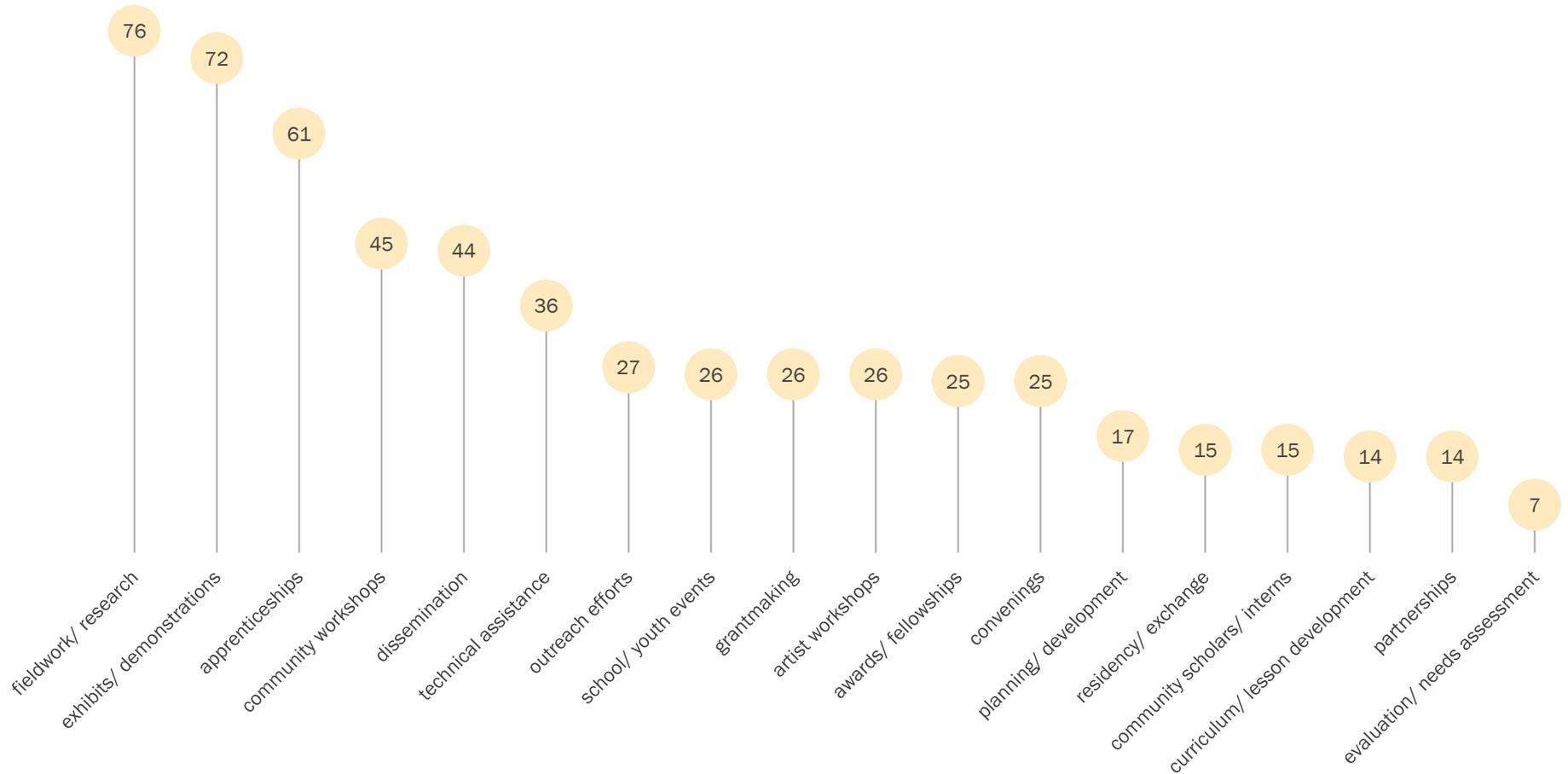
Grants were also used to enhance infrastructure and capacity: 17 grantees reported using funding for strategic planning or development, 14 strengthened new or existing partnerships, and 7 undertook specific evaluation or needs assessment activities.

“This year the festival celebrated 30 years of **presenting craft artists** at work. We featured some of the most skilled and engaging individuals who have demonstrated over the years and welcomed new ones to the festival. Their work is inspired by the human urge to make music, to celebrate, to commemorate, to worship, to adorn, or to delight the senses...These craft traditions have been handed down within families, ethnicities, occupations, or apprenticeships.”

Massachusetts Cultural Council

Findings: Activities

of grantees reporting activity



“[Our Master/Apprentice Program] helps communities preserve their own culture by providing an opportunity for master traditional artists to **pass on their skills** to a qualified apprentice in a time-honored method.”

Illinois Arts Council Agency

Findings: Activities

Discipline/Materials

The most prevalent disciplines/materials were textiles, music, dance, and film/video.

In many grant applications, the focus of the art for apprenticeships, exhibits, and demonstrations was unspecified and grantees described general “cultural arts,” “heritage arts,” “crafts,” and “tradition bearers.” When described, the most prevalent disciplines/materials reported were textiles (e.g., quilting, embroidery, sewing, etc.), music (e.g., vocal, instrumental), dance, and film/video (e.g., video demonstrations, filmed interviews, documentary).

Occupational arts were also common such as blacksmithing (metal work) or saddle making (leather work). The making of musical instruments such as drums and flutes was often cited as was wood carving, such as decoy carving. Additionally, there were several artists focused on crafting traditional clothing or regalia.

“Apprenticeships included African-American storytelling, Piscataway weaving, Colombian dance, honky-tonk music, Trinidadian steel pan, American clog dancing, Irish button accordion, and Chinese seal engraving and calligraphy.”

-Maryland State Arts Council

Findings: Activities

Discipline/Materials



06 Findings

**EQ 4: What were the
common intended
outcomes reported?**

Findings: Outcomes

Intended Outcomes

Grantees were commonly focused on sustaining traditional art forms through raising general awareness and promoting intergenerational transfer of the arts.

The most commonly reported outcomes among grantees were greater awareness of culture, tradition, heritage, or art in the general community. Through community workshops, exhibits, and targeted marketing, grantees were hoping to raise awareness as one way of working toward sustaining the folk and traditional.

Also common was the goal of strengthening the artistic skills of the next generation through apprenticeships and workshops in order to prevent the loss of cultural traditions.

For example: “The primary benefit of our Folk Arts Programs is in helping communities preserve and perpetuate the traditional arts practiced by their cultures. Master artists benefit by giving back to their communities and apprentices benefit from acquiring artistic skills that will last them a lifetime and in many cases provide economic benefit for themselves and their communities.”

Also prevalent were the shorter-term outcomes of strengthening infrastructure or capacity to better support arts programming or artists and enhancing partnerships and networks. Moreover, many grantees reported expanding their reach through events or broadening their audiences (see page 30).

Findings: Outcomes

Intended Outcomes

“The average person is still under the impression that the Hawaiian practice of kapa making is rare. The goal of the statewide Ka Hana Kapa outreach is to support a variety of kapa-related activities on 6 islands, to make people aware of the fine artistry and the complex practice of kapa making...Many of the kapa makers reside on Oahu island, so having the outreach on Maui island brought attention to kapa making on Maui.”

-Hawaii State Foundation on Culture and the Arts

	# of grantees reporting outcome
Raise general awareness	36
Pass down arts/culture to the next generation	29
Strengthen infrastructure/capacity	26
Enhance partnerships/networks	26
Expand reach	19
Provide direct support to artists	17
Advance the field/knowledge base	14
Develop artistic skills	11
Develop life/business skills	9
Further mission/vision	7
Develop new strategy/initiative	6
Provide socioemotional benefits through art	3

“The NHSCA Traditional Arts Program’s primary goals are to **identify, document, support, honor and promote traditional arts and artists** in New Hampshire so that they continue to be a meaningful and visible part of our community life. Additionally, we support the development of educational resources and programming that convey the importance and relevance of our heritage-based art forms.”

New Hampshire State Council on the Arts

07 Findings

EQ 5: To what extent do the connections between activities and intended outcomes suggest an overarching theory of change?

Findings: Theory of Change

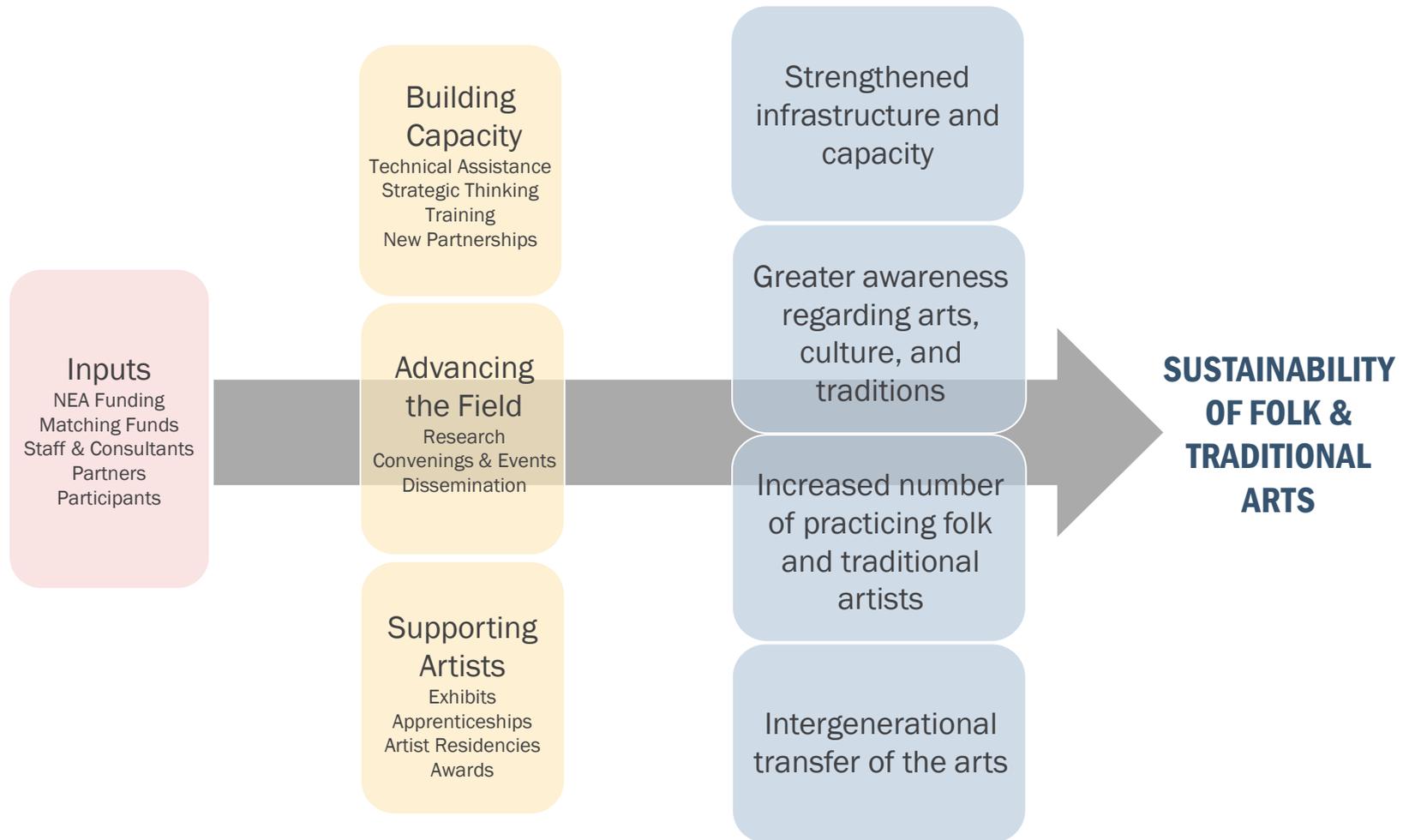
Underlying theory

Folk and Traditional Arts grantees have a common vision: to sustain the folk and traditional arts.

As noted on page 11, grantees were commonly focused on preventing the loss of indigenous and vernacular cultures and sustaining the folk and traditional arts. Moreover, their activities and intended outcomes were aligned with this objective as well as the core needs they identified in the field (see page 12). In order to sustain the folk and traditional arts, grantees worked to both strengthen infrastructure and provide direct support to arts.

The findings from this analysis suggest an overarching theory of change for the Partnership grant programs (see page 34). Inputs – NEA funds, matching funds, staff and consultants, partners, and program participants – are utilized to provide arts programs that raise awareness, facilitate the transfer of intergenerational knowledge, and build capacity in the field. Collectively, these outcomes are all in service of the longer-term goal of sustaining the folk and traditional arts (see page 34).

Findings: Theory of Change



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Afterword

Clifford Murphy, *Folk & Traditional Arts Director, National Endowment for the Arts*

Afterword

by Clifford Murphy, Ph.D., NEA Folk & Traditional Arts Director

Folk Arts Partnerships (FAPs, or “state folklife programs”) have changed and evolved over the past four decades.

Yet this report shows two core functions remain steadfast: 1) **fieldwork remains the most effective connector of underserved communities to state arts agency resources**, and 2) **folklife programs remain committed to the sustainability of folk and traditional arts** in all communities.

Folk Arts Partnerships articulate and sustain traditional arts through apprenticeship grants, through curated exhibitions, publications, and festivals, through collaborative partnerships, and through lifetime honorifics. Folk and traditional artists, and the many community groups that support them, are introduced and connected to the resources of State Arts Agencies (SAAs) and other non-profits via strong and ongoing fieldwork by folklorists. And, in turn, NEA grantmaking in Folk & Traditional Arts, as well as state and local grantmaking in Folk & Traditional Arts,

serves to amplify awareness of – and fortify practice of – the vast and varied cultural heritage of the nation (pp. 33-34).

The NEA first launched Folk Arts Partnerships in 1973, during a time of significant demographic, economic, technological, and social change. Televisions, car ownership, and interstate highways – barely two decades in widespread use at that time – had revolutionized communication and travel. Global economics were changing the nature and location of work. Political, social, and religious movements were altering intergenerational discourse. Whether newly arrived from another country, or from a longstanding local community, **Americans were seeking clarity and continuity in the midst of both exciting and cacophonous change. Folk Arts Partnerships were developed in response to this. A Maryland gubernatorial study published in 1970** showed that state residents were anxious about the erosion of cultural practices – the local and regional accents of music, memory, language, medicine, labor, ritual, and architecture that made their communities distinct (Carey, 1970). The study concluded that the state wanted and needed to create a folklife program to fortify and amplify traditional cultural practices.

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America's bicentennial year was a cause for national introspection as well. Alex Haley's *Roots: The Saga of an American Family* – published in 1976 – was an indicator of, and inspiration for, Americans' quest to establish a sense of cultural, community, and individual identity and pride during transformational times. The idea of "roots music" springs from this. Likewise, the Smithsonian Folklife Festival (1967) and the American Folklife Center (1976) were founded to help Americans to research, document, articulate, and celebrate, their stories and traditions within the context of communities, states, and regions, while safeguarding their voices for future generations to hear. This, too, is the moment out of which the NEA's Folk Arts Partnerships were born, and have subsequently flourished.

We are again in a moment of societal change and upheaval, where questions of local, regional, and national identity – tied to cultural heritage – swirl in conversations and frame media headlines. So it is not surprising to see renewed interest and energy for Folk Arts Partnerships. To this point, the report

illustrates a profound shift that has taken place in the field over forty years. In 1973, Folk Arts Partnerships prioritized work with culturally homogenous communities. Today, Folk Arts Partnerships focus on cultural continuity and identity in the context of a heterogeneous society. Folk Arts Partnerships work to fortify cultural forms as diverse as Lakota star quilts, Irish dance, Korean drumming, Mexican piñata making, Delta blues, and western saddle making (pp.26-27), while also exploring them as important statements of cultural identity. **What connects these seemingly disparate cultural practices is that each is passed down across generations by word of mouth or by example.** These are the same cultural forms most at risk during technological and social change. And, the communities from which these traditions spring – often rural, immigrant, inner-city, and working class (p. 19) – are historically the hardest for state arts agencies to reach. There is a relationship between these communities, the prevalence of oral tradition, and the likelihood (or lack thereof) of people filling out grant applications (Carey, 1975).

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Enter the critical tool of fieldwork. While it was the residents of states who wanted Folk Arts Partnerships as a tool to explore, celebrate and sustain traditions, State Arts Agencies wanted them for their strategic value: to connect hard-to-reach communities with the resources of the state, and to fold their expressive arts into the portfolio of cultural forms recognized and celebrated as significant and worthy of taxpayer support. A primary tool for building connections between these underserved communities and state arts agencies was – and remains – the folklorists who carry out fieldwork, provide technical assistance, and develop public programs focused on folklife (p. 22).

In the 1990s, Folk Arts Partnerships began branching out from a centralized model (one SAA/one state folklorist) to a partnership model: (one SAA/multiple folklorists in programs across the state/one central state folklife coordinator). These networks have increased the capacity and responsiveness of SAAs and their folklife programs, deepened the reach and impact of technical assistance, made remarkable heritage archives publicly accessible, and built exhibitions and festivals, all while dynamically connecting local residents to centralized grant

programs in the traditional arts at both the state and national level (p. 24).

If grantmaking is the primary language spoken by state arts agencies, then the folklorists who staff Folk Arts Partnerships have the responsibility of translating fieldwork into grantmaking, while also achieving the goal of sustaining living traditions. As such, traditional arts apprenticeship grants have become a time-tested innovation of the NEA that have enabled this translation to happen (Auerbach, 1996). Nearly every state in the country offers a folk arts apprenticeship program, for between five and ten master traditional artists to teach an apprentice, for one or two years. This puts money into the pockets of traditional artists, extends the resources of the state to a broader base of residents, facilitates the handing down of cultural heritage to the next generation, and provides public validation of cultural heritage (pp. 22-26).

The impact of Folk Arts Partnerships' "Intended Outcomes" (p. 30) can be seen in NEA research. A survey of FY13-15 NEA Folk & Traditional Arts funding shows **that states with a more robust Folk Arts Partnership program are also states who have more NEA Art**

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Works Folk & Traditional Arts funding coming to non-profits, as well as more individuals recognized with National Heritage Fellowships (NEA Research, 2016). In other words, Folk Arts Partnerships help to democratize federal and state arts resources while also fortifying local expressive cultures.

The challenges of funding and capacity of FAPs and non-profits engaged in supporting folklife (p. 14-17) is not a new development (Peterson, 1996), yet these programs remain impactful. Articulating their impact more fully will be the focus of the next phase of our collaborative work with the NEA Office of Research and Analysis and will doubtlessly be useful to those arguing for the value and sustainability of folklife programs more generally.

In the meantime, as we inch our way towards the next research phase, we also find that this current report prompts a number of questions:

- **How does this analysis reflect the entirety of Folk Arts Partnerships?** Put a different way – if someone knew about the work of Folk Arts Partnerships *only* through their NEA applications and final reports (which is what this analysis is based on), how well would they know the entire scope of work undertaken by these programs? What is being left out, and what might that say about those realms of Folk Arts Partnership programs that are *not* served by NEA funding (and, how/where might the field better identify non-arts support for those areas)?
- This analysis reveals a prevalence of local/regional organizations working in partnership with Folk Arts Partnerships (p. 16). But given the state-by-state variation in program structure, **what do we mean by “partnership”** (and is there a difference between formal and informal partnerships)?
- A number of FAPs have created, or are responsible for, state heritage awards. **Is there any uniformity or sense of best practices regarding state heritage awards?** What is their impact?

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- **Sustainability vs. Awareness/Understanding:** What is the relationship between grass-roots sustainability work in “source” communities and public programs that raise awareness and understanding (ex: festivals, workshops, symposia, and media projects for the general public)? Evidence suggests that Folk Arts Partnerships help drive the work and support of the broader sector, but how might the field more clearly articulate this relationship?
- Most Folk Arts Partnerships (75%) are housed at State Arts Agencies. As such, the lens of Folk Arts Partnerships focuses on traditional performing or material arts (p. 26-27). Considering that folklife extends far beyond the arts (foodways, occupational culture, ritual, etc.), **what cultural heritage practices are not on this list, and what infrastructures, partnerships, and funding streams must be built to reach those?**

- In looking at Targeted Communities (p. 19), the findings are interesting when considering the primary mission to reach underserved communities, as well as the secondary mission to engage broadly with folklife. Where and when do those two missions diverge? How might Folk Arts Partnerships gain the capacity to engage both more fully?

These are the main questions that this report has prompted here in our office. We imagine that those of you reading this report will doubtlessly have questions of your own. We welcome your feedback, and we hope that these questions will inform future discussions and convenings about the national direction of Folk Arts Partnerships and public folklore programs.

As Folk Arts Partnerships approach the half-century mark, we find ourselves on a new horizon. **Where do we envision these programs in another 50 years? How do we get there?** In 1996, the NEA published *The Changing Faces of Tradition: A Report on the Folk and Traditional Arts in the United States*. In this first nationwide analysis of the field of Folk & Traditional Arts, author Betsy Peterson identified the need for more quantifiable data on

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the size, scope, impact, and activities of the field. She also noted that there was not yet a national service organization dedicated to tracking and analyzing the field's growth, progress, and needs. Both of these challenges remain unmet two decades later. We hope that the introduction of new analyses of the field can begin to address these longstanding voids and build increased momentum and infrastructure. After all, understanding where we have been, as well as understanding our individual and collective impact, is critical to plan properly for our collective future. Developing cohesive and responsive answers to the questions prompted in this report will be equally critical in our achieving the brightest possible future for the field and for our constituencies.

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