

Final Report

Central Appalachian Folk and Traditional Arts Survey and Planning Project

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

Table of Contents

Introduction	2
Purpose of CAFTA Project	2
Outputs and Deliverables	2
CAFTA Definitions	3
Activities and Accomplishments	3
Framework and Data Analysis	7
Data Outcomes/Findings	9
Trends	46
Opportunities	52
References Cited	58
About MAAF	66
About LiKEN	66
Credits & Acknowledgements / Contact Information	67
APPENDIX A: Field Team	69
APPENDIX B: Advisory Group Directory	73
APPENDIX C: Field Research Instruments	73
APPENDIX D: Template for County Reports	81
APPENDIX E: NEA Heritage Fellows in the Region	84
APPENDIX F: Map of Institutions of Higher Education in the Region	86
APPENDIX G: Inventories of Artists, Festivals & Events, Programs	87
APPENDIX H: CAFTA Curated Photo Gallery	88

Introduction

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

This report includes a summary of project activities and research methods, as well as a presentation of findings based on CAFTA's specific learning objectives. Summarizing trends and identifying opportunities, this document guided the creation of a comprehensive program proposal for a multi-state grant-making initiative designed to increase the understanding, recognition, and practice of the living traditions currently present in Central Appalachia.

Purpose of CAFTA Project

In order to develop a relevant and effective program, MAAF acknowledged the need to learn more about the work currently underway in the Appalachian counties of Ohio, Virginia, and West Virginia.

By exploring programs and activities that are already in place and consulting with practitioners and others deeply familiar with cultural and artistic traditions in the region, MAAF intended to develop a program proposal that is mindful of community sensibilities and responsive to the needs of stakeholders. Specific objectives for this project included:

1. To survey established and emerging arts and culture programs, festivals, archives, and initiatives in order to assess their constituencies, goals, and outcomes, and to understand the barriers and opportunities they face within the context of economic and demographic trends;
2. To identify folk and traditional (f/t) artists in the region and listen deeply to their experiences with community and public programming, their current methods for intergenerational transfer of traditional practices, and the forms of recognition they value;
3. To undertake a systematic assessment of stakeholders, identifying potential partners and resources for the proposed program.
4. To build rapport, trust, and credibility in the region.

Outputs and Deliverables

The results of CAFTA project are presented through the following deliverables developed by LiKEN:

1. Inventories – aggregated data lists collected by the Field Team and entered into collaborative spreadsheets in three main categories: f/t artists and practitioners (f/t artists); events and festivals presenting and promoting f/t arts (festivals); and programs and organizations supporting f/t arts (programs). Inventories can be found in [Appendix G](#) of this report;
2. Final Report (this report) – summary of project activities, research methods, and a presentation of data based on CAFTA's specific learning objectives. This report will summarize trends, identify opportunities and recommend potential partners for the future programs;

3. Comprehensive Program Proposal – outline of the proposed multi-year, multi-state program designed to promote the understanding, recognition, and practice of diverse f/t arts present in the region. The Comprehensive Program Proposal can be found on the MAAF [website](#);
4. Curated Photo Set – a collection of photos captured by the Field Team during interviews and site visits. The Curated Photo Set can be found in [Appendix H](#) of this report.

CAFTA Definitions

The Region

For the purpose of this project, we worked in Appalachian counties in Ohio, Virginia, and West Virginia, as identified by the Appalachian Regional Commission. Throughout this report we will refer to this area as “the region”. The specific counties include:

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

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

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

Folk and Traditional Arts

The CAFTA project has been guided by the definition of folk and traditional arts established by National Endowment for the Arts. Visit the National Endowment for the Arts’ Folk and Traditional Arts [website](#) for the full definition. Throughout this report ‘folk and traditional’ is abbreviated as ‘f/t’.

Activities and Accomplishments

This report covers activities beginning on February 11, 2019 through the project’s completion date of April 6, 2020. A Final Report Draft was adopted on February 25, 2020 and was circulated to stakeholders for feedback. Based on stakeholder input, revisions to the Final Report were incorporated during the

final phase of the project. Beginning in this section, the first person will be used to attribute activities accomplished by LiKEN.

Project Set-up: February 1- April 28, 2019

- Established Field Team
- Established project coordination, communication, and data management infrastructure
- MAAF established the CAFTA Advisory Group
- Developed a CAFTA Project Implementation Plan intended to serve as a living document subject to modification and to guide all project participants. Research and fieldwork was broken down into three iterative phases
- Compiled Background Statistical Information: The LiKEN Back Office Team (BOTeam) developed socioeconomic and demographic profiles for all 112 counties
- Held kick-off in-person Summit including MAAF, LiKEN, Field Team, and Advisory Group members

Field Team Assembly

We executed a Research Services Agreement with MAAF in February 2019. Upon execution, we immediately moved to assemble and confirm the Field Team. We confirmed the participation of 10 Field Team members, divided up among 9 field teams to cover the 112 counties. The following cultural workers comprised the Field Team: Sophia Enriquez, Crystal Good, Katie Hoffman, Jess Lamar Reece Holler, Mary Hufford, Lucy Long, Jordan Lovejoy & Michael Gallimore, Nicole Musgrave, and Bethani Turley. Field Team county assignments were determined based on each individual's area of interest, depth of experience in specific counties, and available time commitment. A breakdown of Field Team Assignments can be found in Appendix A. Field Team members participated in preliminary calls to discuss the research project and preferences and considerations for this type of collaborative fieldwork.

CAFTA Advisory Group

In order to recognize and access the expertise and wisdom of the many professionals that have already contributed significantly to the understanding of cultural heritage and living traditions of Central Appalachia, MAAF assembled the CAFTA Advisory Group or Advisors. Comprised of 14 professionals with diverse backgrounds and experiences, the Advisory Group provided feedback and guidance to MAAF and the LiKEN team throughout the duration of the project and directly to the Mid-Term Report, Final Report and Comprehensive Program Proposal. Additionally, two in-person summits were conducted as a means to bring together the Field Team and Advisory group for collaborative work. Advisory Group members include Cristina Benedetti, Drew Cater, Danille Elise Christensen, Robert Colby, Doris "Lady D" Fields, Elena Foulis, Rosemary Hathaway, Ellesa Clay High, Emily Hilliard, Steven D. Kruger, Luke Eric Lassiter, Jon Lohman, Cassie Patterson, and Travis Stimeling. An Advisory Group Directory can be found in [Appendix B](#).

Coordination and Communication Systems

Internally, Mary Hufford led the coordination of fieldwork and analysis with significant support provided by the LiKEN Back Office Team (BOTeam), which was led by Betsy Taylor, who managed data, digital communications platforms, and analytic software.

A CAFTA Project Portal was developed to serve as the hub for sharing knowledge among the Field Team, the LiKEN BOTeam, MAAF staff, and the Advisory Group (using Google Sites software). With input from Field Team members, we develop a series of guides detailing project methods and work flow and interview templates and permissions forms. In addition, we built digital communication spaces using Zoho software. One was a Zoho group for the intra-Field Team communication, and another for communication between the Field Team and the Advisory Group. Links to communication spaces were posted to the portal. The BOTeam provided ongoing technical assistance to Field Team and Advisory Group members using the portal and Zoho.

First Summit (April 26-28, 2019)

We hosted a meeting of the Field Team and Advisors at the Eupepsia Wellness Center in Bland, VA for the first CAFTA Summit. All but one member of the Field Team and all but three of the Advisors were able to attend. We gathered the evening of Friday, April 26, and met all day Saturday, and through lunch on Sunday. At the summit, we reviewed the project's goals, research design, and knowledge infrastructure for uploading and accessing data. We made a number of minor adjustments to the research design and typologies. Field Team members drafted work plans for accomplishing the scoping of their counties during Phase I. Advisors met with team members working in their states to convey recommendations, on which all of the field workers have followed up. Detailed summit notes were made available to the Field Team and Advisory Group.

Phase I: May 1-June 30, 2019

Scoping: Fieldwork Preparation and Background Information Analysis

Preparation of Field Materials

Building on collaborative discussions, we developed guides for interviews and focus groups to provide a shared framework for all Field Team members. The following materials were developed in Phase I and published to the Portal:

- Field Manual: with guidance on ethnographic methods, interviews, A/V documentation, data management and training protocols, and public relations materials. Field research instruments can be found in [Appendix C](#);
- Project Management: meeting notes, background on our team, information about face-to-face summits and online videoconferences, detailed minutes of the Summits, timelines, links to our shared and secure archives on Google Drive, and our communications platforms using Zoho software;
- Ethical guidance: protocols regarding confidentiality and security of data;
- Forms: consent forms, forms for data input, data templates and guides, links to project datasets;

- Project documents: proposal, Implementation Plan, and reports;
- Project Dashboards: field data for the whole project (updated weekly). In addition, each field worker had a dashboard where their own data was updated. Comment boxes on these dashboards provided space for Advisors and the Field Team to leave suggestions or ideas for the Field Team. Only the Field Team had access to field notes due to their confidential nature. These dashboards were created with Smartsheet software.

County Profiles and Socioeconomic Context

Field Team members wrote short preliminary county profiles, summarizing their scoping results. These profiles include early inventories of f/t artists, festivals, and programs. These lists were developed from Field Team members' prior knowledge and through online research and preliminary conversations with knowledgeable people. Within each category, entries were identified as high priority for further research. Archives and academic resources that might provide leads for further investigation were also noted in these profiles.

Field Team members reviewed federal socio-economic data that the BOTeam gathered in Phase I to understand the socioeconomic contexts and trends affecting their counties, as well as the diversity of ethnic, racial, and economic communities in their counties. This context informed an equitable approach to fieldwork with heightened awareness of more vulnerable and underserved communities.

Phase II: June 30-August 23, 2019: Conduct Fieldwork

Each Field Team member developed their own work plan adapted to the highly variegated terrain, geography, and sites that they needed to traverse, as well as their own life circumstances. The project budget determined that each fieldworker could spend an average of three days of work on each county: one to do online research; one for site visits and interviews; and one for writing up notes, photo and audio logs, and reports. Driven by their awareness of the wealth of practices and practitioners they might find, many fieldworkers exceeded this amount of time. Field methods that were used include the following:

- Participant / observation: the field team conducted ethnographic visits to counties, recording their impressions, insights, questions, observations of emerging insights, potential recommendations for programs, contacts made, and contact information and leads for follow-up;
- Interviews of f/t artists and representatives of programs and institutional venues. It was anticipated that there would be a minimum of two interviews per county: one with a stakeholder (or small focus group) who served the arts; and one with an artist who had not been previously documented, preferably from a marginalized or underrepresented community;
- Documentation: Field Team members gathered and curated audio and visual documentation of selected events, artists, and related spaces. It was expected that fieldworkers would visit and document one community event per county.

Second Summit: Aug. 23-Aug. 25, 2019 Fieldwork Review and Preparation for Wrap Up
MAAF and LiKEN hosted the second CAFTA Summit in Matewan and Williamson, West Virginia. The goals of the summit were for Field Team and Advisory Group members to: respond to the Mid-Term Report; review data analysis codes; and develop plans to address research gaps through remaining fieldwork. For the gathering, LiKEN partnered with local community leaders, Wilma and Terry Steele, who provided participants with a tour of the historic Matewan and the Mine Wars Museum and access to the United Mine Workers of America hall for our Saturday meeting space. On Sunday, the group met at the Mountaineer Hotel in neighboring Williamson, WV. The meeting was an intense two-day gathering that comprised: larger group discussions; work sessions between Field Team and Advisory Group members; and structured, break-out group conversations. Field Team members were reminded of the support that was available and encouraged to reach out to the Advisory Group members with relevant expertise. Detailed summit notes were made available to all fieldworkers and Advisory Group members.

Phase III: Aug. 26- Dec. 20, 2019

Address Fieldwork Gaps and Data Analysis

In this phase, the Field Team completed any remaining or additional field work in order to address gaps in their data. They curated and uploaded audio and visual documentation and notes on participatory meetings and interviews. During this phase, a number of fieldworkers also contributed their reflections and recommendations (for follow up meetings with stakeholders and for the final programmatic plan), as summarized in their field notes. Finally, all fieldworkers were responsible for submitting final field reports on each of their counties, following the County Report Template. The County Report template can be found in [Appendix D](#), and the reports cited in this document are listed in the References section below.

Wrapping Up: Dec. 20, 2019 - April 6, 2020

In the final phase of CAFTA work, this Final Report was circulated to stakeholders across the region and to the Advisory Group to catalyze discussions about the priorities and recommendations to include in the Comprehensive Program Proposal. A key goal was to ensure that diverse perspectives are considered, especially with respect to the needs of underserved or under-recognized communities.

Framework and Data Analysis

Summary of Fieldwork Data Objects Gathered

The fieldwork has documented the following: 566 f/t artists or groups, 665 festivals or events, and 385 programs that contribute significantly to the flourishing of f/t arts. In conducting this research, the Field Team generated the following: 301 field notes and reports, 209 audio files, 2,238 photos, and 10 video files. These data objects are formatted into spreadsheet inventories that can be found in [Appendix G](#).

Field Methods

We integrated five types of methods: 1) rapid ethnographic appraisals of sites by fieldworkers using participant observation (documented by field notes or encounter forms, and CAFTA inventories); 2) semi-structured interviews; 3) focus groups; 4) online scoping of websites and online materials (documented in CAFTA inventories); 5) auto-ethnographic reflection by field workers on their wealth of past experience with f/t arts in Appalachia (including their own artistic productions in some cases). The fieldworkers summarized the results of all of the above in County Reports for each of their counties.

Analytic Framework

We predefined some categories of research objects (such as f/t arts genres), so that we could scope all counties using a common framework. However, since we wanted to be on the alert for the unexpected and unique, our typologies are a mix of top-down *a priori* categorization with bottom-up naming that emerges in a grounded manner from fieldwork in diverse locales. This analytic approach yielded surprising new forms and patterns that would be occluded by an *a priori* schema.

A priori taxonomies: Our controlled vocabulary aligns with the frameworks used by likely audiences and stakeholders. We adapted typologies for Genres and Events from terminologies used by the National Endowment for the Arts and set forth by the American Folklife Center, Library of Congress, in its guidelines for documenting and archiving folklife traditions. Based on discussions at the first summit, we adapted some terms to accommodate emergent forms and functions of f/t arts. We set up data taxonomies to align with the fields or codes used by analytic or archival software. Our metadata fields for photos comply with Dublin Core standards so that curated sets of photos and recordings can be transferred directly into repositories at the end of the project without translation of metadata.

Grounded listening in the field: We balanced *a priori* structures with methods that emphasized open-ended exploration. Interview guides included open-ended questions, and fieldworkers made autonomous judgments in the field about what to prioritize. The shared conceptual framework embodied in the County Report template gave them a structure of topics to consider, but they were encouraged to apply it flexibly so that they would not overlook unforeseen discoveries. We were particularly aware of not overlooking emerging forms and practices, especially ones from marginalized communities, such as youth, elderly, disabled, incarcerated, or ethnic, cultural, sexual / gender minorities.

Qualitative Coding: Field data were analyzed with NVivo software. We did iterative cycles of coding so that we could be attentive to emergent patterns, while rapidly grasping larger themes and patterns across 112 counties.

Strengths and Limitations of Our Data

This project was designed to yield a snapshot of the public-facing, existing support systems for f/t arts. In a short period of time, the Field Team assembled a vivid and highly variegated picture of diverse traditional arts practices with complex roots in changing socio-economic contexts. In most subregions, we feel confident that our methods were successful in conducting a systematic survey of established

programs, events, and key networks of artists and practitioners. Our research was also designed to look beneath the surface of what is most visible in public life, and to attend to underserved communities and emerging or less recognized art forms. A more thorough examination of the traditional practices of underserved communities in the region, as well as emerging or less recognized art forms, is warranted. We identified major barriers to documentation and performance, especially of Latinx art and events (described later in this report). Attention to the longstanding presence of African American communities, both antebellum and in mining and other industrial centers, enabled somewhat better documentation, but further efforts are needed. Our survey began the work of exploring strategies for future outreach to marginalized and underserved communities with key stakeholders. We have identified a number of stakeholders who can guide the work of filling existing gaps, and the time, methods, and resources that will be needed to fill them.

We designed our research to listen deeply to stakeholders who are active participants in creating and supporting f/t arts. The qualitative material in our report, therefore, offers a “thick description” (Geertz 1973), drawing on the points of view of diverse stakeholders. Definitions of what f/t arts are, and what sustains them, emerge from the grounded perspectives of people immersed in the pressures and complexities of often challenging contexts, and we highlight the diversity of perspectives to make clear ‘where people are coming from.’ As such, one strength of this approach is its ability to capture local knowledge about backstories and undercurrents that outsiders might not understand, such as the importance of informal networks of creative and impassioned people who keep ventures going in idiosyncratic ways, typically under changing names.

This qualitative approach enabled us to identify that certain patterns exist; however, it did not allow us to ascertain with certainty the frequency or distribution of these patterns. Due to the fact that our fieldwork was conducted rapidly, some qualitative findings are merely suggestive, indicating where more research should be focused. In particular, we cannot make claims to statistical significance. Although, we can state that certain genres, forms of transmission, and patterns of organizational support, for example, exist, but without quantitative claims about how many or how much exists. Moreover, we cannot make definitive causal claims, since causal patterns on the ground converge in complex and synergistic ways. To trace these convergences in real time and space would require detailed case studies focused on particular counties and communities over time, triangulated with quantitative methods, and these questions were beyond the scope of this project. Nevertheless, this project yielded an extraordinary wealth of qualitative data, which enables systematic identification of recurrent themes and patterns across far-flung and diverse counties.

Data Outcomes/Findings

Genres of F/T Arts

“The folk and traditional arts are rooted in and reflective of the cultural life of a community. Community members may share a common ethnic heritage, cultural mores, language, religion, occupation, or geographic region. These vital and constantly reinvigorated artistic traditions are shaped by values and

standards of excellence that are passed from generation to generation, most often within family and community, through demonstration, conversation, and practice.”

- Definition from the National Endowment for the Arts (NEA)

We began with an *a priori* typology of f/t arts genres, which were used as a controlled vocabulary for entries into our inventories of f/t artists, festivals, and programs. These genres are as follows: Verbal Arts, Music, Dance, Theatre, Craft, Fiber Arts, Assemblage, Painting, Sculpture, Foodways, Display, Decorative and Design Arts, Environmental Arts, Media Arts, and Other. This vocabulary was drawn from the general framework of the NEA f/t arts definition and the American Folklife Center’s guidelines for documenting and archiving folklife traditions.

Across the 112 counties, we found remarkable, resilient, and variegated evidence of “vital and constantly reinvigorated artistic traditions,” to quote the above definition. Reflecting the goals of this project, stakeholders described a nuanced array of aesthetic practices that they associated with f/t arts. Coding of interviews and field notes yielded a list of f/t arts genres encountered and/or discussed with field consultants during research in the region (see Figure 1). The terms that appear in this list are not definitive for f/t arts in the region; rather, we encountered each as an outcropping of a historically deep system, within which, as folklorist Dell Hymes put it, communities shape “deeply felt values into meaningful apposite form” (Hymes 1975, 346). Nothing on the list in Figure 1, whether it seems canonical or idiosyncratic, can be fully appreciated in and of itself as ‘f/t arts’ unless it is understood within communally-generated, place-based webs of tradition, creativity, and shared experience.

The Interplay of Community Life and F/T Arts

In this section, we present and contextualize a sampling of f/t arts genres encountered during our research. These examples represent both commonalities and unique conditions underlying specific practices, and they offer a glimpse into realities and recurring factors impacting the sustainability and emergence of f/t arts genres in the region. Our respondents conveyed broad and nuanced perspectives on communal aesthetic practices that reflect on and replenish f/t arts. As discussed in later sections, diverse forms of f/t arts endure because they are fed by multiple, convergent energies: the informal and daily practices of community life; informal modes of peer and intergenerational transmission; formal venues provided by festivals and other events; institutionalized support systems (e.g. government, non-profit, educational, and commercial); macroeconomic pressures towards in- and out-migration; industrial growth and decline; public revenue investment and divestment; and art-nurturing policy frameworks.

Figure 1: Genres of F/T Arts Reported on by Fieldworkers

Antiques, Artifact Preservation, & Upcycling	Metal-Working (Knife Making, Rifle Making, Other)
Architecture, Vernacular	Murals, Historic Interpretive & Public Arts
Artisanal (Basketry, Beekeeping & Honey Production, Blacksmithing, Candle Making, Chair Bottoming & Broom Making, Cheese-Making & Dairy, Cider Making, Coopering, Fishing, Fishing Lure, Fly Tying, Food Preservation, Fur Trapping, Herbalism & Folk / Traditional Medicine, Leather Working, Maple Syrup, Sorghum, Molasses Making, Soap Oils & Scents Making, Taxidermy, Wildcrafting)	Music (Bluegrass & Banjo, Gangsta Grass, Newgrass, Country, Fiddling, Folk & Americana, Funk, Gospel, Hammered Dulcimer, Instrument Making, Irish, Jazz & Blues, Local Music, Old Time, Rap & Hip-Hop, Rock & Punk, Sacred Harp Singing, Salsa, Song Writing, Soul, Traditional)
Assemblage	Occupational Historic (Tool Making, Horse Tackle Making)
Dance (African American, Stepping, Caporales [Brazilian], Greek Folk Dances, Italian Folk Dances, Latin Dancing, Chicano, Polish Folk Dances, Salsa Rueda [Cuban Round Dancing], Square, Flatfooting, Clogging)	Labor Art & Lore (Repurposing of Occupational Machinery, Vehicle Modification, Aesthetic Representations of Work & Landscapes in Coal Mining, Oil / Gas, Railroad, Steel, Farming & Timbering Industries)
Decorative & Design Arts (Jewelry, Seasonal Decorations And Crafts, Gourd Decorating & Painting, Other)	Painting & Drawing (Barn Quilt Painting, Hand-Painted Signs, Saw Painting, Slate Painting)
Entertainment, Games, Toys	Paper, Printmaking, Letterpress, Paper Folding
Environmental Arts (Yard Art, Environmental or Occupational Disasters / Remediation Lore & Art, Folk Art Environments, Other)	Performing Arts (Comedy, Mime, Spoken Word Poetry)
Fiber Arts (Carding, Dying, Felting, Knitting & Crocheting, Needlework, Quilting, Rug Weaving & Hooking, Shearing & Wool Farming, Spinning, Weaving, Horsehair Weaving)	Photography
Fine Arts	Pottery & Ceramics
Foodways	Spiritual, Visionary, Faith-Based Art (Faith-Themed Murals, Outdoor Environments, Plays, Festivals, Hymn Compositions, Preaching Styles)
Glass Art (Stained Glass, Marble Making, Other)	Storytelling, Local & Oral History, Legends
Indigenous Art (Sacred Mounds)	Tattoos, Body Art
Leather Work	Theater (Comedy, Faith-Based, Improv, Vintage Theater)
Masonry, Brick Art	Woodworking (Furniture, Chainsaw Carving, Folk Toys, Competitive Wood Chopping, Wood Carving, Wood Turning)
Media Arts (Digital, Experimental Media, Film Arts)	Written Arts (Comic Book Writing & Illustration, Other)

One cannot draw a definitive boundary around what constitutes the ‘folk and traditional arts’ as a result of the shifting contexts that sustain their vitality and relevance. Yet, one can discern recurrent principles and values underlying the transfer of ‘standards of excellence from generation to generation through

demonstration, conversation, and practice,’ as put forward in the NEA definition. The status of anything considered as f/t arts resides in ongoing collaborative meaning making, the collective interpretation of materials that culminates in communities to which the dead, the living, and the yet-to-be born can *belong*. Indeed, the senses of belonging to a community for whom one can produce and perform f/t arts is highly motivating; it galvanizes the drive to learn, master, and share f/t arts with others.

Regional music connoisseur and radio programmer Ed McDonald, of Keyser, Mineral County, West Virginia, adopted this rule of thumb for selecting regional music to play on his radio show, *Sidetracks*: “Rooted in tradition, with branches in the future” (Hufford 2019k). As thresholds to a shared past, f/t arts help us to live intergenerationally and belong to a time that exceeds an individual’s lifespan. In the present, there are practices that continually assemble and reassemble community, whether old-time music making, gatherings of quilters (or knitters, spinners, crocheters), farmers’ markets, flea markets, or festivals. Here, the motivation is more than economic; “It’s not just about selling stuff,” said Todd Coyle, co-founder of the Jefferson Growers, Artists and Producers Coalition, during a conversation in the Bushel and Peck Grocery Store in Charles Washington Hall in Charles Town (Jefferson County, West Virginia). “It’s about creating community,” he continued. A musician himself, Coyle represents a kind of community stewardship we encountered in every county, where, as he put it: “I know very few people who are just one thing” (Hufford 2019j). Most f/t arts programmers and organizers we spoke with are also artists, suggesting that the practice of art that generates community may also foster leadership.

Across the 112 counties of this study, we encountered profound awareness of the need to promote community by creating shared aesthetic experiences through stylized forms of music, food, fiber arts, hand crafts, paintings, and many more. In numerous cases, the f/t arts might meet expectations that have been established in well over a century of cycles of revival of classic Appalachian f/t arts. Alongside what we have come to see as canonical, such as quilting, old-time music, blacksmithing, pottery, instrument making, salt-rising bread, fly tying, and others, there are community-based artistic practices that function both to affirm and renew community life while now assisting a transition to post-industrial creative economies. Such forms include vernacular community theater (e.g. reenactments, standup comedy, wrestling, and miming), public murals, which reflect on and celebrate place-based aspects of community life also expressed through f/t arts, and emergent performance genres, such as storytelling that is being ‘up-cycled’ for ecotourism, as well as recreational and outdoor adventure tourism. In addition, as Crystal Good observed: “the most living folk tradition of today is that of the [Internet] ‘meme.’ It is worth noting here [...] and elsewhere that technology is leading the emergence of ‘folk traditions’ and connectivity in ways yet to be discovered and leveraged” (Good 2020).

Kinds of Communities: A Brief Overview

Each cycle of revival establishes certain practices as folk and traditional, often lending support to practices on the brink of extinction. Ed McDonald’s rule of thumb – “rooted in tradition, with branches in the future” – indeed raises questions, such as: “Whose traditions? Whose futures?” At this point in history, we are keenly aware that the benefits of revivals were, and continue to be, unevenly experienced, and so we looked not only for emergent genres, but for communities that have been

marginalized. This focus, in turn, takes us beyond the effort to delimit ‘folk and traditional’ and toward a greater understanding of ‘communities’. The county-by-county structure of our research helped us to see communities that are geographically delimited. Yet, within each county there are distinguishable communities shaped by shared religious and occupational affiliations; there are Quaker, Amish, and Mennonite communities, who are deeply rooted. There are also other intentional communities – some who are communities of artists and who came to the region during the “back-to-the land” movement of the 1970s (Seaton 2014). Furthermore, there are occupational communities representing centuries of industry, mining, manufacturing, and agriculture, as well as the cottage industries of weaving, pottery, metal work, and horticulture, to name a few.

There are ethnic communities, including Scots-Irish, German, African American and Native American families well into their nth generations in the region, and there are new communities of immigrants and asylees/refugees. There are also LGBTQA+ communities, with some concentrated geographically, as in Hardy County, West Virginia, and Scioto County, Ohio. Communities of color include African Americans; “multicultural” communities claiming African, indigenous and European ancestry; Latinx/Hispanic communities, with some recently arrived to the U.S.; and Native Americans, some affiliated with formally recognized nations, and many not enrolled, but aware of lines of descent through family histories. Waves of immigration are thus both very old and very recent. For instance, eighteen languages are spoken in the Moorefield Public Schools system in Hardy County, West Virginia; more than a hundred in Dover, Tuscarawas County, Ohio, home to a burgeoning Guatemalan community (Holler 2019t). Through our research we encountered members of all these communities.

Emergent Genres: Making Meaning in a Time of Transition

Our list of genres contains a number of terms that seem indisputably f/t arts: quilt making, basket making, pottery, woodworking, and storytelling, as examples. The list also contains a number of terms that – at first blush – do not come across as typical f/t arts genres, such as: photography, comic books, printmaking, stand-up comedy, tabletop gaming, and wrestling. Do they have anything in common? While these terms name things that may have first caught our attention for aesthetic reasons, we looked beyond their formal properties to explore how it is that they function in contemporary community life. We found examples of artists collaboratively engaging with all of the above, which often appeared as though it was for the sake of community life. Indeed, in a period of economic and cultural transition throughout the region, we noticed community artists and makers appropriating available materials and techniques to shape a viable and vibrant community life for the future. Received materials and techniques vary across the region, and the ‘art’ is partly in the mastery of the techniques.

However, as noted earlier, defining anything as ‘f/t arts’ should be approached with ongoing, community-based collaborative meaning making in mind. In the wake of receding industries, we also see the arts collectively deployed toward the healing of a succession of historically traumatizing events: economic downturn, ecological upheaval, and most recently, the drug epidemic. What that healing consists of, while under negotiation, offers cultural solutions that respond to basic human questions, such as: What shall we eat? What shall we grow? How, and where? What can we do with all this scrap

metal? What do the answers to these questions have to do with who we are? How shall we raise our children? How can we build sustainable connections to larger-than-local economies? Who are we? What best expresses who we are, to each other and to the world?

F/t arts answer such questions, and they do so eloquently. The classic f/t arts, such as quilting and old-time music and dance, exemplify how materials and tunes can be collaboratively recycled into collective works, connecting people both synchronically and diachronically; that is, across the space of a room in shared time, and across generations of time in shared spaces. Whether the work is salt-rising bread, a ginseng hoe, a mural, or a complex of incubator spaces, the most powerful works are saturated with meanings that are forever unresolved; they can always be taken up and recharged. Sometimes, those meanings circulate through *new* forms, such as the repurposing of materials and images in works large and small that embody the community's survival through change.

In fact, the proliferation of murals reflecting local historical and occupational themes exemplifies art that expresses the changing stories that communities tell themselves about themselves. The same can be said of performance genres, such as wrestling in Boone County, West Virginia (Lovejoy and Gallimore 2019a), boxing in Kanawha County, West Virginia (Good 2019d), and the Italian game of *morra* in Mahoning County, Ohio (Holler 2019I); here, community life shapes, and is shaped by, highly disciplined, competitive events that are no less artistic than fiddle contests (which, by the way, Ed McDonald likened to a *sport*). In southern Ohio, Nicole Musgrave observed that Open Mic gatherings (also trending) encourage not only musicians to share their passions and talents, but also wordsmiths, whose spoken, rhymed, and improvised compositions, delivered in the style of stand-up comedians, form logical means of expression in communities that know how to entertain their members with stories that reflect on and celebrate aspects of lives lived locally (Musgrave 2019g-j).

Arts Expressive of Rural Community Lifeways and Livelihoods

A number of practices found in the most rural settings, particularly that fall within the categories of environmental arts, foodways, sewing, machine repair and redesign, and building, have not received sufficient attention in f/t arts programs. The same could be said for hunting, trapping, fishing, wildcrafting, beekeeping, maple syruping, walnut hulling, and related traditions (e.g. knife making, turkey call making, and fly tying), as well as those concerning food production (e.g. seed-saving and grafting heirloom apples) and preservation (e.g. canning deer meat and pickling corn) that are all still practiced in the region. As Pierceton Hobbs of Dickenson County, Virginia, told Nicole Musgrave: "I think that farming and growing can be an art in itself...Because...food is something beautiful. Food is...necessary, but it can be beautiful." He continued: "like, just all these beautiful different vegetables and fruits and herbs and spices and things that you're growing. And it's a beautiful thing. I think it's pretty as a picture or a painting to look at. So that's what I mean by that, and other people I think feel the same way. Look at a field of all those beautiful heirloom 'maters, and it's a beautiful thing" (Musgrave 2019a). At the same time, across the region we are hearing that many youth are not exposed to these and other skills possessed by the older generation. These are skills that are worthy of greater attention and documentation through a regional f/t arts program, which also include the building trades

and machine work. We will discuss this need for attention in the Spaces and Methods of Transmission section.

Economic Contexts and F/T Arts

Deindustrialization: Some Impacts on F/T Arts

Across the region, a great number of communities are grappling with deindustrialization. While the oil and gas industry is booming in Eastern Ohio and West Virginia's northern panhandle counties, many other counties throughout the region are taking stock of an industrial past in order to fathom an alternative future. Emulating this move, f/t arts appearing in gift shops and art markets appropriate industrial materials into new forms. Jess Lamar Reece Holler draws our attention to a shining example of youth-led downtown revitalization in Steubenville, Ohio, centered around Nelson's Gifts, run by Therese Nelson together with the Steubenville Nutcracker Village, and the Harmonium project, sponsored by graduates of Franciscan University, who have chosen to make Steubenville their home (Holler 2019k).

In the recycling of industrial materials, objects and items made for one purpose almost magically exceed that purpose to become something unintended: horseshoes become doorknockers, bathtubs enshrine Our Lady, suitcases filled with soil sprout lettuce and onions, a tractor powers a nut-hulling machine, and a stop sign patches the rusted-out bottom of a wheelbarrow. In Clay County, West Virginia, Jennes Cottrell fashioned a banjo from the transmission housing in an old Buick. A little further south in Raleigh County, one sees roof bolts from the mines recycled as fence posts, and next door in Boone County, Lori Whited told Jordon Lovejoy and Michael Gallimore that she repurposed wooden mine props to make tables. Todd Coyle, mentioned earlier, makes display cases for the Bushel and Peck Grocery Store in Charles Town out of discarded pallets. Citing Emily Hilliard's observation, Bethani Turley notes that steel from the declining industry in Weirton, Hancock County, West Virginia, has been refashioned into a chicken roaster for the Serbian community (Turley 2019a). Scraps scavenged from landscapes, barns, mines, and attics are refashioned into new spaces, inviting community members to eat local foods, view art pieces made by neighbors, listen to musicians from a neighboring community, and learn from someone who lives nearby how to turn a pot or a lathe, to spin or knit, to identify, and process herbs, among other skills.

Some of the declining industries leave associated occupational genres and events in their wake. Lucy Long noted the marble making of Sam Hogue in Ellenboro, Ritchie County, West Virginia, who worked for many years in the glass industry (Long 2019b). Nicole Musgrave observes an association between printmaking, book-binding, and letter pressing in Pike County, Ohio, with neighboring Ross County's history of paper making and milling (Musgrave 2019h). The Annual Webster County Woodchopping Festival in Webster Springs, West Virginia, offers another example of the celebration of occupational skills associated with historic industries (Hufford 2019q). Jess Lamar Reece Holler found that employees of the recently shuttered Longaberger Factory in Muskingum County, Ohio, have started their own basket making enterprise (Holler 2019p).

Communities Mobilize in Response to the Loss of Arts Programming in Schools

Several converging trends may be contributing to what could be seen as culturally revitalizing trends. One is the defunding of arts in the public schools across the region. Jess Lamar Reece Holler observed that in Ohio, “a recurring story in Athens (Nelsonville) and Meigs Counties is that arts, and especially performing arts programming, has been missing from the public schools for an entire *generation*” (Holler 2019b). Responding to this trend across the region, community members and teachers have created extracurricular settings to provide opportunities for artistic performances and activities by youth within their communities, or are working to organize them (for example, the emergent Meigs Performing Arts Center; see Holler 2019m).

In the context of a wave of arts/place/community-based economic revitalization sweeping across the region, several emerging genres compel our attention. With respect to performance genres, we noticed what seems to be a remarkable resurgence of community theater, especially for the youth. Jess Lamar Reece Holler described her encounter with Noble County Performing Arts, in Ohio, as the following: “I was struck, immediately, by the deeply community-based, collaborative, and intergenerational nature of the organization: unlike some more professionalized community performing arts associations, the Noble County Performing Arts organization seems to run on an all-volunteer, co-op model; and has been running this way since the 1970s. Also exciting was the number of youth who seemed to be involved — in an era of massive cuts to public school arts infrastructure, Noble County Public schools, I learned, have come to rely on Noble County Performing Arts as their extracurricular drama departments” (Holler 2019q). Here, we see that a piece falls out, but then the community applies a patch to the empty place, formed — in the logic of quilting — from things at hand. Knowledge of how to create and apply these metaphorical patches is certainly a community strength.

Some of the genres are recognizably f/t arts, including youth ensembles in bluegrass and hip hop traditions (Turley 2019g). In a number of towns, the historic preservation of theaters throughout the region offers a backdrop. Jess Lamar Reece Holler observes that in county seats, such as Woodsfield, in very rural Monroe County, Ohio, the theaters have become important resources for community arts, providing space for performances, galleries, eateries, and markets for local makers and artists (Holler 2019n). In such settings, community and economic development converge. This was also observed by Bethani Turley in her report on Hancock and Brooke Counties in West Virginia, where she states: “Even though some of the genres and communities I identified might not fall exactly into the rubric of ‘traditional and folk art,’ such as fine arts painting, groups such as the Hancock County Arts Council value and promote intergenerational, community-based programming such that they seek to promote public art and facilitate the development and inclusion of young artists in middle school and high school” (Turley 2019a).

The Centrality of Public Arts to Economic Revitalization Efforts and Tourism

Economic and cultural revitalization is a context for community-based mural arts in which f/t arts may be spotlighted and celebrated. As expressions of stories communities want the public to know, murals extend f/t arts processes of composition. Muralist Ellen Elmes, of Tazewell, Tazewell County, Virginia, is clearly a community scholar in this regard, and wrote to Nicole Musgrave:

As a muralist, my discipline and work is not normally linked to the ‘traditional.’ And yet, the bulk of my murals, whether created individually or as a community-based mural, are visual representations of the narrative voices, cultural traditions, and proud histories of communities in the Appalachian region. They exist to be ‘read’ in Abingdon, Richlands, Tazewell, Clintwood, Vansant, Collinsville, Norton, and the Breaks, VA; in Kingsport, TN; and in Wheeling, WV – and the content of all of these murals in our region was derived through extensive interviewing (on my part) with local residents and research of archival narratives and photos representing the traditional life of the town, city, or county being celebrated in each mural. And yet the sponsoring communities of the murals have not had grant-based financial help or interest in documenting, publicizing, and establishing a trail of sorts linking the murals, as well as other community-based public artworks in the region, to share/educate others on the experience of life in these mountains (in Musgrave 2019e).

As another example, Lily Dyer, who works with the Convention and Visitors’ Bureau in Huntington, Cabell County, West Virginia, is a cultural broker, or community scholar, operating at the cusp of the encounter of the local with the larger-than-local forces that drive tourism. She espouses a practice she calls “localization,” and explained to Crystal Good that she sees her work as providing the spaces and occasions needed for growing the local arts scene. Accordingly, she hosts events for a local cadre of artists and performers (Good 2019a).

To engage a tourism economy, f/t arts need contexts for engaging larger-than-local points of view in ways that enhance local identities. Specific genres of f/t arts have found success in pockets of the nature, adventure, and cultural tourism industries. In tandem with adventure tourism, among grandchildren of coal miners, there are also emerging styles of narrated videography and tour guiding focused explicitly on the experiences of visitors with local rivers, cliff sides, and trails.

Rural / Urban Gaps

The revitalization that is enlivening townscapes across the region (Rood 2019) may be less evident to motorists passing through rural settings, where f/t arts are nonetheless flourishing. In many counties there are divides between the more rural areas and the county seats. What Jess Lamar Reece Holler refers to as the “up county/down county” divide will need to be appreciated. Some of the region’s most deeply historical f/t arts are practiced outside of the county seats; yet, as Holler writes, “historic centers of funding, infrastructure, and support for arts tend to be concentrated in county seats and urban centers. Folk/traditional arts outside of these areas are often left to fend for themselves; which has resulted in remarkable grassroots resilience, yoked to a clear infrastructure of neglect from mainstream public arts funders – along both generic and geographic lines” (Holler 2019d).

Gaps in Philanthropic Funding

There are significant inequities in philanthropic engagement in this region. While rural people comprise roughly 19% of the U.S. population, they receive roughly 6.2% of foundation grants and approximately \$88 *per capita*, which is half the metro average (Pender 2015). A recent study found particularly severe impacts in coal communities, where *per capita* grant making is \$43 compared to \$451 in the U.S., and \$4,095 in San Francisco (Schlegel and Peng 2017). A recent report states that the “32 counties of Appalachian Ohio have 90% less philanthropic dollars than the rest of Ohio” (Brook 2018).

For our study area, the Council on Foundations databases lists few community foundations, and most counties are not included in the service area of the community foundations they list. Most community foundations primarily focus on their neighboring municipality, county or counties. Across the 32 Ohio counties in our study, the Council on Foundations lists nine community foundations, of which one (the Foundation for Appalachian Ohio) serves all Appalachian counties in Ohio. Across the 55 counties of West Virginia, they list 14 community foundations, and for the 25 counties of Appalachian Virginia, they list eight community foundations (Council on Foundations 2020).

F/T Artists, Practitioners, and Tradition Bearers

In inventory spreadsheets found in [Appendix G](#), we have provided the names of over 566 f/t artists, artisans, and tradition bearers. These, along with artists yet to be encountered, produce and carry on vital art forms despite often facing challenging circumstances (as described later in the Current Barriers to Transmission Section). In this section, we share observations and anecdotes gathered from interviewed f/t artists. Specific attention will be given to findings in the region’s marginalized communities.

Forms of Recognition Practitioners Value

A number of forms of official recognition and designation surfaced repeatedly in our interviews, such as: “Tamarack Juried,”¹ “NEA National Heritage Fellow,” “Master Folk Artist,” “Champion” (as in fiddler or woodchopper, as examples), “West Virginian of the Year,” and blue ribbons awarded at state and county fairs, displayed alongside winning items at farmers’ markets. These are all forms of recognition noted with pride by recipients, and by members of their communities. We witnessed how gratifying it has been for artists to be written up and noticed in Goldenseal, West Virginia’s traditional life quarterly magazine, and on the West Virginia Folklife Program website page or Instagram account. Other valued forms of recognition brought to our attention included appearances in publications, on CDs, in DVDs, podcasts, public broadcasts, and YouTube videos, among others. Artists also cited being featured in

¹ Tamarack is a capacious, well-funded center for the sale and promotion of West Virginia crafts and arts that is located on Interstate 64 near Beckley, West Virginia <https://www.tamarackwv.com/>

gallery shows at highly reputed spaces, such as: Tamarack in Beckley, Raleigh County, West Virginia; the Ice House in Berkeley Springs, Morgan County, West Virginia; and Dan Raber's Colonial Homestead hand-tooled woodworking and antiques store in downtown Millersburg, Holmes County, Ohio.

Yet, there are numerous stories of community-based forms of recognition against which formal recognitions fade. When asked what they found most gratifying in feedback they received, people we interviewed grew emotional as they talked about the impacts of their work on members of their communities. Michael Corlis, an architectural designer and builder, who for four decades taught high school shop classes in Braxton County, West Virginia, had his students working on projects for which members of the community would hire them. Corlis recalled: “Even as high school kids, they were aware that, *Hey, these people are trusting us with their life savings to build their house!* We had an 80-year-old man in Sutton. His name was Ralph Skidmore [...] He helped build the Sutton Dam. He was a form carpenter, just kind of a rough carpenter. And he had a little shop in his backyard [...] They wanted to build a new home. So he and his wife hired the school to build his house, and he worked with us every day when he was 79! And he’d come over to me, sometimes just frustrated, sometimes just shaking: *Hey! They don’t know their time tables!* And I said, *You know, sometimes they don’t, Ralph. You know, you gotta work with them a little bit.*” As Corlis finished, his eyes misted over and his voice broke: “So, Ralph scheduled his hip replacement for the summer so he would be healed enough to come back on the job site when we came back in September. [Emotionally] *I love that story. He worked with us every day*” (Hufford 2019c). Corlis’s story illustrates a moment of success, a healing of an intergenerational rift. This historically traumatizing rift – an effect of government-orchestrated policies that alienated youth from their local customs and cultural values through educational policies – came up as a recurring theme in people’s accounts of barriers to the transmission of f/t arts.²

Finally, we encountered some who were puzzled by the association of their counties with Appalachia and/or with folklore. According to the Harvard Encyclopedia of American Ethnic Groups, *Appalachian* became ethnicized during mid-20th century migrations north from the coalfields to the factory towns of the Midwest (Billings and Walls 1980). To this day, of course, there are neighborhoods in Detroit, Cleveland, Cincinnati, Chicago, and Baltimore, among others, that are known as ‘Appalachian.’ Both Jess Lamar Reece Holler (Eastern Ohio) and Bethani Turley (West Virginia northern panhandle) encountered resistance in some of their rustbelt counties to the notion that they were Appalachian. Additionally, we

² See the West Virginia Public Broadcasting Corporation documentary, “In Tune: A Community of Musicians,” or a discussion of the effects of a coordinated effort to marginalize local and regional customs and cultural ways “to meet the demands of industry for a focused and uniform work force.” (West Virginia Public Broadcasting Corporation https://www.youtube.com/watch?v=v_RM5ePIFsk)

heard from CAFTA Advisors that many members of communities of color in the region don't identify with the 'Appalachian' label, a descriptor historically linked to the region's white majority. This tension has proven a barrier to engaging already marginalized communities in f/t arts programs that are (intentionally or not) branded as Appalachian initiatives. Designating regional f/t arts as 'Appalachian' could therefore pose a challenge for programming among people of color and in specific sub-regions and counties.

Livelihoods in the Region and Making a Living in F/T Arts

To what extent are f/t arts a viable way to make a living? This question has to be taken up in the context of the region's agrarian cycles. What Rhoda Halperin called "the livelihood of kin" is informed by knowledge of how to operate a patchwork of livelihood options, including wage labor, producing a garden, hunting, fishing, gathering of non-timber forest products, and reliance on extended networks of family members migrating to rustbelt and sunbelt cities for jobs (Halperin 1990).³ Accordingly, many of the f/t arts we encountered rely on a system in which livelihood options are diversified, a system of what folklorist Kathy Roberts usefully describes as "fractionated livelihoods" (Roberts 2013). Jordan Lovejoy and Michael Gallimore learned that the opening of the Appalachian Lost and Found gift shop in Matewan, Mingo County, West Virginia, prompted local people to take up crafts to sell in the shop as a means to supplement their incomes (Lovejoy and Gallimore 2019g). For others, vending through gift shops and festivals offers a safety net when jobs are lost. In Pike County, Ohio, Nicole Musgrave learned that Lacy Uldrich and Carma Baker turned to their own creative practices to cover expenses when they were laid off from a centrifuge plant (Musgrave 2019h). And in Preston County, West Virginia, Allegheny Treenware, a highly successful enterprise, was started by a couple who met in the mines, and decided to become wood crafters after being laid off (Long 2019a).

Making one's living entirely through f/t arts appears to be the exception. In West Virginia, Shepherdstown blacksmith Dan Tokar has done so for forty years. Others, like Rose Ann and Denzil Cowger of Hacker Valley, in Webster County, West Virginia, rely heavily on income from crafts to supplement social security in retirement (Hufford 2019j; 2019q). Other practitioners are actually employed full or part-time as teachers, construction workers, fish hatchery workers, health care providers, and much more. This patchwork economy is entangled with a seasonal round of growing and preserving garden goods and non-timber forest products, including fish, deer, and fruit and nuts. One artist, who shall remain nameless here, told us his family subsisted by harvesting one deer a month, year-round, while his children were growing up.

None of this household provisioning is officially tracked, but we are told by many artists that participation in a diversified round of gardening, hunting, and foraging, combined with cash from the

³ For more on this logic of cultural renewal and economic survival see also Hufford et al 2009.

demonstration and sale of artwork is crucial for survival. Farmers markets, gift shops, and services catering to tourists seem to be opportunistically engaged wherever they appear, taking the edge off of hard times. It is not uncommon to see non-timber forest products, such as mushrooms, walnuts, hickory nuts, paw paws, honey, maple syrup, and deer jerky offered for sale at roadside markets.

In this sense, income from f/t arts can function as part of a safety net that may be diversified by design (Halperin 1990). For some, f/t arts may offer a source of income between jobs. For others, like Lloyd and Dempsey Carpenter, taking up the artisanal practice of pottery was life-changing. Inspired by watching potter Brian van Nostrand, they switched mid-career from logging to pottery in Webster County, West Virginia (Hufford 2019q).

Public Programming and the Idea of Performance Readiness

Due to the fact that this project comprised new discovery and fieldwork, the artists engaged in the field are quite varied in terms of what arts programmers might consider as ‘performance ready.’ A concept used by arts programmers, ‘performance readiness’ describes artists who have acquired the skills needed to represent their traditions in new settings, and for audiences who require framing in order to understand and appreciate the art form. Artists and performers who are most comfortable in diverse settings have most likely undergone a process of reframing themselves and their practice for a variety of audiences. For artists who have only performed within their communities and are just getting started, workshops and receiving technical assistance in presenting their practice for a variety of new audiences would be of great value. The creative process of imagining artistic practice from various points of view can affect the tradition itself, which then bears traces of its interactions with diverse audiences (see Bauman 1986).

It may be helpful to draw a distinction between “frontstage” and “backstage” (Goffman 1956) f/t arts, which assumes the necessity of reframing one’s craft when performing to diverse audiences. “Frontstage” assumes an audience for whom cultural background information may need to supplement the presentation of the practice, which means reimagining one’s art from the point of view of an unfamiliar other. Whatever is presented must be reframed for those who may not understand everything a cultivated, ‘backstage’ audience (i.e. the home community) picks up on when presented with a coverlet, an heirloom bean or tomato, a fiddle tune, a lie, a homemade walnut hulling machine, or a ceramic pitcher. In this regard, as musician Nick Blake emphasized, Bluegrass began as a frontstage traditional performance genre, having been launched from its beginning in 1946 as a reframing of old-time music, deliberately intended to challenge stereotypical expectations of audiences waiting to see hillbilly musicians, as opposed to polished gentlemen in suits and ties (Hufford 2019f). In contrast, old-time music sessions traditionally have not depended on audiences. Reframed and interpreted, old-time music can be presented to audiences who would not otherwise appreciate what they are seeing and hearing. Moreover, re-embedding participatory traditions as performances for audiences likely affects the traditions (Bauman, 1986). Beyond performance for new audiences, traditions may also be intentionally reflected upon and incorporated into new social settings. Such work is being undertaken in Martinsburg, West Virginia, by Tanya Dallas-Lewis, a language arts teacher and step team coach, who

works with her Latinx students to compose and perform new dance routines drawing on their own cultural traditions (Hufford 2019b).

Spaces and Methods of Transmission

Past And Current Methods of Informal Transmission

How are people learning f/t arts in this region? How are they exposed to an art or craft and inspired to learn it? How does their practice feed back into community life? Exploring these questions with artists and practitioners, we analyzed a wide range of responses leading to a small set of conclusions. Charlotte Fetty, of Spencer in Roane County, West Virginia, recalls making her first stitches – awkwardly, unevenly, and proudly – quilting next to her mother at the age of five. Yet, Rose Ann Cowger, a Tamarack-juried basket maker, learned her craft in her late forties, when as a 4-H leader she took a course with John Lloyd of the West Virginia University Extension Service. Jennifer Taylor-Ide, in demand at jams in the Potomac Highlands, learned to play the hammered dulcimer from John McCutcheon during an Augusta Heritage Center workshop at Davis and Elkins College in Elkins, Randolph County, West Virginia. Karen McDonald is a visually impaired, white woman whose self-accompanied hair-raising rendition of “There’s a Leak in this Old Building” (Kline 2009) reminds listeners of Etta James. She cannot actually remember learning to sing or play the keyboard, just that she has done it since she was “wee small,” through years of weekly attendance at an African American church in Brownsburg, Pocahontas County, West Virginia (Hufford 2019p, 2019q, 2019m, 2019k).

Other artists responded that they have basically taught themselves, launched by exposure to the right medium and mentor at the right time in life. Closer questioning reveals complex webs of influence, apprenticeships, and the hard work of learning by doing and experimentation. Others who practice what we might think of as ‘folk’ came to it with classical or studio training, such as the case of the Wildmans, a neo-traditional string band in Floyd County, Virginia, as well as old-time fiddler Dakota Karper, who grew up learning the classical Suzuki repertoire while also attending weekly jam sessions at Paul Roomsburg’s Log Cabin in Augusta, Hampshire County, West Virginia (Hufford 2019h).

In striking ways, some of the artists and artisans with whom we spoke situate themselves – socially and geographically – in elaborate genealogies of their craft. Old-time musicians do this by attributing tunes and pieces to the people they first heard them from. Craftsmen and women use collections of old artifacts and tools of the trade to prompt histories, both autobiographical and regional. Names for old-time tunes bristle with biography, geography, industrial history, ecology, botany, and entomology, to name a few. Hip hop, too, is full of such historical poesis: Gerry Valentine explained to Crystal Good that the name of his hip hop duo, Duck City, amalgamates the nickname of Rand, West Virginia (a.k.a. Dodge City), where the duo is from, with the nickname for Charleston (a.k.a. Chuck City) (Good 2019d).

Names are not the only heads of many trails to histories assembled for f/t arts and artists in the region. Using artifacts in their shops as thresholds and touchstones, potters, glassworkers, and blacksmiths inscribe themselves deeply into the histories of their crafts, going back to times out of mind –

Antebellum, Pre-industrial, Medieval, and Pre-Columbian. Through these and other stories, artists exercise transfigurative powers, exponentially expanding the worlds of their witnesses.

Current Barriers and Challenges to Transmission

A concern expressed repeatedly is that opportunities to witness these stories are increasingly scarce for this generation of youth, beyond time spent in churches, at community events and festivals, and around the home. While formal public schooling, as presently structured, is often cited as the problem, it is also advanced as the solution. “A pattern I’m noticing from the people I’ve talked with,” writes Nicole Musgrave, “is an expressed desire to work more explicitly with schools in their community. Many of the people I’ve talked with have expressed that they don’t feel that young people are getting many artistic or creative opportunities, and that they’re not learning about the history and culture of their place. And those people that I’ve talked with would like to fill that gap by working directly with schools” (Musgrave 2019).

While there are plenty of occasions for exposure to f/t arts, such as at park and library presentations, festivals, community suppers and so forth, these occasions are not the most conducive to the mentoring needed for cultural transmission. For example, festivals, music jams, knitting sessions, and quilting bees offer opportunities to practice and improve, but they are not necessarily the most conducive to mastery. Many events like county fairs and town festivals showcase the work of youth, and become a focus for the training occurring outside of the events. In that sense, community events and festivals function crucially to encourage transmission vetted by various training programs. We documented examples of key venues for intergenerational transfer: schools (residencies and field trips), out-of-school programs, (including 4-H, ESL, folk schools), and apprenticeships. All three of these are susceptible to interventions toward a multi-cultural practice of f/t arts.

Public Schools: Residencies and Field Trips

Public schools offer a platform for the greatest exposure to f/t arts, for the largest number of students, including those who – marginalized ethnically, racially, economically, and/or geographically – may not have access to programs outside of the schools. Many artists we spoke with have experience both demonstrating in the schools, and hosting school groups at their farms and workshops. Some have organized programs, such as Arts Bank in Randolph County, West Virginia, which coordinates artist residencies in the schools as well as intensive learning experiences out of doors. Jess Lamar Reece Holler reported on a yearlong Folk Arts in the Schools program, inaugurated by Diane Burkhardt in the Switzerland of Ohio School District in Monroe County, a landmark program supported by the Ohio Arts Council’s Teach Arts Ohio grant program (Holler 2019n). In Tazewell County, Virginia, Sara Romeo of the Appalachian Arts Center told Nicole Musgrave she would like to go beyond the after-school programming and workshops of the Center to integrate f/t arts and related field trips more robustly into school curricula (Musgrave 2019e).

Artists such as Tanya Dallas-Lewis, Michael Corlis, Jennifer Taylor-Ide, Walter Hojka, Megan Darby, and numerous others, have integrated f/t arts into their assigned duties as public school teachers or counselors. Much of the success of f/t arts programming in the schools depends on the commitment of

such teachers, their passion for particular genres of f/t arts, and their conviction that f/t arts harbor solutions to real world issues faced by them and their students.

Decline of Trade Schools and Manual Arts

In relation to public schools, we were presented with the larger issue of the narrowing of educational goals toward college as a prescribed post-secondary pathway, practically eliminating the pursuit of a trade as a valued option. Artisans who have grown up in the region recalled that schools used to have potter's wheels and kilns, sewing machines, spinning wheels, looms, lathes, and other equipment. This now appears to be quite rare, depending entirely on the enthusiasm of a particular administrator, or teachers capable of leveraging needed resources. A middle school in Pocahontas County, West Virginia, has a kiln, for example (Hufford 2019n), and the NEA National Heritage Fellow weaver, Dorothy Thompson, made sure at one time that there were looms in Hampshire County Schools, West Virginia (Hufford 2019a). These kinds of trades require expensive equipment, as well as one-on-one training and mentoring over a long period of time.

Related to this issue is the need to encourage diversification of scholarships awarded to high school seniors, so that graduating students with an interest in any of the f/t arts might further their education at places like Arrowmont School of Arts and Crafts, Glenville State College, Penland School of Arts and Crafts, and the Colonial Homestead Artisans' Guild Folk School in Millersburg, Holmes County, Ohio, which has a fourteen-forge blacksmith shop (Holler 2019j). Across the region, we encountered enthusiasm for alternative and trade school models, suggesting that this may be an emergent movement in the region, an antidote to what many are experiencing as a low return on investment for attending pricey four-year colleges.

Extra-Curricular Educational Settings

There are multiple kinds of extra-curricular educational settings that support f/t arts, some targeting visitors (National Parks and Forests, State Parks, and so forth), and some focused more explicitly on local youth. In the following, we note intergenerational opportunities for youth outside of public schools, including 4-H, Folk Schools and Classrooms, community practice spaces, youth ensembles and theater troupes, and apprenticeships.

There are a number of quasi-school programs, positioned between schools and their communities. Again, these are the result of teachers and community members picking up the arts ball dropped by the school system, who are also intent on engaging youth in activities that give them a sense of purpose and accomplishment, supporting school-based drug and alcohol abuse prevention initiatives. In Ohio and Lewis Counties, West Virginia, Bethani Turley found quasi-high school bluegrass bands (Turley 2019d, 2019h). In Monongalia County, West Virginia, Turley connected with the Norman Jordan African American Arts Academy, where Eric Jordan (son of Norman) brings African American youth together for the immersive study of African American art forms (Turley 2019g). In Virginia, Katie Hoffman noted the success of Junior Appalachian Musicians (JAMS), a regional program that we did not come across in the other states (Hoffman 2019a).

County 4-H Programs

Our data strongly suggests that across the region the most widely available setting for the intergenerational transfer of f/t arts outside of public schools is the Agricultural Extension Service’s 4-H programs, including its summer camps. In nearly every one of her counties, Sophia Enriquez found vibrant 4-H programs, some of them focused on f/t arts as “general projects” (alternatives to livestock and agriculture projects that are basic to 4-H), consisting of sewing, baking, and woodworking. Enriquez notes that 4-H general projects from Clermont County have done very well at the Ohio State Fair (Enriquez 2019c).

As with the schools, integration of f/t arts into 4-H varies widely. For example, we learned that Tamarack-juried basket maker Rose Ann Cowger honed her craft through the extension service in her late 40s, so that she could teach basket weaving to 4-H campers. These programs are clearly engaging Appalachian arts and crafts (including hip hop), but are not necessarily involving children with older practitioners in their communities. A model curriculum integrating f/t arts into Michigan 4-H programs was developed in the 1990s by folklorist Marsha MacDowell (MacDowell and Kozma 2007). In some of our counties, we learned that for children who live far from the county seats, the distance they must travel to get to 4-H camps poses a real barrier.

Folk Classes and Schools

Within each county, we met entrepreneurial leaders who are instituting – or dreaming of instituting – educational programs and settings that would engage youth more deeply in the learning and practice of f/t arts, and in the long-term, intergenerational relationships that some have described as a key benefit of engaging f/t arts. Many artists with whom we spoke have worked with the schools, mostly through short-term residencies.⁴ Some programs are annexed to institutions of higher education, public parks, or spring up in spaces emerging through creative economy initiatives. The Bluegrass Education Center in Glenville, West Virginia, an outreach program of Glenville State College, offers lessons in traditional music and dance (Hufford 2019f). Similarly, Mountain Empire Community College (serving Dickenson, Lee, Wise, and Scott Counties, Virginia) has Mountain Music School, a weeklong program dedicated to the continuation of old-time music (Musgrave 2019). The Cat and the Fiddle in Capon Bridge, West Virginia, was recently founded by Dakota Karper and provides studio spaces in which teachers of “roots and traditional music” offer lessons to students, who are also given opportunities to jam with local musicians. The school receives some support through scholarships offered each year to students in the community by The River House. Spaces for lessons are also provided at Queens Point Coffee in Keyser, Mineral County, West Virginia (Hufford 2019h, 2019k). Similar models are found in Virginia and Ohio.

⁴ A stellar example is the year-long residency program run by Diane Burkhardt in the Little Switzerland school district of Monroe County, Ohio, with the support of the Ohio Arts Council’s Teach Arts Ohio grant program (Holler 2019n).

Sophia Enriquez reports that, in Ironton, Lawrence County, Ohio, “there is a small music shop on 3rd Street that regularly offers classes and lessons in the traditional master-apprentice model of music education” (Enriquez 2019f). Also in Ohio, Jess Lamar Reece Holler encountered a multi-generational network of blacksmiths and whitesmiths in and around Guernsey County. Whitesmiths and jewelry-makers Gene and Maggie Jorgensen, of Painters' Hollow Products, learned whitesmithing by taking a class from Guernsey County master blacksmith Vernon Ridgley, who would love to continue teaching, if he could gain access to studio space (Holler 2019g).

Some of the folk school initiatives are jumping into a perceived trade school breach, developing training programs in f/t arts specifically as a route to full-time income. In Holmes County, Ohio, Jess Lamar Reece Holler learned of the Colonial Homestead Artisans' Guild's plan to start a trade school. Pioneered by Amish craftsman Dan Raber, this new model seeks to re-skill “an emerging, disaffected generation with economically profitable artisan skills” (Holler 2019j). The source of inspiration will be in part the beauty of the tools and artifacts crafted in the colonial era. Raber's project resonates well with what we learned around the region: increasingly people are realizing that “college doesn't seem to get young people very far these days, and leaves all but the wealthy saddled with massive debt” (Holler 2019j). It is an alternative effort to engage youth in livelihoods that would enable them to stay in the region. Sophia Enriquez found that for youth in Lawrence County, “Canter's Cave 4-H camp [Jackson County, Ohio] acts as an education system for many young people interested in trade and crafts, such as woodworking” (Enriquez 2019f). Elsewhere in Ohio, Jess Lamar Reece Holler observes, the bicentennial boom of the 1970s and 1980s spawned folk schools and working “heritage villages,” such as Coshocton County's famous Roscoe Village, providing non-school community folk arts studios, schools, workshops, and de facto training centers and employment facilities (Holler 2019f).

In West Virginia, the Augusta Heritage Center workshop series in Elkins, Randolph County – one of the longest running and best-known programs in the region – has had a deep and lasting impact on the perpetuation of f/t arts in the region. Since the 1970s, a number of master folk artists have attended classes at Augusta's five-week summer programs, and have gone on to teach in their own communities, or to lead apprenticeships, including: Dakota Karper, who attended on scholarship as a high school student; Seth Young, who hung out on the porches of Haley House as a boy, listening to and learning old-time music, now directing Augusta; and Marion Harless, who taught herbal workshops for years, and in 2017-2018, worked with Kara Vaneck, of Weston, West Virginia, on an apprenticeship from the West Virginia Folklife Apprenticeship Program.

Another model for a folk school combines nature education with the study and practice of f/t arts. The Yew Mountain Center, which recently opened in Lobelia, Pocahontas County, West Virginia, offers programs, classes, and retreat spaces for artists and naturalists, with particular emphasis on the overlap and implications for conservation. It is run by Erica Marks, an old-time musician, whose husband Paolo Marks, a classically trained cellist, is a tone wood instrument maker and fiddler. They offer classes in a variety of cultural applications for traditional knowledge of non-timber-forest products. We found

similar programs in Virginia and Ohio that work to integrate Native American and Appalachian knowledge and uses of non-timber forest products in their workshops and guided nature tours (Musgrave 2019f).

In some towns, partly in response to the drug abuse crisis, there are initiatives to establish “maker spaces”: places where youth can go after school, evenings, and on weekends, to learn and practice new skills, from computer training to woodworking, needlework, and pottery. Mary Hufford toured the New Vision Renewable Energy maker space complex on Chestnut Ridge, Barbour County, West Virginia, designed as a place for youth to be after school, in the evening, and on weekends. It includes sports facilities featuring basketball courts with solar-powered LED rims around the nets, invented and manufactured by New Vision, so that lighting need not be an issue.

Emergent Folk Schools: Ready for Assembly

Augusta Heritage Center, which attracts participants from around the country, is generally regarded as beyond the reach of communities outside of the Elkins area, financially as well as geographically. Its scholarship programs have enabled youth like Dakota Karper to become masters at their crafts. However, reaching more deeply into the region, there is great potential for new folk schools given spaces, technical support, peer counseling, and professional encouragement. In the Potomac Highlands cluster of West Virginia counties, there are rich pockets of knowledge and traditional practice that could, with little prompting, be assembled into a subregional program. Such a passion project was raised in conversations with Jeff and Amanda Barger (Hardy County), Robin and Elwood Kile (Pendleton County), and Amy Lough Fabbri, who in her work with ESL students in Moorefield (Grant County), has identified talented artists within the communities of migrants and refugees surrounding Moorefield (Hufford 2019g, 2019i, 2019m). The same could be accomplished in the counties to the west (Roane, Calhoun, Braxton, Clay, Gilmer), complementing the work of the Bluegrass Music Education Center in Glensville (Hufford 2019f). Those counties have a wealth of visionary practitioners ready to work on such a project, given appropriate encouragement, technical support, and space. Similarly, Nicole Musgrave reported that Jill and Ron Carson of the Appalachian African-American Cultural Center in Lee County, Virginia, would love to start a school modeled after the Henderson School in Marion, Smyth County, Virginia, with learning spaces for f/t arts and gospel singing (Musgrave 2019b).

Peer Learning: Community Practice Spaces and Events

We found instances of peer learning throughout the region, often in what we are calling “practice spaces.” There are several kinds of practice space of fascinatingly varying provenance. Perhaps the most well-known of these are the classic Appalachian quilting bees and front-porch music jams. These continue, but with many variants and inflections. In addition to the music jams and community dances that flourish in community spaces (e.g. senior centers, fire halls, courthouse steps, town squares, parks, and eateries, among others), there are groups of crafters who meet wherever meetings can be accommodated: the library, the local eatery, bait shops (where fly tiers gather), and commercial suppliers who open their spaces for crafters. Among these are many for-profit businesses, such as Wanderlust, a café and wine bar in Barbour County, West Virginia, where the “Lusty Knitters” gather each Friday to knit, crochet, and to dine (Hufford 2019a). In Wirt County, West Virginia, Lucy Long came

across a sewing shop in town that is a gathering place for quilters (Long 2019e). In Ohio, Jess Lamar Reece Holler noticed that antique malls are also functioning as arts programmers in emerging creative economy hubs in Tuscarawas (Alley Cats, in New Philadelphia), Holmes, and Belmont Counties (Holler 2019c, 2019j, 2019t). This was an unexpected and widespread finding; such small businesses, marked by a commitment to building community life, are often struggling themselves. They tend not to qualify for business loans, or for grants to nonprofits. Everyone on the Field Team encountered such spaces. In this light, we suggest that in recognition of their support for f/t arts in community life, these community-based businesses should be supported as well.

Also in Wirt County, in the town of Elizabeth, the senior center hosts the weekly “Elizabeth Sing.” “The night I visited,” wrote Lucy Long, “they had a house band made up of local seniors playing old-fashioned bluegrass. They were quite good, and there was a lot of visiting going on in the audience. Homemade pies (including sweet potato), hot dogs, and chili were being sold” (Long 2019e).

Old-time musician and folklorist Gerry Milnes suggested to Mary Hufford that a study identifying the locations of music jams in this region might be a topic worth pursuing, particularly in places that – like Clay County, West Virginia; Washington County Virginia; and Adams, Brown and Clermont Counties in Ohio – are widely recognized as musical hearths (Hufford 2019o). This work has been done in Virginia, by the Crooked Road, and in West Virginia by the Friends of Old-Time Music through the recently inaugurated Mountain Dance Trail. Milnes points out that this tradition never died out, and has been practiced continually among communities that had not been linked prior to the conception of the trail. In distressed counties of central West Virginia, there appear to be a remarkable number of local music jams; indeed, Calhoun, Clay, Braxton, and Gilmer Counties all seem to have multiple weekly events.

Calhoun County historian Bob Bonar illuminated the situation when, during Hufford’s interview with him in the Calhoun County Historical Museum, an elder named Jim McCormick walked in. The topic drifted to music and the jam that would happen down the street at the Grantsville Lions Club on Friday night. “Calhoun is the most music-inclined place I’ve ever been around,” said McCormick, who himself plays guitar and mandolin. Bob elaborated: “We hired a choir director [from Kanawha County]. Real terrific. And he came into the office one day. And he was agitated. [...] He said, *I don’t understand something [...] Explain to me...I can’t turn around but somebody says, Oh yeah, I play this instrument, and this instrument, and that instrument. He said, I don’t understand it. I can’t believe it. And he said, the thing is, they don’t think anything about it. [I said], Well, doesn’t everybody? My grandma does, she plays a banjo! And he said, How is this? Is it in the water?*”⁵ (Hufford 2019d).

⁵ Bristol, Virginia is acclaimed as the birthplace of country music (Hoffman 2019c). Adams, Brown, and Clermont, three counties covered by Sophia Enriquez, are well known hotspots for bluegrass music in Ohio. And, the West Virginia Public Broadcasting film, “In Tune: A community of musicians”, explores

We should note that not every county has the spaces needed for sharing, practicing, and transmitting f/t arts. In some geographically and ethnically marginalized communities (both rural and urban) we learned that there is an acute need for spaces. Nicole Musgrave encountered this need in Dante, Russell County, Virginia (Musgrave 2019c), and visions of how to use those spaces abound. For example, in McDowell County, West Virginia, Jordan Lovejoy and Michael Gallimore encountered a future dreamed up for the vacant Walmart box store that includes maker spaces for youth and hydroponic food production (Lovejoy and Gallimore 2019e).

Apprenticeships

We encountered a number of different kinds of apprenticeships, from the formal (and very successful) apprenticeship grants administered by state folklife programs (in all three states), to more informal teacher/student relationships that are developed through systems of barter and exchange, usually beyond institutional oversight. In Shepherdstown, West Virginia, Blacksmith Dan Tokar has worked out arrangements with students from Shepherd University in Jefferson County, who were seeking training in his forge in exchange for help with various chores (Hufford 2019j). Others are accessed through extended family networks: at Bush Mill Days, Anabaptist potter and chainsaw carver Kris Connors from Scott County, Virginia, told Nicole Musgrave of an informal apprenticeship he had arranged with his nephew this year (Musgrave 2019d).

Whether formal or informal, the apprenticeship arrangement uniquely accommodates the need for one-on-one mentorship in the transmission of f/t arts. Apprenticeships have yielded next-generation practitioners, some of whom have gone on to become master artists to a new generation of aspiring fiddlers, herbalists, bakers, basket makers, whitesmiths, and coopers.

Storehouses of Collectanea and Artifacts that Teach

A number of artists link their inspiration to create with encounters they have had with old artifacts. Our fieldwork brought us into contact with a number of collectors of a wide range of antiques. In West Virginia, one of the most celebrated collections is that of Jim Costa, a musician, storyteller, and collector in Hinton, Summers County. His collection of rural and farm life artifacts has been painstakingly documented by University of North Carolina folklore graduate student, Zoe Van Buren, with support from a state folklife program grant (Lovejoy and Gallimore 2019i). There are many such collections, perhaps not of the magnitude and fame of Costa's, but that are implicated in the fate of f/t arts throughout the region. On this, one idea that arises potentially addresses this need through adapting high school and college curricula to encourage oral history work with curators, such as Jim Costa and fellow West Virginians, David Rice (Elkins) and Larry Riffle (Cowan), or others whose collections have

the extraordinary efflorescence of old-time music in counties neighboring Calhoun, including Clay County, home of master old-time fiddler John Morris.

moved into public spaces, such as at the Calhoun County Historical Society Museum. In fact, any elders whose memories are prompted by such artifacts become, in the presence of witnesses, custodians of local history. Identifying and documenting such collections would be a first step toward planning for their preservation.

Beyond their utility as thresholds to bygone technologies, the artifacts in such collections can play a surprising role in transmission. On asking how an artist learned a craft, it is not uncommon to be told that they taught it to themselves, often by examining an artifact to determine how it was made. In these situations, the artifact itself is enlisted as teacher, or more accurately, as a window into the point of view and intentions of its creator, who may be long deceased. It is in fathoming the question of intent, for example, that Jeff Barger, a traditional homesteader in Grant County, West Virginia, arrived at his own very contagious enthusiasm for f/t arts as historically practiced in the region. He explains: “The homemade stuff, everyone that made something adapted it to their life. Probably they saw it somewhere and then made it to suit their personal needs, so there’s not a standard for anything. Every loom, every spinning wheel, every whatever you have is made just a little bit different because each person saw it a little different” (Hufford 2019g). Such reflections (shared about other genres in our encounters as well) help us to appreciate folk arts as common structures that anchor and incubate voice, position, and perspective. Each maker plays a role in the evolution of communal ideas on form and function. Moreover, the personal stamp need not be lost or anonymized. Identities of makers can be renewed and sustained through the stories shared about the artifacts, or collaboratively pieced together in their presence, upheld by a shared sense that nobody’s point of view can be replicated or dismissed. Here, we ask: can such a social compact be a springboard to cultural equity through f/t-arts-based education and development?

F/T Arts and Under- or Misrepresented Communities

In the coalfields, the ethnic diversity evident in nineteenth-century cemeteries is less obviously apparent today. It is visible in Greek, Italian, and Mexican restaurants, and in the East European scripts on headstones in older cemeteries like the one at Scarbro in Raleigh County, West Virginia. In the rustbelt communities of Eastern Ohio and West Virginia’s Northern Panhandle, the Catholic churches continue to be centers for ethnic community life, where festivals showcase foods, music, crafts, and dance forms. Rural agricultural Swiss communities in Randolph County, West Virginia, and in Holmes and Monroe Counties, Ohio (each called “the Switzerland of Ohio”), are centers of cultural activity and cultural heritage tourism within their regions (Holler 2019j, 2019n). There is a Hungarian community in the Eastern Panhandle, and there are Amish and Quaker communities in Eastern Ohio (Holler 2019). Moreover, legacies of eighteenth-century German settlement are noted in the persisting Mennonite and Pennsylvania German establishments and structures of the Potomac Highlands (Hufford 2019m). Some of the f/t arts in ethnic communities are better documented than others (e.g. the Italian community surrounding Clarksburg in Harrison County and Fairmont in Marion County, West Virginia, and in Mahoning Valley, Ohio, and the Swiss community in Helvetia in Randolph County, West Virginia). There has also been serious collecting undertaken with the German farmsteads and musicians in Pendleton

County, West Virginia, by folklorist and musician Gerry Milnes. Folklorists Michael and Carrie Kline have documented many traditions in the Potomac Highlands and Eastern Panhandle, but our study indicates that deeper research into the f/t arts of many ethnic, occupational, and subregional communities would be fruitful.

Given the scope and time constraints of this survey, it was not possible to conduct in-depth research at the community level, which is what is required for engaging marginalized communities in our regional program. Yet, deeming it crucial to begin engaging the most marginalized communities in planning for f/t arts programming, we decided at the project's mid-way point, in consultation with the Advisory Group, that we would focus our Phase III efforts on African American, Latinx/Hispanic, Native American, LGBTQA+, and recently arrived immigrants/migrants/asylees, as well as very rural communities that are geographically marginalized and thus excluded from participation in programs that tend to be sited in county seats. To this list we must add communities of incarcerated and disabled artists. Jess Lamar Reece Holler found in Noble County, Ohio, that paintings in church basements and the large downtown mural and were the work of "the prisoners," as identified by community consultants (Holler 2019q). Mary Hufford learned that prisoners from Huttonsville Correctional Center in Randolph County, West Virginia, are a source of labor for the annual Maple Festival at Pickens (Hufford 2019o). And to the west in Gilmer County, it is the federal prison that accounts for the relatively large population of African American and Hispanic or Latin residents registered in the census (10.8 percent and 4.14 percent, respectively), in what otherwise appears to be a very white population (Hufford 2019g). We note that a deeper examination of f/t artists and practices in prisons throughout the region was not possible, but should be engaged in future studies. The following sections provide an overview of what we were able to learn about some of the most under-represented communities in our region.

F/T Arts in African American Communities

Commenting on an early draft of this report, field team member Crystal Good wrote: "Appalachian Folk tradition is African American tradition is African tradition." She argues that if we were to frame basic elements of Appalachian music – such as the banjo – as 'African American,' we would radically reframe what is African American Appalachian (Good 2020). How do these categories we use to frame culture and the arts uphold the system to which Karen and Barbara Fields refer as "racecraft?" (Fields and Fields 2014). Accordingly, we think of rich legacies of African American heritage as geographically contained in communities across the region. The work of retrieving and honoring African American contributions to the region's cultural life has barely begun despite centuries of African American presence.

In the Potomac Highlands, West Virginia's Eastern Panhandle, and southeastern Ohio, there are African American communities founded by freed slaves. A closer encounter with almost every community suggests complex genealogies of people and their arts. In Pendleton County, West Virginia, the communities of Moatstown and Entry Mountain claim both African and German ancestry. The gospel singing of the Moatstown Choir was a cherished part of every Treasure Mountain Festival in the county seat of Franklin for many years. However, young people are leaving to find jobs, and the choir is aging. In 2019, for the first time in many years, the Moatstown Choir did not sing at the Festival. Although, it did

sing at the annual Christmas tree lighting ceremony, and a video recording featuring the richly improvisational bass playing of Zethan Wright, the son of choir leader Gail Wright, is catalogued in our project documentation (Hufford 2019m).

Nicole Musgrave encountered a similar story at the Appalachian African-American Cultural Center in Pennington Gap, Lee County, Virginia, where young people appear to be disinterested in the gospel singing of an older generation. The group lacks opportunities to perform on the f/t arts circuit, which might foster interest among youth (Musgrave 2019b). Such an opportunity may be found just outside the region, through the gospel music stage hosted each year at the Blue Ridge Festival in Ferrum, Virginia. Danille Christensen noted that the gospel stage seems to be one of the few opportunities for enhancing visibility for members of the African American community (Christensen, 2020).

In the communities of southeastern Ohio and the Eastern Panhandle of West Virginia, much attention is paid to narratives of the John Brown raids and the preservation and interpretation of Underground Railroad histories. Jess Lamar Reece Holler toured the Underground Railroad Museum in Flushing, Belmont County, Ohio, funding for which is precarious, despite its capacity to draw visitors from far-flung places. “People pulled off of I-71,” wrote Holler, “and drove up to Flushing while travelling from Chicago to New York City, just to see the museum...while I was there! Yet the exhibits were covered in mold and the site could badly use funding and support to protect, weatherize, and conserve what they have built” (Holler 2019c). And just outside of Blacksburg, Virginia, a similar project of the Wake Forest Community Museum “chronicles the history of Wake Forest, a community established by people formerly enslaved at Kentland Plantation, covering aspects of daily life as well as the history of black-owned mines and other businesses in the area. However, its driving force, Jean Eaves, passed unexpectedly in August. She had been trying to get 501c3 status for the museum (housed in a former one-room church that is still the site of homecomings). I am not sure what will become of the site, which has been a favorite with Virginia Tech students, but has very few resources” (Christensen, 2020).

George Rutherford, president of the Jefferson County NAACP who also heads the Jefferson County Black History Society, started an African American Cultural Heritage festival in Ranson, West Virginia, in the early 1990s, and has worked with colleagues to preserve antebellum buildings, including a slave cabin, situated on what will become a community park. Mr. Rutherford worries that African American culture is unnecessarily being lost as an effect of integration. He dreams of linking a Jefferson County site that was on the Chitlin Circuit with related sites around the region and nation (Hufford 2019j). Sophia Enriquez noted the distinctive celebration, since 1863, of the Gallia County Emancipation Day in southern Ohio, and the Freedom Center Museum, which tells the story of the Underground Railroad in Clermont County, Ohio (Enriquez 2019c). In Blacksburg, Montgomery County, Virginia, the Blacksburg Museum Foundation has begun to sponsor an annual soul food and storytelling event in the restored (once segregated) Odd Fellows Hall (Christensen, 2020).

In the coalfields of all three states, African American communities date back to the opening of the mines in the 19th century. Here, too, the genealogies are complicated, linked to histories of migration. Karen McDonald relates a difference she hears between the tradition of the choir she sang with in Fairmont,

West Virginia, and that of communities in the Eastern Panhandle to different sites of origin, such as post-Civil War Alabama and antebellum Virginia. Along the I-79 corridor from Morgantown to Beckley, West Virginia, Jordan Lovejoy and Michael Gallimore, Mary Hufford, Bethani Turley, and Crystal Good encountered robust African American musical, performance, and healing traditions, including the classic hip hop of Duck City in Rand, magnificent preaching and gospel singing, and featuring child percussionists, at the Mt. Vernon Baptist Church in Lanark, Raleigh County, the blues of Doris “Lady D” Fields of Beckley (Lovejoy and Gallimore 2019h), the Black Heritage Festival of Harrison County, West Virginia, and the work of Eric Jordan, known as the Father of West Virginia hip hop, through the West Virginia University Center for Black Culture and Research (Turley 2019c, 2019g). In Southern Perry County’s Little City of Black Diamonds, Jess Lamar Reece Holler visited the Rendville Historic Preservation Association, which is working to share the story of the longstanding role played by African American miners and labor organizers in the formation of the United Mine Workers of America (Holler 2019r).

In Ohio, Sophia Enriquez documented the visionary work of Drew Carter with African American youth in Portsmouth, Scioto County, and Drew and Linda Wilson dream of collaborating to create a community garden in Ross County (Musgrave 2019i). These projects are complemented by – and might be brought into – fruitful dialogue with the visions of Terran Young, in Wise County, Virginia (Musgrave 2019f) and Ruby Daniels in Beckley. Daniels, who holds an MA in herbalism, is launching an Affrilachian farm in the former coal camp of Lanark, near Beckley, in Raleigh County (Hufford 2019). She draws on her grandmother’s teachings about roots and woodland herbs, together with her research on healing traditions recorded in the WPA Slave Narratives, to grow and gather for making teas, tinctures, soaps, and healing salves.⁶ In a black community in the Virginia coalfields, Terran Young, inspired by herbalists in her lineage, envisions opening her own treatment center in Wise County (Musgrave 2019f). And further east, in Christiansburg, Montgomery County, the Christiansburg Institute is a significant African American historical and cultural resource (Christensen 2020).

Significantly, it does not appear that African American cultural organizations we contacted are formally networked at a regional level. Working to establish a network in consultation with community leaders could lead to the creation of trails linking events, encouraging tours of African American historical sites, and a range of other performing opportunities for African American f/t artists in the region.

F/T Arts in Native American Communities

Although our team encountered Native American stakeholders in all three states, greater research is needed at the community level to understand how a regional program in f/t arts can support Native American cultural practices and identities. The status of Native American recognition across the three

⁶ For more on the African American farming movement, see Leah Penniman 2018.

states is complicated. While there are no state or federally recognized tribes in Ohio or West Virginia, one of the most recently recognized tribes in Virginia, the Monacan (Amherst County) have satellite communities in the other two states, as well as in Tennessee and Maryland (NCSL 2020). In 1989, the state legislature of West Virginia adopted the Appalachian Indians of West Virginia (AAIWV) as the official state tribal group. Headquartered in Huntington, Cabell County, the AAIWV is not federally recognized.

The Monacan Nation in Virginia has an institutional presence, both within and just outside of the region. Its home is in Amherst County, where there is an ancestral museum. In Staunton, Augusta County, there is a relevant exhibit at the Frontier Museum. Within the project's region, there is an Indian Village in Bland County, a living history exhibit at Natural Bridge State Park in Rockbridge County, and, in Blacksburg, Montgomery County, there is an annual pow-wow.

In all three states, there are foundations on which to build with respect to Native American communities. Christina Benedetti, Folk and Traditional Arts Contractor for the Ohio Arts Council, wrote: "I believe we are at a key moment for this work in Ohio. Some potential partners in rural, Appalachian-adjacent Ohio counties include the Myaamia Center at Miami University, the Ohio History Connection, and [Ohio State University (OSU)] Newark Earthworks Center. The Ohio History Connection and the Newark Earthworks Center are engaging with The Eastern Shawnee Tribe of Oklahoma, whose ancestors were removed from Ohio, and supporting opportunities for tribal members to visit and guide the development of Ohio sites. I attended a talk by Marti Chaatsmith (Associate Director, OSU's Newark Earthworks Center) this week, and she said that the first visit tribal governmental visit from the Eastern Shawnee Tribe didn't happen until 2007, so this kind of government/institution-level work is all still quite new in Ohio. But it is gaining momentum, especially as the UNESCO World Heritage Site designation for the Earthworks moves along. Newark is in Licking County – not an ARC designated county, but it borders Perry and Muskingum counties. The Myaamia Center is a partnership between the Miami Tribe of Oklahoma and Miami University in Butler County (not an ARC designated county, but just northwest of Clermont County). It is focused on "deepening Myaamia connections through research, education, and outreach" (<https://www.miamioh.edu/myaamia-center/about/index.html>).

Sophia Enriquez describes the use of archeological sites, such as the Serpent Mound in Adams County, Ohio, and Hopewell Culture National Historic Park, as settings for public educational programs (Enriquez 2019a). Lucy Long noted the "We Are Still Here" Thunder in the Mountains Pow-Wow held in Parsons, West Virginia (Long 2019c). In conversation with Nate Clifton of the Appalachian Arts Center, Tazewell County, Virginia, Nicole Musgrave learned that the annual Drums of the Painted Mountain Pow-Wow offers an important opportunity for people in the area who identify as indigenous or have indigenous ancestry to come learn about their lineage and their culture (Musgrave 2019e). Within the region, there are several artists and individuals, including Grammy Award-winning artist and composer Steven Free, who produces programs on Native American culture in southern Ohio (Enriquez 2019a), as well as Ellesa High, an enrolled member of the Shawnee Nation, who presides over Native American ceremonies as she is frequently called upon to do. Nonetheless, a more focused survey is needed.

Preserved by some within communities seen as African American are histories that lay claim to Native American ancestry, and these genealogical ties among some communities across the region are observed and celebrated. There are communities of color in the coalfields that trace a part of their ancestry to slaves and slaveholders, as well as to Native American ancestors. In Philippi (Barbour County, West Virginia), there is an Allegheny Indian Council and Cultural Center. We were unable to reach anyone there, but it appears to be connected to the community of Chestnut Ridge, in Philippi, West Virginia, which in turn remains well connected to related Native communities of color in Cutler, Washington County, and in Canton and Stark Counties, Ohio. Rustin Seamon, pastor of Peoples Church on Chestnut Ridge, commented to Mary Hufford that Chestnut Ridge is the site of the oldest Native American community in the state of West Virginia (Hufford 2019a). Supporting this dispersed community in tracking its multi-rooted and many-branched history is the Multi-Cultural Genealogical Center in Morgan County, Ohio, documented by Jess Lamar Reece Holler. More in-depth research ought to be undertaken in order to identify f/t artists in these communities, but research thus far indicates that foodways, gardening, sewing, hunting, fishing, wildcrafting, music, and other f/t arts are likely to be well represented. This dispersed yet close-knit community should be extensively consulted on the needs and possibilities for region-wide f/t arts programming.

F/T Arts in Latinx/Hispanic/Indigenous Communities

As Sophia Enriquez points out for southern Ohio (Enriquez 2019), and Mary Hufford learned in West Virginia's Eastern Panhandle (Hufford 2019b), there are Latinx and Hispanic traditions practiced and performed in the region by artists from metropolitan areas outside of the region. Yet, within the region, though there are Latinx/Hispanic communities living in many counties, their f/t arts appear to be largely under the radar of existing programs and support systems. Apart from social service providers like, for example, Catholic Charities of West Virginia, immigrants and refugees in general do not appear to have been engaged by arts organizations, though they are quite active within extended family networks and church communities (Hufford 2019b, 2019h). Increasing Immigration and Customs Enforcement (ICE) raids are a real concern for undocumented communities. Both Jess Lamar Reece Holler and Mary Hufford learned of the chilling effects of ICE raids on communities in Northeastern Ohio (Holler 2019a) and West Virginia's Eastern Panhandle (Hufford 2019b, 2019h). There are some public-facing advocacy organizations such as HOLA, serving Ashtabula County from Painesville, Lake County, Ohio (Holler 2019a) and, until recently, Unidos in Berkeley County, West Virginia (Hufford 2019b).

Amy Fabbri, an Appalachian ballad singer and lap dulcimer player, teaches English as a Second Language in Moorefield, West Virginia. In November 2019, her Eritrean and Ethiopian students held a traditional coffee roasting ceremony for her class, using beans from the Black Dog Coffee Company in Berkeley County. In addition, the Burmese painter, breadmaker, and asylee, Than Htay Maung, has designed a mural for the town of Moorefield. Maung, who works in a Pilgrim's chicken plant, spends all of his available hours creating watercolor scenes of Moorefield.

There are many Latinx and Hispanic immigrants in the Eastern Panhandle, from South and Central America, as well as migrants from Puerto Rico. Amy Hampton, who for years organized a Hispanic

Heritage Festival in Martinsburg, Berkeley County, said that the politics between Catholic and Evangelical churches in the Latinx community have made it difficult to unite under one ethnic organization, which is why the organization, Unidos, disbanded. Although, some headway is being made in Jefferson County Public Schools under the leadership of Tanya Dallas-Lewis, an Afro-Cuban language arts teacher, inspirational gospel singer, and step team coach in Martinsburg, who works deeply and intentionally with her very diverse student body to get them what she calls “hashtag cultureready” (#cultureready). Toward that end, Dallas-Lewis enlisted a dance troupe from St. Joseph’s Catholic Church, the Chica Teens, to work with students from diverse traditions in fashioning a dance routine in which all of its contributors may find themselves reflected (Hufford 2019i, 2019b).

The Field Team observed the presence of Latinx/Hispanic communities in many counties in all three states. Nicole Musgrave noted that approximately 1,000 individuals live in Ross County, Ohio (Musgrave 2019i). Also in Ohio, Sophia Enriquez found a growing Latinx community in Clermont County, which includes members of the Cincinnati salsa band, Cumbia Latina (Enriquez 2019c). Jess Lamar Reece Holler identified HOLA, a Latinx social service organization noted earlier as a place to begin learning about the kind of support a regional arts program can provide for Latinx/Hispanic f/t artists in Eastern Ohio (Holler 2019a). All of the fieldworkers noted signs of Latinx/Hispanic communities in their counties, and recommended that a more in-depth field study be conducted by fieldworkers fluent in Spanish and indigenous Central American languages. And Jess Lamar Reece Holler, taking note of more than 100 indigenous languages among the Guatemalan community in Dover, Ohio, underscores the importance of recognizing recently displaced communities who are indigenous to other continents (Holler 2019t).

F/T arts in LGBTQA+ Communities

The LGBTQA+ (Lesbian, Gay, Bi-/Pan-sexual, Transgender, Queer, Questioning, Asexual, Aromantic, Allies plus additional identities relevant to sexual orientation, gender identities, and expression) community has become more visible in the region over the past decade. In a series of oral histories with community members conducted in the early 2000s, folklorist Carrie Kline found that LGBTQA+ individuals were heavily invested in Appalachian identities. One person told her it was more difficult to live as a West Virginian in a northern city than to be a queer person in Appalachia (in Gaddy 2018). Since that time, the virtual collective known as Queer Appalachia, through a zine and Instagram gallery curated by Gina Mamone of Bluefield, Mercer County, West Virginia, has provided a digital community presence for LGBTQA+ members, and awareness is growing throughout the region of the gifts – many of them artistic – this community brings to local and regional life. The Field Team documented several events and spaces in real time, including Beckley, West Virginia’s first Pride Day (Lovejoy and Gallimore 2019h), “Sudz’s Pinup Palace” operated by body positivity advocate Sudzy Nixon (Enriquez 2019g), and an open mic night at the Bluegrass Kitchen in Charleston, West Virginia, dedicated to the theme of “coming out stories” (Good 2019d). Jess Lamar Reece Holler interviewed silversmith/jewelry maker Luke Hall about the challenges of making a living as a queer artist (Holler 2019b). Mary Hufford learned while interviewing quilter Doug Grunholm, proprietor of The Lost River Artisans’ Cooperative and Museum in Mathias, West Virginia, that Mathias has “what is probably the largest concentration of gay, lesbian, and

transgender people in the state. The majority of weekend homes that are out here are gay and lesbian-owned.” In 2020, Lost River will hold its fifth annual Pride Festival (Hufford 2019i).

F/T arts in Geographically Marginalized Communities

Two of our major research topics, programs and festivals/events, tend to be located in or near to county seats. Due to the survey character of the research, time and travel limitations, and the geographic distribution of our research objects, many of us spent more time than hoped in county seats than in the surrounding regions. Members of the Field Team noted this research gap as something that warrants focused attention in subsequent fieldwork. Nonetheless, the challenges we faced in engaging beyond the municipalities signals an important finding: a dynamic operating throughout the region that Jess Lamar Reece Holler refers to as the “up county/down county” divide. As such, repercussions for f/t arts programs abound. In Eastern Ohio, she noted a “tendency for most funding and support in the region to concentrate on the Conneaut-Ashtabula-Geneva Belt north of I-90, ignoring the many communities and regions to the south in largely rural and agricultural areas” (Holler 2019). Similarly, in Boone County, West Virginia, Jordan Lovejoy and Michael Gallimore observed: “a large gap or silence in rural communities like the ones we’re working in would be the areas and tiny places outside of the municipalities” (Lovejoy and Gallimore 2019a). The under-resourcing of such places relates partly to lack of access to infrastructure, including reliable internet (affecting everything from the ability to accept credit cards to limitations in online promotion and marketing), cell phone service, public transportation, and inaccuracy of GPS readings. These are all barriers for artists seeking to make a living in the rural mountains especially.

Yet, there are also deeper historical, political, and cultural divides, to which our research directs our attention. Divisions that may be rooted in which side of the Civil War people favored have been exacerbated throughout the 20th century through assertions and defenses of class distinction. A woman in Franklin, Pendleton County, West Virginia, who taught in the public schools on North Fork before they were consolidated, commented that that part of the county has always been seen as different by folks in the county seat. When pressed to explain, she said that it is a place where many people are on welfare (Hufford 2019m). At a distance from the county seat, these places throughout the region have been traumatized in recent years by school consolidations. As Jess Lamar Reece Holler found in Harrison County, Ohio, consolidations rupture the fabric of community life, eroding not only the tax base, but also local identities and opportunities for community life (Holler 2019h). One result is that children spend hours commuting to school each week, which deprives them of time in their communities learning f/t arts from elders, who keenly mourn these lost opportunities. Jennifer Taylor-Ide, who is on the board of the Pendleton County Arts Council, commented that children at such a remove do not have access to programs in and around Franklin, West Virginia. To reach the geographically marginalized students who are at risk, she emphasized, a regional arts program must work with the schools (Hufford 2019m). To begin healing the wounds of consolidation, such a program should directly engage the wisdom, experience, and skills of elders in the communities most affected by school consolidations.

In these communities, where land-based f/t arts are often strong, Hufford made a point of asking: “What values underlie field, farm, and forest-based arts, making them sources of aesthetic satisfaction? Where is the ‘craft’ in wildcrafting, the ‘art’ in hunting and gardening?” In Roane County, West Virginia, Melissa Swisher, who learned to hunt, fish, garden, and forage in the wild from her grandparents, answered these questions without hesitation: “It’s the art of self-reliance. It’s the art of preservation. It’s not wasting things. It’s having food for the future. It’s being able to go out and harvest a deer, and can it, and have it for the rest of the year, and not be paying six to eight dollars a pound for protein at the box store, like Walmart, or having some kind of factory-farmed beef that you have no idea where it came from” (Hufford 2019p).

The Field Team reported on ways in which class issues bear on attitudes toward f/t arts practiced across geographic divides. In Rockbridge County, Virginia, Katie Hoffman noted a “very strong divide between the urban and rural cultures in the county, and even a very strong divide between Buena Vista and Lexington. This seems to seriously get in the way of collaboration in the arts” (Hoffman 2019a). Lucy Long’s assessment of the east and west sides of Tucker County, West Virginia, explores a difference between what she calls a “more elite, arts-trained aesthetic” on display at the West Virginia Highland Artisans Gallery in Davis as well as in Thomas (celebrated as an arts-based town and economy), and the creative aesthetic encountered on the west-side in Parsons, which “seems to cater to a different type of arts tourist – more local, perhaps, with more local aesthetics.” With its bluegrass festival, weekly bluegrass jams, and downhome restaurant, where one can buy dried apples and soaps crafted by the waitresses, Lucy suggests that Parsons is a more likely site for encountering local f/t arts (Long 2019c). Further south in Beckley, Raleigh County, Jordan Lovejoy and Michael Gallimore noted the difference between Tamarack, an established cultural center and artisan market (see Footnote 2) that imposes a 100% markup on items sold there, and that offers workshops and classes costing more than what many people living in the area can afford, and the Beckley Arts Center, where local, community-based folk and traditional arts might find a better venue (Lovejoy and Gallimore 2019h). Here, we ask what the opportunities are for bridging cultural divides illuminated by the category of f/t arts in ways that can begin mending them?

Support Systems and Programs

Though an exhaustive inventory of support systems and programs was beyond the project’s scope, a typology of support structures emerged through our fieldwork, indicating that more work is needed to fully understand the sources of support available for artists, programs, and events, and how forms of support are distributed. This section summarizes the kinds of support systems and programs we found operating in the region at federal, regional, state, subregional, multi-county, and county levels.

Federal Support

At the federal level, consistent sources of support are provided through the NEA, the National Endowment for the Humanities (NEH), the US Department of Agriculture, both through the Agricultural Extension Service and the National Forest Service, and the Department of the Interior, through national

parks and recreation areas, as well as through its national heritage areas. NEA and NEH funding largely support state folklife programs, but also funnel operating and programming support to other intermediary non-profit organizations and programs in the region. In most cases, artists and individuals cannot apply directly for these federal funds. One federal program that does provide direct support to f/t artists and practitioners is the NEA National Heritage Fellowships Award Program. This fellowship program began in 1982 and annually recognizes f/t artists for artistic excellence and provides them with a \$25,000 award to support their continuing contributions to traditional arts heritage. As of 2019, the NEA has recognized twenty-one National Heritage Fellows in the region across all three states. A list of all past recipients in the region is found in [Appendix E](#).

State Folklife Programs

Each of the three states has a folklife or folk arts program, positioned within a state agency. In West Virginia and Virginia, those agencies are the West Virginia Humanities Council and the Virginia Humanities Council, which are supported in part through the NEH, drawing funding as well from the NEA Folk and Traditional Arts program. Both state programs support the documentation and preservation of folklife and f/t arts, and sponsor apprenticeships and public programs. Ohio's Folk and Traditional Arts program is located within the Ohio Arts Council, supported in part by the NEA. All three programs were represented by their lead folklorists, Jon Lohman (Virginia), Emily Hilliard (West Virginia), and Cristina Benedetti (Ohio), in the project's Advisory Group. Additionally, in each state we learned of statewide programs that collaborate with folklife/folk arts programs, such as for example, West Virginia Public Broadcasting. State agencies sometimes cooperate across state borders, exemplified by a project in Eastern Ohio and the West Virginia Northern Panhandle, which is jointly funded by the Ohio Arts Council and the West Virginia Humanities Council (Holler 2019k).

The West Virginia Folklife Program was launched a few years ago to create a sustained statewide effort to conduct fieldwork and document diverse f/t traditions and practitioners, as well as promote, support, and sustain traditional arts and cultural heritage. Under the direction of Emily Hilliard, the program supports apprenticeships, which fund master folk artists/practitioners and apprentices interested in learning certain cultural expressions or art forms. The grant provides a total stipend of \$3,000 (up to \$300 is available for apprentice travel and supplies) for a year of study, with the master and apprentice applying together. Moreover, the program supports oral histories of significant artists, practitioners, communities, and resources to be preserved in perpetuity at West Virginia University Libraries, and keeps folklife in the public eye through public presentations and concerts, publication, media partnerships, a highway sign program (The West Virginia Folklife Legends & Lore Roadside Marker Program), and a vibrant website and social media presence (e.g. on Instagram, Twitter, Facebook, Youtube and Soundcloud). Technical assistance is also offered to communities and individuals seeking to document folklife traditions.

The Folk and Traditional Arts program of the Ohio Arts Council (OAC) has two dedicated grant/award programs for f/t arts. One is a traditional arts apprenticeship, which awards up to \$4,000 to support teams of master artists and apprentices over one year. Cristina Benedetti, the OAC's part-time Folk and

Traditional Arts Contractor, mentioned that they currently award about ten to fifteen of those grants per year. The program also awards one to three Ohio Heritage Fellowships at \$5,000 each per year, where individuals are nominated by a community member, and awardees are selected by a peer panel. Two Heritage Fellowships have been awarded to artists from counties in the region, another twelve have gone to artists in rural Appalachian-adjacent counties, and two have gone to artists who are part of the Appalachian diasporic community in and around Dayton. Since 2014, the OAC has partnered with ThinkTV in Dayton to produce *Traditions*, a public television program featuring Ohio Heritage Fellows. OAC provides significant support to this program as based on its NEA state partnership grant, and helps recommend scholars and other experts to provide contextualizing commentary (Lucy Long and Tim Lloyd, for example, have appeared on the program). These grants are administered out of the Artists Programs/Percent for Art Office of the OAC, which also supported Quilt Barn Trail projects, documentary fieldwork, and in the project's region, a robust Folk Arts in the Schools program in Monroe County through the Teach Arts Ohio grant program. On this note, f/t artists are also included on the OAC's Ohio Teaching Artist Roster. In January 2019, Cristina was hired as a contractor to help support, advise on, and expand the OAC's f/t initiatives and improve outreach to Ohio's Appalachian counties. The OAC had engaged folklorists and ethnomusicologists as panelists and fieldworkers in the previous decades, but it had been some time since they had a folklorist on staff or in the office regularly. New projects have included dedicated marketing and publicity initiatives for f/t programs, fieldwork and site visits, creating related content for the agency's social media outlets, and serving as the Ohio coordinator for capacity-building workshops through the AIR Institute.⁷

The Virginia Folklife Program of the Virginia Humanities Council, headed by Jon Lohman, also supports events throughout the Appalachian counties in the state, including a path-breaking program on food and community. Since 2002, the program has brought together more than 150 experienced master artists and apprentices, including: clawhammer banjo, bluegrass/old time fiddling, and green woodworking in Grayson County; fiberglass sculpture/roadside attractions in Rockbridge County; stained glass restoration in Staunton; hot rod rigging in Roanoke; Galax Dulcimer in Rockingham County; baklava making in Harrisonburg; jazz and swing guitar in Bath County; distilling and blacksmithing in Franklin County; locksmithing in Carroll County; square dance calling in Highland County; fiber arts in Wythe County; banjo making in Giles County; beekeeping and salt making in Smythe County; bluegrass fiddling in Patrick County; autoharp making and playing in Montgomery County; instrument contest emceeing in Galax; maple sugaring in Highland County; and horse-assisted forestry in Floyd County. An annual Folk Festival in Richmond features f/t artists from counties covered in this survey. Furthermore, Virginia Humanities sponsors grant opportunity workshops in the southwest region of the state. Grants provide

⁷ The mission of the AIR Institute (<https://www.airinstitute.org/>) is to be an empowering ecosystem that provides artists, businesses, and communities the tools, resources, and support to learn, connect, and succeed.

financial support for research, exhibits, public forums and discussions, media programs (film, video, radio, and digital media), publications, teachers' institutes and seminars, oral history projects, lectures and conferences, and other kinds of programs that draw on humanities resources, address important issues, and enrich the cultural life of the state. Current granting priorities focus on the history of African American, indigenous, and other minority communities, and the future of rural regions. The Virginia Folklife Programs also has a small, but impressive Folklife Recordings program that has documented a variety of traditional music legends throughout the state.

Layers of Support and Connectivity

In each county, there appear to be local arts organizations, some more active than others and more engaged with f/t arts than others. In addition, we found that Convention and Visitors Bureaus (CVBs) across the region often support, or would be interested in supporting, f/t arts production and presentation to boost cultural tourism. Due to the fact that tax revenues from hotels (known as the "bed tax") fund CVBs, counties with few or no hotels – such as Barbour, Clay, and Roane Counties in West Virginia, and Meigs, Carroll, and Harrison Counties in Ohio – lack these important support structures (Holler 2019d). In some counties, a percentage of county revenues from timber and extractive industries (known as "Payment In Lieu of Taxes" or PILT) are disbursed to local and county arts councils, which may in turn support f/t arts (Hufford 2019n, 2019q).

Diversified sources of funding and earned income are leveraged by non-profits on every tier. For example, in Hampshire County, West Virginia, River House, a non-profit community artists space and café, receives most of its funding through individual memberships, with a few larger grants from the Eastern West Virginia Community Foundation (EWVCF) and the Hampshire County Community Foundation. EWVCF channels support for local initiatives through a combination of funding sources, including West Virginia Community Development Hub (WV Hub), MonMade (a networking platform out of Pittsburgh), and local county arts councils as well as local businesses. River House in turn awards ten scholarships per year for students to attend the Cat and the Fiddle music classes (Hufford 2019h).

More research is needed to identify all of the community and private foundations in the region. In West Virginia, Tamarack Foundation and the Benedum Foundation offer state-level funding to support f/t arts, among other priorities. In Ohio, we found many key funders, such as the Foundation for Appalachian Ohio, the Appalachian Center for Economics Network (ACEnet), and the Southern Ohio Agricultural and Community Development Foundation, which supports f/t artists through grants to a variety of direct service organizations (Holler, Enriquez, Musgrave ff).

Through informal peer counseling networks, communities are already seeking to replicate model f/t programs, both within and beyond the region. For instance, Queens Point Coffee in Keyser, Mineral County, West Virginia, has drawn inspiration from the River House; also in West Virginia, Phyllis Baxter of the Appalachian Forest National Heritage Area, in Elkins, Randolph County, looks to the successful Iowa heritage area program, Smokestacks and Silos, as a model. Dan Taylor of the WV Hub cited the Coalfield Development Corporation as an example of a successful effort to support the arts in reciprocity

with economic and cultural revitalization. The WV Hub gave a small grant to Than Htay Maung, the Burmese muralist and baker in Moorefield noted earlier, commissioning a mural for the town.

As mentioned, f/t arts programming funds in the region are also generated through earned income, such as admission and tuition fees, as is the case with the Augusta Heritage Center workshop series. Centers affiliated with institutions of higher education, such as Glensville State's Bluegrass Music Education Center and the Augusta Heritage Center at Davis and Elkins College, also receive support from their host institutions. Smaller organizations, such as ArtsBank in Randolph County, raise funds to support school-based residency programs by auctioning off member-donated art. Combined with earned income and fundraising, an impressive amount of support for f/t arts programs in the region appears to be generated through community donations of materials and volunteered time.

Support for f/t arts seems to be lacking in the more distressed counties in all three states. Rich in f/t arts and visionary leadership within the communities, these counties require more in the way of establishing physical presence – ideally open studios, maker spaces, gallery spaces, places for meeting, and community arts centers – that in effect form what Joe Murphy, the community foodshed coordinator of the West Virginia Food and Farm Coalition, called “the heart of the community” (Hufford 2019e). As reported in a number of interviews, one of the most difficult challenges concerns leveraging deteriorating/degraded absentee-owned properties for community benefit and use.

Lastly, we encountered a few programs that cross state lines. The three states are part of a number of tri-state regions that bring in Pennsylvania, Maryland, Indiana, Kentucky, and Tennessee, as well as interrelations across porous borders of two states. These configurations and cross-border relationships frequently came up in interviews conducted in border counties. For example, in the Eastern Panhandle of West Virginia, material resources for Latinx traditional practices may be supplied in Hagerstown, Maryland, Winchester, Virginia, and even Washington, DC. For some immigrant and refugee communities there appears to be a hearth in metropolitan areas outside of the region, such as in Cincinnati, Pittsburgh, Baltimore, and Washington, DC, where arts important to those communities are centered.

Associations of F/T Artists

Anecdotally, there appear to be more arts guilds, associations, coalitions, cooperatives, collectives, clubs, and Facebook and Instagram groups than there are curves in mountain roads. While we did not systematically and comprehensively inventory these, our interviews suggest that they operate at all local, county, subregional, state, national, continental (e.g. the Artist Blacksmith Association of North America), and international levels. Memberships and numbers of subscriptions vary across arts and artists with whom we talked, and participation seems to wane and wax, as members age in and out, as dues are assessed on affordability and worthiness. In West Virginia, this can take the form of very local Church-based organizations, such as St. Elizabeth's Quilters Guild in Philippi, Barbour County, and the Latina youth dance club at St. Joseph's in Martinsburg, Berkeley County, to countywide associations like the Highland Arts Guild based in Keyser, Mineral County, and multi-county associations like the Mountain Arts District, and to state associations like the West Virginia Weavers Guild, the West Virginia

Herbal Association, and the West Virginia Food and Farm Coalition. There exist also named, looser associations of artists and crafters who gather regularly, such as the “Loose Ends Fiber Addicts,” which Bethani Turley encountered in Taylor County (Turley 2019i). Many other associations for Ohio, Virginia, and West Virginia are included in the inventory spreadsheets in [Appendix G](#).

This intricate network of artist associations plays a key role in communication of opportunities, resources and events within the region. Most importantly, these organizations provide opportunities for artists to continue learning and growing, through participation in events held by organizations, such as the annual meeting of the West Virginia Herbal Association in Weston, Lewis County (Turley 2019d), the Somerset Artists’ Co-op in Perry County, Ohio (Holler 2019r), the annual potters’ gathering at Cedar Lakes, in Jackson County, West Virginia (Hufford 2019e), the southern Ohio School of Blacksmithing in Hocking County (Holler 2019i), and the workshops sponsored by West Virginia Food and Farm Coalition, which travel to different state subregions (Hufford 2019e). Other organizations provide members with technical assistance for marketing, including online. For an annual fee of \$10, Mountain Arts District maintains a website with contact information for all of its members and descriptions and photographs of their work (Hufford 2019o).

Archives and Collections

We encountered, made note of, and consulted a number of kinds of archives relevant to f/t arts in our region – from shoeboxes of family memorabilia stored in attics, to public collections in the American Folklife Center at the Library of Congress. In between, we encountered a wide range of archival and proto-archival practices. Here, we focus on the collections that we encountered in the course of our survey and interviews. At the federal level, both the American Folklife Center and the Smithsonian Institution’s Center for Folklife and Cultural Heritage maintain repositories with documentary materials on f/t artists from our region, dating back to the 19th century. Over the fifty years of its existence, the Smithsonian Folklife Festival has featured many f/t artists from the region, and documentation of these artists is deposited in its archives. The American Folklife Center is also the repository of materials related to the NEA National Heritage Fellowship nominations, featuring f/t artists from the region. Archives in adjacent states bear mentioning as well; for example, Michael and Carrie Kline are depositing their field recordings and documents with the collections at Berea College, in Kentucky.

At the state level, documentary materials generated through the efforts of state folklorists are preserved in affiliated archives. In addition, each state university has a long history of folklore programs and field study, represented in archival holdings. At Ohio State University in Columbus, there is a folklore archive that is actively accessioning materials from an annual field school in Ohio’s Appalachian counties, sponsored by its Center for Folklore Studies. At Virginia Tech, years of documentary materials generated by faculty and students in Appalachian Studies and other humanities programs are preserved in archives accessible at the Newman Library and in online repositories maintained by the university. West Virginia University in Morgantown also maintains an archive in which materials contributed by leading collectors of the 20th century may be consulted.

The embrace of ethnographic and oral history collecting by institutions of higher education in the region has also spawned archival collections, some of which are associated with annual events, such as the West Virginia Folk Festival at Glenville State College, and the Augusta Heritage Workshops at Davis and Elkins College. A systematic survey of institutions of higher education (see map Appendix F) would yield further information about the state of collections assembled in tandem with programs of academic study and community outreach. Such a survey should make note of needs for cataloguing, preserving, and migrating multi-media collections to digital formats.

Within each state, there are publicly supported collections, such as the buildings, artifacts, photographs, and manuscripts of the Jefferson County Black History Preservation Society in Ranson, West Virginia, and the Calhoun County Historical and Genealogical Society in Grantsville, West Virginia. Others are very much in a pre-public stage, accumulating and displayed in the studios and outbuildings of artists we visited, and governed by their interests and careers. Artifacts in these collections often form prompts and touchstones to their life histories or the genealogy of their trades, drawn into the work of illustrating a historic technique or the creative genius behind a style. And some collections are material touchstones to the story of a place, detailed with biographies of deceased community members. Some of these collectors and collections are mentioned in the earlier Spaces and Methods for Transmission Section.

The curation of such collections often depends on grants and volunteer efforts. It is evident that such collections would benefit from support in inventorying and documentation. To cite a few of many examples, significant collections in this regard include: Jeff and Amanda Barger's collections of antique furniture, crafts, tools, toys, and other items in Petersburg, Grant County, West Virginia, as well as the famous collections of Jim Costa mentioned earlier. They would also comprise Ed McDonald's collection of vinyl records and CDs, lining the walls of his recording studio, as well as the growing archive of his radio programs on local and regional music, as previously discussed, and the memorabilia and collections of Hubert S. "Rabbit" Jones, the jazz musician and principal bass violin chair for the West Virginia Symphony, inducted in 2016 into the West Virginia All Black Schools Sports and Academics Hall of Fame (Fields 2020).

To better assess the state of regional archives and key programming opportunities, we recommend that, in addition to surveying institutions of higher education for archival holdings related to folklore documentation and oral history (see [Appendix F](#)), the following actions be taken: a systematic survey of local institutions for information about f/t arts-related archival holdings generated by faculty and student work, and one of county-level archives.

Festivals

Festivals are one context for the recognition of f/t arts, and community-based exposure to them. Festivals supporting f/t arts are abundant across the region, but vary significantly. Some commemorate historic events; others, rooted in old agricultural market days, celebrate agricultural lifeways; and some are music and/or craft-centered. While a subset of crafters and musicians make the rounds of larger festivals each year, many of the festivals we documented – either through interviews with organizers or

actual site visits – are of perhaps greatest value to the hosting community as events put together by and for the community. Such festivals often emerged from agricultural fairs, such as the Black Walnut Festival in Spencer, Roane County, West Virginia, the Barlow Fair, in Washington County, Ohio, the state’s oldest independent fair, and the Newport Agricultural Fair, in Giles County, Virginia. Representing time to get together and display many forms of f/t arts as expressions of community life and values, they are often eagerly anticipated. In that sense, preparation for participating in festivals provides one focus for f/t arts year-round. For instance, Nick Blake said that offering square dance lessons at the Pioneer Stage, a bluegrass education center, along with weekly jams, tends to enhance the quality and experience of square dancing during the annual State Folklife Festival at Glensville, in Gilmer County, West Virginia.

These festivals also form a kind antechamber for the community, functioning as a third space in which outsiders to the community may be received and may learn something about rural life in the region. Mark Pauley, organizer of the Black Walnut Festival, embraces the 66-year-old celebration as an opportunity to dispel negative stereotypes about the region. “I think we have a lot of hidden talents here”, he told Mary Hufford, “A lot of heritage-based stuff is still alive and well here. And I think that people have a perception of us hillbillies in Appalachia that’s totally wrong. And if they had a conversation, they’d see that we’re far more alike than different. And I like opportunities to break that barrier down, and to open the invitation: *Hey! Come check out what we’re about!*” (Hufford 2019p).

It is important to understand how and why artists engage particular festivals. Some artists do multiple festivals, drawing the line at festivals that charge more than they can afford, and festivals far enough away that require hotel stays. In our observations, crafters tend to identify festival circuits that occur within a particular subregion, often crossing state lines. For example, Nathan Jenkins, blacksmith and spring-pole lathe worker of Staunton, Virginia, who covers the Potomac Highlands into West Virginia. Jess Lamar Reece Holler learned of tremendous challenges facing artists with disabilities, as well as elderly artists, who must rely on friends and family to help them pack, travel, set up, and break down their tents, tables, equipment, and wares.

While festivals provide important opportunities for exposing and engaging youth toward the learning of a f/t arts, they pale in comparison to opportunities provided by more sustained engagement through programs, such as those noted earlier: Augusta Heritage Center’s workshops series, folk schools, such as the Cat and the Fiddle Roots and Traditional Music school in Capon Bridge, Hampshire County, West Virginia, the Wayne C. Henderson School of Appalachian Arts in Marion, Smyth County, Virginia, and 4-H camps throughout the region.

For crafters and musicians, the region’s annual round of festivals provides one kind of option in a system of craft outlets, and calibrates with cycles of weekly and monthly community events, including farmers’ markets and flea markets, which often feature crafters and musicians. Many are established outdoors, and open only during the growing season, but there are some indoor markets operating year-round, such as West Virginia’s Bushel and Peck Grocery in Charles Town, Jefferson County, and the Garden Market in Philippi, Barbour County. Such spaces often provide an outlet not only for locally grown

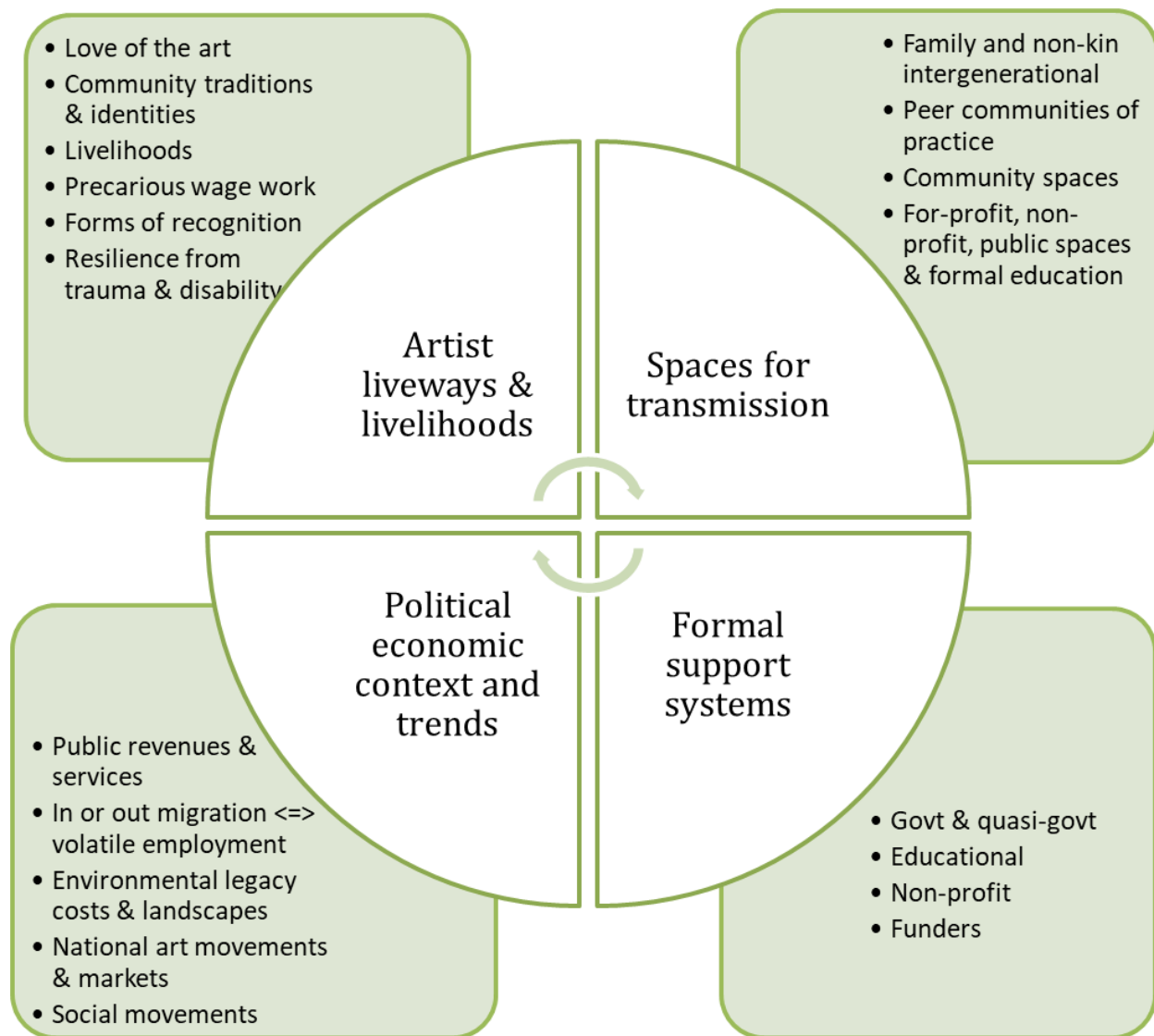
produce (year-round for those with high tunnels), but also for crafts and music, such as the jams featured at the Blacksburg Farmers' Market, Montgomery County, Virginia. Some markets are juried, and some provide spaces to order sit-down meals made from locally sourced meats and produce, with an emphasis on healthy foods. Many also display and sell works of art by community members, and provide venues for music, including open-mic nights as well as concerts, dances, and tailgate jam sessions in the parking lots. Increasingly, these kinds of spaces are embraced as building blocks toward a creative economy, in which the arts function intentionally to support local community life and economy together. Some of these spaces are hotspots that stand out as models in our region (Parks 2018).

Trends

As illustrated in Figure 2, we found recurrent patterns in the types of factors that nurtured vitality and transmission of f/t arts. Certain factors appeared repeatedly when stakeholders described their needs for their artistic practice and programs, and sustained excellence and intergenerational transfer of f/t arts. These recurrent patterns were striking because there was so much on-the-ground variation in the concrete manifestations of arts presentation, teaching, marketing, promotion, genres, and forms of recognition. It is challenging to find the right metaphor to describe this paradoxical mix of similarity and difference. It is as if we found a board game that is played across many counties. Everywhere, it seems, people are using a similar set of player pieces, but they were playing the game on different types of boards.

Figure 2 illustrates the recurrent themes that appeared when we looked: (1) from the point of view of artists and their pathways to loving, learning, mastering and sharing diverse genres; (2) at the variety of spaces in which art was learned, shared, promoted, and taught; (3) the formal support from formally incorporated institutions across the sectors of government, civil society, academe, businesses, and philanthropy. In the following section, we examine (4) macro-structural, contexts and political economic trends, and consider how they shape the three other domains.

Figure 2: Factors Influencing F/T Arts Practice in the Region



Subregional Paths of Development

It is crucial to consider the interplay of economic development and arts programming for two reasons. First, cultivation of local and f/t arts is a critical component of many models for economic diversification and revitalization. This cultivation opens up potential partnerships and funding sources that are not directly ‘arts’ related, but strengthen support for f/t arts. Second, in the sections above, we have identified a number of recurrent economic forces that in some ways set the stage for what is possible in arts programming. Economics do not determine what is done on that stage, and artists and art programs show extraordinary creativity in rising above economic constraints. Yet, creativity that is as tied to community life as f/t arts can benefit from a clear-eyed reckoning of the ways in which macrostructural forces shape the terrain on which they must operate.

The following economic themes emerged from our coding of field data – all of them linked with macrostructural shifts:

- industrial booms and decline linked with volatility in public revenue sources (especially as they affect public schools and other anchor institutions of local communities);
- creative possibilities of past and emerging livelihoods (e.g. historic preservation of post-industrial building and landscapes, occupational arts, heritage public art, and living history);
- legacy costs of extraction;
- rurality vs. road connectivity;
- social movements arising in response to socioeconomic trends;
- national/regional markets in art linked with cyclic forms of national recognition and valuing of f/t arts and Appalachian identity; and
- inequity within communities and between subregions in wealth, power, and access to support services.

In addition, the distribution of institutions of higher education seems to be a significant factor in positive economic development in general. Particularly vibrant f/t arts programming seems to cluster around colleges and universities. These anchor institutions may attract talents and funding, although they may also increase local inequality (a possibility that would benefit from future research). A map of institutions of higher education in the region is available in [Appendix F](#).

These forces converge in particular locales in distinctive ways. To capture these spatial patterns of convergence, we have developed a typology of developmental patterns. This typology provides a rough description of the diversity of types of economic headwinds that local and state programming encounter in some areas, but not others. This is only a heuristic device; this typology does not map perfectly onto local realities, and some areas fit in several categories in complicated ways. For instance, a county might contain several types of developmental patterns. However, it is also the case that there are clusters of counties that (roughly) share a similar type of development to the extent that they could be considered a distinctive subregional path of development. In designing a Comprehensive Program Proposal for this new initiative it will be essential to adapt strategies to fit the particular macrostructural contexts faced in diverse subregions.

Subregional Characteristics to Consider

1. **Post-industrial and relatively prosperous:** Places that are transitioning from a base in big industry to more diversified, service-based economies, and are characterized by the following:
 - a. **POPULATION:** relative prosperity enables retention of ethnic diversity attracted by their industrial heyday; youth in-migration and retention;
 - b. **PUBLIC REVENUES:** relatively stable due to a fairly healthy tax base as well as clout in state power circles;
 - c. **ENVIRONMENTAL AND ECONOMIC:** legacy post-industrial buildings and landscapes provide unique assets through historic preservation; brownfields and other problems, but resources for remediation; community work identities and industrial skills can be repurposed for arts development based on occupational identities; pockets of low-wage agribusiness and factory production such as meat processing, attracting immigrant populations who are often vulnerable and underserved.
 - d. **TRANSPORTATION AND INFRASTRUCTURE:** good connectivity via national highway and trade, together with good internet connectivity, fosters entrepreneurialism and marketing chains for profit-oriented art sales and tourism;
 - e. **FUNDING:** some local and regional foundations created by past industrialists; professional planning infrastructure capable of attracting government and non-profit grants;
 - f. **ARTS AND DEVELOPMENT:** a conducive context for experimentation in creative place-making linked to downtown revitalization and small business development – much of it driven by planning professionals and high capacity non-profits.
 - g. **REPRESENTATIVE (BUT NOT EXHAUSTIVE) EXAMPLES IN OUR STUDY AREA:**
 - West Virginia northern panhandle: coal mining, steel, industrial pottery industrial heritage, oil and natural gas boom. Strong influences from Pittsburgh’s model for post-industrial transition. (Hancock, Brooke, Marshall, Ohio Counties.)
 - West Virginia municipalities: railroad (Lewisburg), river trade and political centers (downtown Charleston and downtown Morgantown).
 - Ohio⁸ Revitalizing Rustbelt Riverfront: history of steel and other heavy industry. Trade centers (Jefferson County, Eastern Ohio River Cities, especially Steubenville, some areas of Columbiana County)
 - Northeastern Ohio / Lake Erie Rustbelt: history of industry and trade (Ashtabula, Mahoning, Trumbull).

⁸ The typologies for Ohio counties are indebted to the helpful terminology developed by Jess Lamar Reece Holler

- Virginia: historic coal-mining and railroad centers (municipalities in Wise County).

2. ***Natural and heritage amenities coupled with (some) local economic sufficiency and (often) tourism and other amenity-based development:***

- POPULATION: area with relatively intact natural landscapes and other quality of life amenities that attract elective in-migration, many from affluent, well-educated urban middle class (retirees, second home buyers, young creatives, ‘back to the landers’);
- PUBLIC REVENUES: low but not as volatile as in ‘boom and bust’ extractive areas. Many counties that fit this developmental type have public lands which bring some public revenues and public infrastructures for nature and heritage tourism;
- ENVIRONMENTAL AND ECONOMIC: variegated mix of culture and nature tourism, heritage of small-scale manufacturing, artisanal livelihoods, crafts related to subsistence, and household-based production. Locally self-reliant and diversified sources of livelihood provide some buffering against industrial boom and bust. These mixed and flexible livelihoods can decrease the collective experience of precarity (even when an area is ‘poor’ in monetary wealth) and increase collective sense of efficacy and agency. They provide cultural and psychological resources that fuel passion for f/t arts, craft skills, and work identities that can be repurposed towards artistic production. There is often tension and inequality between in-migrants and long-time rural families, but also productive creative exchange. Tourism related employment is often precarious and low wage;
- TRANSPORTATION AND INFRASTRUCTURE: spotty and low connectivity;
- FUNDING: local philanthropic foundations are more rare. Spotty connectivity to foundation or government funds, unless there exist special individuals with capacity for fundraising and partnership building.
- ARTS AND DEVELOPMENT: often are rich local assets in community-based transmission and performance of arts. Some are ‘hearths’ for certain genres. Small, for-profit businesses are often important (e.g. stores, restaurants, and studios) as are local and state festivals, and peer associations among practitioners.
- REPRESENTATIVE (BUT NOT EXHAUSTIVE) EXAMPLES IN OUR STUDY AREA:
 - West Virginia Eastern Panhandle: Ethnically diverse in-migration as well as wealthy retirees / second homers from Baltimore / Washington, DC (Jefferson, Berkeley, and Morgan Counties), have good public funding and services and access to funds and professional expertise in creative place-making.
 - Ohio: Muskingum and Guernsey Counties have well-networked and durable f/t arts organizations, events, and infrastructure that build on industrial legacies in pottery, basket-making, and glass manufacturing.
 - Virginia: St. Paul (Russell and Wise Counties) is building on environmental tourism in the coal fields (Christensen 2020)

3. ***Low resource, highly rural, demographically declining:*** scattered throughout the region, there are communities where developmental challenges were significant if not dire.
 - a. POPULATION: young people are leaving and the economy and quality of life are not attracting in-migrants.
 - b. PUBLIC REVENUES: while these areas are often less impacted by volatile revenues associated with extraction, their public revenues are in decline, with ramifying impacts on schools and other anchor institutions, especially formal arts programming. Core government services are being reduced, setting social services in competition with each other for funding.
 - c. ENVIRONMENTAL AND ECONOMIC: many people have to juggle multiple livelihoods and have long commutes. These counties exemplify the national pattern of chronic economic depression in rural economies.
 - d. TRANSPORTATION AND INFRASTRUCTURE: very rural with little infrastructural connectivity.
 - e. FUNDING: local philanthropic foundations not prevalent. Lack of social capital for bringing in funding.
 - f. ARTS AND DEVELOPMENT: f/t arts transmission tends to be community-based. Typically, under-served by f/t arts support systems.
 - g. REPRESENTATIVE (BUT NOT EXHAUSTIVE) EXAMPLES IN OUR STUDY AREA:
 - West Virginia: agricultural, former oil (Tyler and Pleasants Counties)
 - West Virginia Mountain Lakes District: history of timber (Clay, Braxton, Webster, Roane, and Calhoun Counties, which are economically poor, but foster vital f/t arts scenes).

4. ***Extraction-based / Coal counties:***
 - a. POPULATION: sharp demographic decline. Ethnic and racial minorities leave at much faster rate, so counties are losing once dynamic racial and ethnic diversity.
 - b. PUBLIC REVENUES: severe decline, devastating schools and other anchor institutions.
 - c. ENVIRONMENTAL AND ECONOMIC: massive legacy costs in poor drinking water and damaged watersheds and land. Steep inequality in land ownership. Many attractive historic buildings from industrial heyday are in decay due to lack of funds for renovation and historic preservation.
 - d. TRANSPORTATION AND INFRASTRUCTURE: well-connected highway system is legacy of coal industry but Internet is inadequate.
 - e. FUNDING: few local philanthropic foundations.
 - f. ARTS AND DEVELOPMENT: pockets of creative place-making (Matewan, West Virginia, southern Perry County in Ohio, and Nelsonville in Athens County, Ohio), but most areas are severely under-served and under-resourced.
 - g. REPRESENTATIVE (BUT NOT EXHAUSTIVE) EXAMPLES IN OUR STUDY AREA:
 - West Virginia: Mingo, Boone, Logan, McDowell, and Wyoming Counties
 - Ohio: Perry, Athens, and Meigs Counties

- Virginia: Buchannon, Dickinson, Wise, and Lee Counties

5. **Extraction-based / oil and gas boom counties:** in a few areas, there has been a recent boom in hydraulic fracturing:
- POPULATION: increase of temporary workers, who are typically mobile and short term, often coming from other regions in the U.S.
 - PUBLIC REVENUES: patterns are variegated. There is some increase in public revenues from increased income taxes. Additionally, in some areas (e.g. Wetzel County, West Virginia), the dramatic influx of oil and gas workers seeking temporary housing over the past decade has significantly boosted the amount of hotel taxes. In most counties, hotel taxes are the main source of funding for Conventions and Visitors Bureau (CVB), which are key funders for festivals and cultural events. Bethani Turley reports that the Wetzel County Conventions and Visitors Bureau (CVB) is responsible for the Back Home Appalachian Music and Arts Festival (Turley 2019j).
 - ENVIRONMENTAL & ECONOMIC: one of the biggest economic impacts of hydraulic fracturing has been a steep increase in the cost of rent. This impacts artists and art venues in many ways. Jess Lamar Reece Holler reports that Guernsey County's Eastern Ohio Artists' Guild recently folded due to skyrocketing rents exacerbated by the fracking boom. This has left artists like blacksmith Vernon Ridgley without the services on which he relied for finding apprentices and accessing the multi-forge spaces he needs for teaching (Holler 2019g)).
 - TRANSPORTATION AND INFRASTRUCTURE: this industry has a track record of short term improvement in roads, but long term increased wear and tear caused by heavy machinery.
 - FUNDING: Some companies make gifts to local institutions and governments.
 - ARTS AND DEVELOPMENT: short term, some of this new wealth has supported new arts development. However, this is not likely to be sustainable after the boom phase of development.
 - REPRESENTATIVE (BUT NOT EXHAUSTIVE) EXAMPLES IN OUR STUDY AREA:
 - Wetzel County, West Virginia
 - Guernsey County, Ohio

Opportunities

The time is ripe for a new program that increases the understanding, recognition, and practice of the f/t arts throughout the region. We found many vibrant examples of flourishing programs and communities that have innovated successful strategies for sustaining the transmission of f/t arts. From this variegated wealth of creativity, we have identified some key ways in which a new regional program could have a particularly powerful impact.

Support Programs That Leverage Existing Support System

State Folklife Programs

Having developed a strong relationship with each of the state folklife programs and folklorists/coordinators through this survey project, there is significant opportunity to develop formal partnerships that expand services already offered by these programs. In turn, under-resourced areas or initiatives can be addressed. By identifying shared goals and complementary contributions, opportunities exist to expand f/t arts fieldwork, recognition opportunities, and apprenticeship and professional development programs, while offering opportunities for interstate programming among the folklife programs and leveraging deeply rooted networks established by state folklorists.

Public Schools

As mentioned, many interviewees identified the public school system as key to developing the next generation of f/t artists, particularly in remote and economically depressed counties where access to extracurricular programming is limited. Beyond exposing students to the diversity of traditional arts practices, bringing highly trained f/t artists into public schools for sustained residency programs would result in deeper student engagement and generate long-term interest in continuing education. A community-based folk-artists-in-the-schools program could also enhance young people's understanding of cultural values and strengthen community identity and social cohesion. Successful programs would be carefully designed and researched to identify and train f/t artists from within the community and highlight traditional practices that resonate with students. For example, in rural areas, traditional practices that are held in high esteem include hunting, gardening, knife making, wood-working, machine work, needle crafts, wildcrafting, foodways, and others. Some interviewees expressed interest in connecting older generations of practitioners to youth through school-based and extracurricular programs. There also exists an opportunity to develop arts-integrated programs that incorporate the teaching of strategies in other priority subject areas, such as math, language arts, and science, with the artistic and cultural principals of f/t arts.

4-H Programs

Throughout the region, 4-H is a fixture in the landscape for youth development and many chapters offer quality f/t arts programming. As a national organization, 4-H has a long history in rural communities and is a trusted resource for families across the region. An opportunity exists to support expanded f/t arts programming through 4-H chapters. Possible areas of priority could include: increasing intergenerational teachers for f/t arts; ensuring programs include a variety of f/t genres (perhaps emphasizing local emerging practices); and reflecting the cultural diversity of the community. 4-H has existing partnerships with institutions of higher education, the states' extension services, and local artists' networks. These partnerships could be leveraged and perhaps connected to state folklife programs in order to develop an initiative implemented in counties across the region. Programs could also support a deeper integration of 4-H f/t arts programming at community festivals and events.

Support Archiving and Documentation of Community Collections

An obvious opportunity is to support the documentation and public presentation of personal or informal collections of f/t artifacts, photographs, and recordings. Through this survey, we determined that many of these collections were in significant need of cataloguing and preservation, and they would be of great value if shared publicly with the community as well as with scholars and folklorists. A program that would support formal documentation and digitalization of these community collections could be achieved by connecting collectors with graduate students or emerging folklorists. Other opportunities to create public content related to these collections for print or radio distribution (photo essays or podcasts) could unleash a stream of stories (and artifacts) into public awareness.

Support Physical Infrastructure for F/T Arts

In numerous counties, cultural leaders and f/t arts practitioners expressed concerns over deteriorating physical infrastructure in their community, specifically in spaces historically designated for cultural programming. Community leaders expressed frustration over the availability of longtime vacant buildings in their community that would offer ideal space for cultural programming. Many historical spaces were reportedly tied up in legal proceedings or city/state holdings. Perhaps programming that supports a f/t arts component within arts-based revitalization could help with the establishment of community arts centers. A large number of communities expressed the need for creation and practice space; creating new maker spaces for youth was also a common interest.

Support Small Businesses Already Nurturing F/T Arts

One of our most unexpected findings was the prevalence of small businesses that are offering spaces for f/t arts: eateries with open mic nights; gift shops with rooms where community members gather to knit or sing; outdoor outfitters hosting classes and hangouts for fishing clientele to gather and tie flies; and fabric shops that offer quilting classes, among others. Some of these establishments are struggling, but nonetheless remain committed to serving the community. They expressed a need for supporting f/t arts programs, which in turn could support their businesses.

Support the Public Presentation of F/T Arts

Professional Development for F/T Artists

Programs that provide workshops in performance and presentation readiness as well as professional development training for traditional practitioners would be well received across the region. Training would be for artists working in both performance-based and material-based traditions, who are interested in presenting their practice through demonstration at workshops, exhibits, festivals, events, and educational programs. Professional development would focus on adaptations needed for presenting in diverse settings for a variety of audiences – for within the community and for visitors or touring opportunities. Training in this area would increase artists' capacity to present their work publicly and

provide necessary skills in the entrepreneurial and business aspects of promoting and booking engagements.

Festivals and Events

Supporting the presentation of f/t artists at local festivals and events in the region would provide immediate and direct impact. Festivals throughout the region are well-attended, anticipated events, while weekly farmers' markets are dynamic gatherings that celebrate localization and are an established part of community members' routines. F/t arts already have a presence at most of these gatherings regardless of the frequency and scale of the event. Opportunities exist to expand the presentation opportunities available at these gatherings and possibly extend the community engagement with the presented artist beyond the event day. Supporting programs that take advantage of the built-in audience and enthusiasm of these events could build significant interest in f/t arts. Opportunities exist for festival and event organizers to develop partnerships with f/t arts training programs (youth and adults) to utilize these gatherings as culminating events where new practitioners or projects present their accomplishments to attendees. This type of public recognition could significantly impact the practitioners' interest in continuing to develop and present their practice.

Some festival organizers expressed concern over youth attendance and engagement at festivals and community events popular among older community members. Strategically targeted support in educational settings for youth could benefit the festival network through their increased participation gained from supporting f/t arts in public schools, folk music and arts schools, camps and summer programs, including 4-H camps. Support for youth education in f/t arts would result in increased festival attendance, which could in turn encourage festival organizers to feature young artisans and their work. A precedent for this is well-established through the 4-H presentations at state, county, and independent fairs. Increasing youth participation in festivals would offer valuable opportunities for intergenerational interaction and community building.

Support F/T Arts and Tourism

Opportunities exist to support f/t arts programming directed towards tourism economies. F/t artists and programs may leverage expanded income opportunities by offering valuable cultural and localized context to cultural, adventure, and nature-based tourism ventures. To engage a tourism economy, f/t arts may consider contexts for engaging beyond local points of view in ways that enhance local identities. Old themes may be refreshed through the appropriation of trends and ideas from popular art and culture alike, as in the Jack Tale-inspired murals rendered by the Lynchburg, comic book illustrator, Charles Vess, on a wall at Southwest Virginia Community College. In terms of creating and validating identity, the presentation of f/t artists to visitors offers locals the opportunity to recreate the narrative of life in Appalachia.

Support Community-Driven Initiatives

There are many examples of locally-driven revitalization initiatives based on the vitality of local f/t artists – often within the context of public spaces and community events. These efforts often lack financial or human resources. They could benefit from expanded capacity and from greater connectivity to their peers using f/t arts and creative place-making to breathe cultural and economic life into their communities across the region. A key fixture in many revitalizing communities is the presence of post-industrial entrepreneurial small businesses that rely on f/t arts as a means of generating income. These businesses are often the cornerstone of revitalization efforts and thoughtfully develop reciprocal relationships with local artist communities. Supporting these businesses (many of which are for-profit and ineligible for most grant support) could have significant impact on their ability to spark local economies and public engagement with f/t artists.

Support Programs that Utilize F/T Arts to Address Socio-Economic Issues

Health and Food Sovereignty

A lack of access to affordable, healthy foods is an issue in many rural communities throughout the region. Many communities lack the land ownership or training necessary to sustain themselves through the farming, canning, and hunting practices that were once vital to families in the region. Danille Christensen notes that “many of the old community canneries in Virginia were built on school property and are still funded by school boards/boards of supervisors, which is a precarious situation and one that many canners would like to remedy; many facilities are in need of renovation and are literally held together by volunteer labor, but they're important to local financial and social sustainability” (Christensen 2020). Where such resources exist there is an opportunity to support the growth of local food sovereignty through the promotion in schools and communities of traditional processes of gardening, preserving, consuming, and celebrating traditional foods of farm and forest. Collaboration with allied fields in health, wellness, and agriculture could provide additional resources to complement programming in traditional practices and foodways.

Youth Wellness: F/T Arts in Prevention and Recovery

There are significant reasons to engage youth in f/t arts programming. A primary goal of youth f/t arts programs is the transmission of traditional values and practices. Of similar importance, f/t arts programs provide youth with a sense of purpose and belonging to their community. Young people exposed to f/t arts likely have a stronger sense of personal and cultural identity and a greater appreciation for their communities. Engaging youth in f/t arts programs encourages them to grow roots in the community, increasing the likelihood they stay and contribute to them. F/t arts programming also prepares youth to live in the region by developing deeper cultural understanding and valuable life skills. Afterschool or extracurricular f/t arts education also doubles as alcohol and drug abuse prevention programming. An opportunity exists to create more clear and abundant pathways to higher education and/or employment for youth interested pursuing careers in f/t arts.

Support Interstate Programming

The creation of a regional program with the ability to cross state borders is a significant opportunity. Since cultural communities and traditions know no boundaries, geographic restrictions have been a recurring challenge for many state-based apprenticeship and grant programs. Emily Hilliard notes: “this is especially true in a state like West Virginia, which has had substantial out migration and is losing population faster than any other state. West Virginia communities exist outside state borders, and [they] are connected to communities outside its borders” (Hilliard 2020). A regional program, in which funds could potentially flow from organizations in one state to artists in another, would open up significant programming possibilities. There is also the opportunity of leveraging connections to cultural centers outside of the region. In some immigrant communities, f/t arts practitioners talked about connections to cultural hubs in the mid-Atlantic region where they often travel for training, supplies, and performance opportunities.

Support Emerging F/T Arts Genres in the Region

In all three states, opportunities exist to foster the understanding, recognition, and practice of emerging genres of f/t arts in the region, such as public art and storytelling (community murals), community theater, and the collaborative artistic rehabilitation of older structures into new community spaces.

Support Programs that Leverage Local Communication Outlets

A regional f/t arts program would require significant on-the-ground partners to relay information about opportunities and events, given Internet connectivity and the geography of the area. Partnering with existing networks from state folklife programs to the abundant artists’ groups that are informally organized across the region would provide a much needed outlet for communicating program opportunities and outcomes with practicing f/t artists.

Support Programs that Leverage Expertise of Community Scholars

There is a pervasive concern that communities might be on the verge of losing their capacity to transmit f/t arts to new generations. This is a reasonable concern, given the barriers and challenges described throughout this report. However, the most powerful force against this threat is the capacity for f/t arts to inspire their witnesses with a keen desire to learn and a drive to excel. Across the many counties, we found examples of a distinctive and emerging role within communities: those who are stewards, curators, and/or community scholars of f/t arts and are driven by their love of them to advocate for their wellbeing. Often, non-professional and yet highly knowledgeable, these community scholars are the driving force behind programs and events, typically through ingenious forms of do-it-yourself social entrepreneurship. Many of these people are themselves artists (sometimes in several genres), and have arrived at their leadership skills through diverse and often idiosyncratic ways. These passion-driven cultural stewards and brokers have achieved a deeply grounded understanding of what does and does

not work. In our fieldwork, they shared an extraordinary wealth of ideas about what they need, and how to scale up their programs, events, and methods to make them truly sustainable. Many of these ideas are detailed, concrete, and distilled from practical experience, and have been honed over many years. Providing direct support to these seasoned leaders promises to be the most powerful intervention that a new program could undertake. Maintaining spaces for this local and hard-won wisdom is essential.

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- 2019k. Field Report on Jefferson County, OH. December 29.
- 2019l. Field Report on Mahoning County, OH. December 29.
- 2019m. Field Report on Meigs County, OH. December 29.
- 2019n. Field Report on Monroe County, OH. December 29.
- 2019o. Field Report on Morgan County, OH. December 29.
- 2019p. Field Report on Muskingum County, OH. December 29.
- 2019q. Field Report on Noble County, OH. December 29.
- 2019r. Field Report on Perry County, OH. December 29.
- 2019s. Field Report on Trumbull County, OH. December 29.
- 2019t. Field Report on Tuscarawas County, OH. December 29.

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- 2019b. Field Report on Berkeley County, WV. December 14.
- 2019c. Field Report on Braxton County, WV. December 14.
- 2019d. Field Report on Calhoun County, WV. December 14.
- 2019e. Field Report on Clay County, WV. December 14.
- 2019f. Field Report on Gilmer County, WV. December 14.
- 2019g. Field Report on Grant County, WV. December 14.
- 2019h. Field Report on Hampshire County, WV. December 14.

- 2019i. Field Report on Hardy County, WV. December 14.
- 2019j. Field Report on Jefferson County, WV. December 14.
- 2019k. Field Report on Mineral County, WV. December 14.
- 2019l. Field Report on Morgan County, WV. December 14.
- 2019m. Field Report on Pendleton County WV. December 14.
- 2019n. Field Report on Pocahontas County, WV. December 14.
- 2019o. Field Report on Randolph County, WV. December 14.
- 2019p. Field Report on Roane County, WV. December 14.
- 2019q. Field Report on Webster County, WV. December 14.

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- . 2019e. Field Report on Wirt County, WV. December 19.
- . 2019f. Field Report on Wood County, WV. December 19.
- . 2019g. Field Report on Washington County, OH. December 19.
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- . 2019b. Field Report on Fayette County, WV. December 15.
- . 2019c. Field Report on Greenbrier County, WV. December 15.
- . 2019d. Field Report on Logan County, WV. December 15.
- . 2019e. Field Report on McDowell County, WV. December 13.
- . 2019f. Field Report on Mercer County, WV. December 14.
- . 2019g. Field Report on Mingo County, WV. December 15.
- . 2019h. Field Report on Raleigh County, WV. December 15.
- . 2019i. Field Report on Summers and Monroe Counties, WV. December 15.
- . 2019j. Field Report on Wyoming County, WV. December 15.

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- 2019d. Field Report on Scott County, VA. November 22.
- 2019e. Field Report on Tazewell County, VA. November 22.
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- 2019g. Field Report on Jackson County, OH. November 27.
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----- 2019d. Field Report on Lewis County, WV. October 10.

----- 2019e. Field Report on Marion County, WV. November 5.

----- 2019f. Field Report on Marshall County, WV. November 14.

----- 2019g. Field Report on Monongalia County, WV. October 23.

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About MAAF

Since 1979, MAAF has been providing services to artists and arts presenting organizations throughout the mid-Atlantic region. Initially established to promote and support multi-state arts programming in a region that includes Delaware, the District of Columbia, Maryland, New Jersey, New York, Pennsylvania, the US Virgin Islands, Virginia, and West Virginia, MAAF has expanded its reach to include national and international initiatives. MAAF envisions a future in which artists and creators are actively engaged with diverse communities to energize the transformative power of the arts.

Supporting the vitality of folk and traditional arts and culture is essential to MAAF's overall mission. MAAF believes the folk and traditional arts and cultural practices of Appalachia should be nurtured and widely accessed and engaged. The continuity and vibrancy of these traditions is vital to the cultural identity and pride of cultural communities throughout Appalachia. Additionally, MAAF sees documentation and public programming as key to understanding and appreciating Appalachia as a dynamic region of diverse communities adapting to a constantly changing landscape. Appalachia's rich and ever-evolving cultural heritage persists despite regional social and economic challenges. Still, folk and traditional arts practitioners would benefit from additional support as many traditional artists in Appalachia find themselves competing for limited resources, recognition, and opportunities.

About LiKEN

LiKEN is a link-tank for peer learning among communities: to develop good livelihoods based on local assets; to monitor community health and wealth; and to take evidence-based action for future wellbeing based on deep understanding of the past. LiKEN's projects build the capacity of diverse stakeholders for cross-sectoral partnership and knowledge translation. Our projects link community, civil society, government, and academic partners to translate user needs and local knowledge to decision-makers, and to translate policy frameworks and best science to diverse stakeholders for local innovation, adaptation, and action. LiKEN's organizational experience in Central Appalachia is wide and deep. Over the past four decades, folklorist Dr. Mary Hufford (LiKEN Associate Director) and cultural anthropologist Dr. Betsy Taylor (LiKEN Executive Director) have conducted in-depth fieldwork across Appalachian Ohio, West Virginia, Kentucky, Virginia, and North Carolina. They are leading and widely published scholars in Appalachian and cultural studies.

In order to conduct the extensive research necessary for this project, LiKEN engaged a Field Team. The Field Team consisted of 10 folklorists, artists, and oral historians who brought a wealth of experience with folk and traditional arts and the Appalachian region, along with expertise in particular subregions, cultural communities, and genres of traditional practice. A Field Team Directory appears as [Appendix A](#) of this report.

Credits and Acknowledgements

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

Contributors

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

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

Summit Hosts

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

This project was funded by Mid Atlantic Arts Foundation.

Reference

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Contact Information

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

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

Jess Porter, Program Officer
E-mail: jess@midatlanticarts.org
Phone: 410-539-6656

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

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

APPENDIX A: Field Team

Field Team⁹ Directory

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

Michael Gallimore has a bachelor's degree in history from West Virginia University and a master's degree in teaching from Fairmont State University. He is from Pineville, West Virginia and has been involved in many artistic, community, and cultural projects based in Southern West Virginia.

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

Katie Hoffman is the founder of Appalworks.com and Executive Director of Create Appalachia, an organization committed to professional development for creatives. Her PhD is in English with a focus on Appalachian literature. She is a scholar and performer of traditional Appalachian ballads, a singer/songwriter, and a researcher and practitioner of traditional regional foodways. She was traditional music producer for the 4-part PBS series, *Appalachia: A History of Mountains and People*, and has curated multiple exhibits and events on Appalachian art and oral history.¹⁰

Jess Lamar Reece Holler, fieldwork coordinator for the CAFTA project, is a community-based cultural organizer, non-profit consultant, folklorist, oral historian, public historian, exhibit co-curator, and multimedia documentarian based in Columbus and Marion County, Ohio. Her projects mobilize cultural

⁹ This Field Team assembled in August of 2018 to apply together for the CAFTA fieldwork contract. Working with LiKEN, all team members contributed to the proposal, fully participating in the vetting process with MAAF, and making the CAFTA fieldwork project a truly collective accomplishment, from initiation to completion.

¹⁰ Due to life circumstances, Katie Hoffman had to withdraw from the CAFTA project mid-course.

work for racial, economic, and environmental justice, with particular attention to vernacular organizing against everyday toxicity. Jess directs Caledonia Northern Folk Studios, a community cultural work consultancy, and, with Johnnie Jackson, founded & directs the Marion Voices Folklife and Oral History Program. caledonianorthern.org || marionvoices.org || oldelectricity@gmail.com

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

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

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

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

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

Field Team Assignments

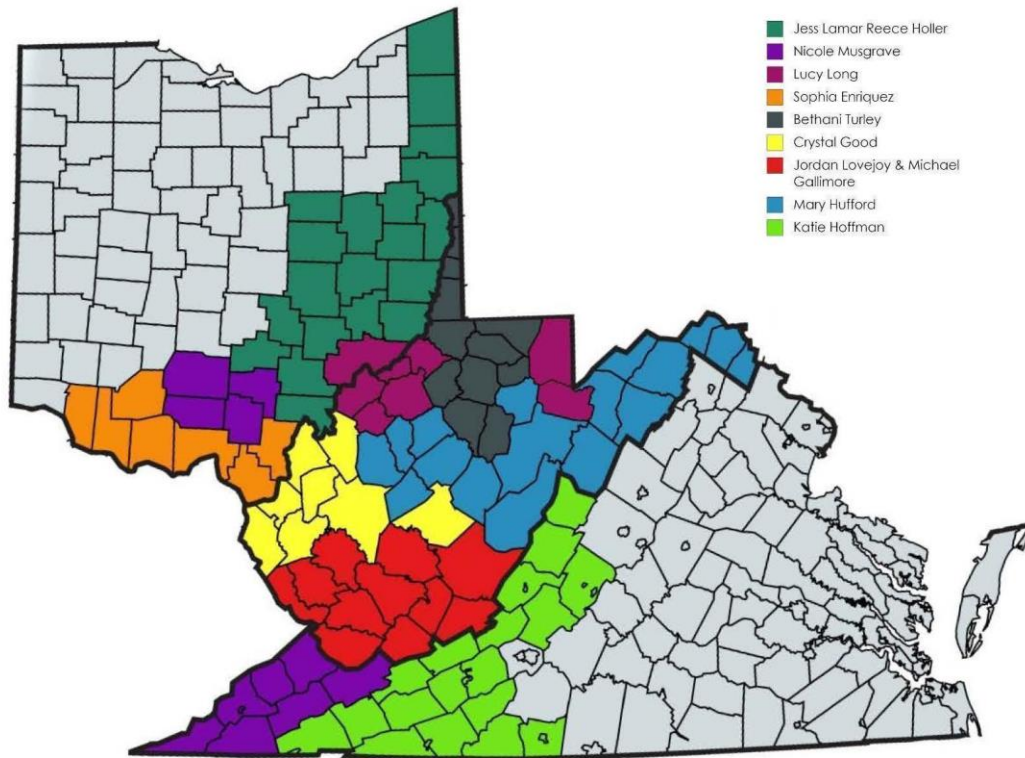


Figure 1: Distribution of CAFTA counties by field team

JESS LAMAR REECE HOLLER (20 counties total)

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

NICOLE MUSGRAVE (11 counties, 1 city total)

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

Southern Virginia (3): Scott, Russell, Tazewell

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

Virginia’s Freestanding ARC-Designated Cities: Norton (1 total)

LUCY LONG (8 counties total)

Southeastern Ohio (1): Washington

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

North Central West Virginia (2): Tucker, Preston

SOPHIA ENRIQUEZ (7 counties total)

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

BETHANI TURLEY (12 counties total)

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

CRYSTAL GOOD (8 counties total)

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

JORDAN LOVEJOY & MICHAEL GALLIMORE (11 counties total)

Southwestern West Virginia: Wyoming, Raleigh, Boone, Logan, Mingo, McDowell, Mercer, Summers, Monroe, Greenbrier, and Fayette

MARY HUFFORD (17 counties total)

Central West Virginia (10): Calhoun, Gilmer, Braxton, Clay, Barbour, Webster, Pocahontas, Roane, Pendleton, Randolph, Grant

Eastern Panhandle (3): Hardy, Hampshire, Mineral

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

KATIE HOFFMAN (18 counties, 7 cities total)

Northern Appalachian Virginia (6): Highland, Bath, Allegheny, Botetourt, Craig, Rockbridge
Virginia's Freestanding ARC-Designated Cities: Buena Vista, Covington, Lexington (3 total)

Southern Virginia (12): Washington, Smyth, Bland, Wythe, Grayson, Carroll, Giles, Pulaski, Montgomery, Floyd, Patrick, Henry

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

APPENDIX B: Advisory Group Directory

Cristina Benedetti

Folk and Traditional Arts Contractor | Ohio Arts Council

Home Base: Columbus, OH

Andrew “Drew” Carter

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

Home Base: Portsmouth, OH

Danille Elise Christensen

Assistant Professor | Virginia Tech

Home Base: Blacksburg, VA

Robert Colby

Program Officer | Ohio Humanities

Home Base: Columbus, OH

Doris Fields “Lady D”

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

Home Base: Beckley, WV

Elena Foulis

Faculty Member | The Ohio State University

Home Base: Powell, OH

Rosemary Hathaway

Associate Professor | West Virginia University

Home Base: Morgantown, WV

Ellesa Clay High

Emerita Associate Professor of English | West Virginia University

Home Base: Bruceton Mills, WV

Emily Hilliard

WV State Folklorist | West Virginia Humanities Council/West Virginia Folklife Program
Home Base: Charleston, WV

Steven D. Kruger

Folklorist/ Agroforestry | Virginia Tech
Home Base: Giles County, VA

Luke Eric Lassiter

Director and Professor of Humanities and Anthropology | Graduate Humanities Program, Marshall University
Home Base: Boone, NC

Jon Lohman

Director, Virginia Folklife Program | Virginia Humanities
Home Base: Charlottesville, VA

Cassie Patterson

Assistant Director, Center for Folklore Studies; Director, Folklore Archives; Co-creator of the Ohio Field Schools initiative | The Ohio State University
Home Base: Columbus, OH and Blue Creek, OH

Travis Stimeling

Associate Professor of Musicology | West Virginia University
Home Base: Morgantown, WV

APPENDIX C: Field Research Instruments

Central Appalachian Folk and Traditional Arts

Program Survey and Planning Project

A Project of Mid Atlantic Arts Foundation in cooperation with the Livelihoods Knowledge Exchange Network

Interview Guide for Artist/Practitioner

The purpose of this interview is to arrive at an understanding of an artist's position within a folk and traditional practice that is both vernacular and community-based. You will want to draw out a full history of the artist's training, occasions for performance, and the artists' perspectives on the contributions of the practice to community wellbeing and renewal. Your interview should touch on the following topics, always with an ear toward stories that could inform the development of a folk and traditional arts program that can serve the needs of this community and its cognates throughout the region.

Have two copies of the [artist/practitioner consent form](#) with you.

Before beginning the interview, go over the artist/practitioner consent form, explaining that you will ask for a signature at the end of the interview.

Your questions need not adhere to the particular wording or order represented here. Be open to what your collaborator thinks is most important for you to know as a fieldworker for a regional arts planning effort.

- 1) How did you develop your creative or artistic practice? Who were/are your teachers? What were your influences?
- 2) Why is your artistic practice important to you?
- 3) What do you see as your role in your community?

- 4) How does your art relate to the place and community in which you live? How does it affect your daily life?
- 5) Who do you consider your peers as it relates to your creative practice or cultural community? How do you communicate or collaborate? Where do you gather?
- 6) Where are the places in your community where everyone is welcome? What community centers in your neighborhood are thriving?
- 7) Who do you turn to for leadership and advice? Who do you collaborate with? What are you working on now?
- 8) How do you share your practice with your community? Where in your community does this take place? How often?
- 9) Given additional resources, what types of opportunities would you like to create to interact more with your community neighbors or peer group?
- 10) Are you teaching others your practice? How do your students learn about you? Who are your students?
- 11) What supports the transmission of your knowledge to others? What kinds of spaces do you need for teaching?
- 12) How important to your practice is it that this cultural tradition continue? Why?
- 13) What opportunities or resources exist within your community to support your creative practice or public presentation?
- 14) Have you or your community received support from community organizations, foundations, or government agencies to develop or further your cultural practice?
- 15) What materially supports your artistic practice? What chains of suppliers do you rely on? Do you rely on other artists/practitioners for your craft (other musicians, growers, instrument makers etc.)?
- 16) Are there any natural resources or ecosystems on which your practice depends, in the Appalachian region or elsewhere?

At the conclusion of the interview, ask the artist/practitioner to sign the consent form, leaving one copy with the artist/practitioner, and taking a signed copy with you.

Central Appalachian Folk and Traditional Arts

Program Survey and Planning Project

A Project of Mid Atlantic Arts Foundation in cooperation with the Livelihoods Knowledge Exchange Network

Interview Guide for Consultants/Stakeholders

The purpose of this interview is to identify the extent of interest in, experience with, and commitment to folk/traditional/community-based/vernacular arts among organizations that may or might include these in its programs. This guide is intended to help you focus interviews with people at municipal, county, and local levels who might engage the folk and traditional arts and culture in their programs. This could include museums, arts or community organizations, small businesses and restaurants that provide spaces to practitioners (knitters, fly-tiers, musicians, craftspeople etc.), local libraries, state, county and local parks, or the county agricultural extension service. The “organization” does not need to be professionalized and could be informally situated as a key hub for the community. All such places are known to promote and support folk and traditional arts. Your interview will not only gather information, it can also develop and strengthen our emerging regional network. It could begin anchoring bridges between communities via forms of artistic practice.

Have two copies of the downloaded and printed consultant consent form with you.

Begin the interview by sharing the [consultant consent form](#) you will ask your consultant to sign when the interview is completed.

Here are some basic questions and topics you will want to cover, but you need not hew strictly to the list of questions or the wording. Be listening for opportunities to hear the stories your consultant may wish to share.

- 1) Note information about the organization itself: name, age, mission, geographic and programmatic scope;

- 2) How long has your consultant been with the organization or agency? How did your consultant become interested in cultural and community work?
- 3) The history of the organization's involvement with folk and traditional arts?
- 4) Specific art forms and practitioners engaged by the organization, for which events? Are these events annual, monthly, weekly?
- 5) How does the organization go about identifying and engaging folk and traditional arts and practitioners? Is fieldwork a part of that?
- 6) What kinds of programs does the organization provide (names of programs); does the organization sponsor programs that could lend themselves to the patronage of folk and traditional arts?
- 7) Who do you collaborate with?
- 8) Who are the thought leaders and cultural leaders of the community?
- 9) What is the organization's annual budget? How is it funded? What percentage of its funding supports folk and traditional arts?
- 10) What communities does the organization serve? Are there communities to which the consultant would like to reach out, but hasn't yet? Are there obstacles to such outreach? What are they?
- 11) Do you know of any folk or traditional or community-based artists who might like to be interviewed for our project?
- 12) Can you recommend community contacts who could help identify folk and traditional artists from (name of community)?

At the conclusion of the interview, ask your consultant to sign the consent form, taking the signed copy with you, and leaving a copy for consultant.

Central Appalachian Folk and Traditional Arts

Program Survey and Planning Project

A Project of Mid Atlantic Arts Foundation in cooperation with the Livelihoods Knowledge Exchange Network

Consent to Participate in Documentary Interview [Artists/Tradition-Bearers]

Thank you for agreeing to participate in Mid Atlantic Arts Foundation survey of Central Appalachian Traditional Arts program. Our survey, conducted in 112 Appalachian counties of Ohio, West Virginia, and Virginia, will inform the development of program designed to promote the recognition, understanding, and practice of Central Appalachia’s extensive and diverse repertory of folk and traditional arts. We are asking you to share your experience with programs supporting Folk and Traditional Arts in Central Appalachia and to allow LiKEN and MAAF to draw on your insights for the purposes of creating a new program to support Central Folk and Traditional Arts in the region.

Your signature on this form indicates your consent to participate in an audio or video recorded interview, and to have photographs made of you as part of the research documentation. The interview and photographs will not be published in any form without your consent, and you may discontinue the interview at any time. We will use the contact information you provide to seek your permission for publication, and to keep you informed of the results of our survey, including the designation of an archival repository for our documentation of folk and traditional arts.

The researchers on this project are public folklorists, artists, and oral historians with training and experience in documenting the artistic practices that reflect community life and values in the Central Appalachian communities. **Participation in an interview for the CAFTA Survey and Planning Project does not guarantee that you will be involved in the developed program or eligible for grant funding.** If you have questions or concerns, please get in touch at any time with your fieldworker, CAFTA Project Director Mary Hufford at LiKEN, or Jess Porter, the CAFTA program officer at the Mid-Atlantic Arts Foundation:

(Fieldworker)	Mary Hufford (LiKEN)	Jess Porter (MAAF)
tel.	xxx-xxx-xxxx	xxx-xxx-xxxx
Email:	mhufford@caftaplanning.org	jess@midatlanticarts.org

COUNTY/REGION:SUBREGION (Fieldworker’s Name)

By signing below, I acknowledge that I have read and understood the above information. I consent to the use of photographs and recordings created with me for the purpose of developing a Central Appalachian Folk and Traditional Arts program. I understand that recordings and images made on this

occasion may be published only with my approval, and that I may discontinue my participation at any time. I would like to be kept informed regarding the outcomes of the Central Appalachian Folk and Traditional Arts Program Survey and Planning Project.

Name:

Organization (if relevant):

Mailing Address:

Email address:

Phone number:

Signature: _____

Date: _____

Fieldworker Signature: _____

Date: _____

APPENDIX D: Template for County Reports

The County: Characterize each county briefly, drawing, as may be useful to you, on American community survey reports and the Americans for the Arts data. What connections do you see, or might you suggest based on what you've learned so far, between land use, main sources of employment (and unemployment if those sources are drying up), cultural and demographic diversity, and folk and traditional arts?

Communities and Stakeholders: If you are seeing distinct communities and stakeholders, please describe and elaborate, identifying any issues we need to be aware of as we envision a regional program. Are the communities and stakeholders networked within the larger region? If so, how? Are there communities and stakeholders who are not networked, and how might support for folk and traditional arts address barriers to networking? Or not?

CAFTA Genres: A brief discussion of CAFTA genres you have identified for this county: to what extent are they community-based? Intergenerational? Based on access to materials and settings for learning, locally? What communities are represented? Why might some media be more prevalent than others in your findings? Are there emergent genres? What communally-held values are represented (i.e. resourcefulness, thrift, love of place, spirituality, honoring ancestors, neighborliness?) Here is where you can embed quotations from people regarding what should be considered under the rubric of folk and traditional arts!

Patterns: Identify any patterns you are observing or hearing pertaining to interrelations of:

- arts and economy (including but not limited to tourism and other livelihoods);
- arts and education (including not only schools but venues for public education, including museums, parks, nature centers, youth camps, and more – this is a different question than the one about opportunities for transmission);
- arts and public health (programs utilizing folk and traditional arts for recovery from trauma or the opioid crisis, or health-related environmental issues?);
- opportunities for transmission of CAFTA (including participation in government sponsored programs, informally organized events, support from the commercial

sector?) Consider both sides of the apprenticeship equation: those wishing to teach and those wishing to learn.

Gaps and Silences: Are you becoming aware of gaps and silences? What do you recommend for further research? Whom do you recommend inviting to participate in regional or subregional focus groups, funding permitting? And what existing initiatives, programs, or institutions can you identify that might serve as partners for CAFTA programming? (Schools? 4-H? Grow Appalachia? WV Hub? Mountain Arts District? Etc.) Please offer suggestions for how funding for folk and arts could support initiatives for recovery, economic development, community development, and ecological restoration.

For each county and fieldworker, the Data Entry forms should already have generated lists of:

- sources entered into the source field;
- festivals and events gleaned from the sources;
- CAFTA genres and subgenres
- names of artists and program officers/organizers;
- locations of events and venues significant to the artists (which we hope to map)
- times/seasons/frequency of events (which will be assembled into a seasonal round)
- demographic served

The data you enter into these fields should support your write up of each County Report. (Check interview guides to ensure that everything in this template is anticipated; for example, we'll need to elicit information on festivals and events that occur during times outside of the fieldwork phase of this project, in order to complete a seasonal round/calendar.) Do not worry about filling out forms exhaustively. The key information includes names, contact information, where located, when occurring, and a brief description of the event, artist, or program.

Finally, if you have things to say, or recommendations to make, that are not addressed in this guidance, please be sure to raise them!! We want everyone's voices to be heard going forward, and will be sharing iterations of the report and recommendations with you over the coming months. Huge thanks to each of you for collaborating on this work with LiKEN and MAAF!!

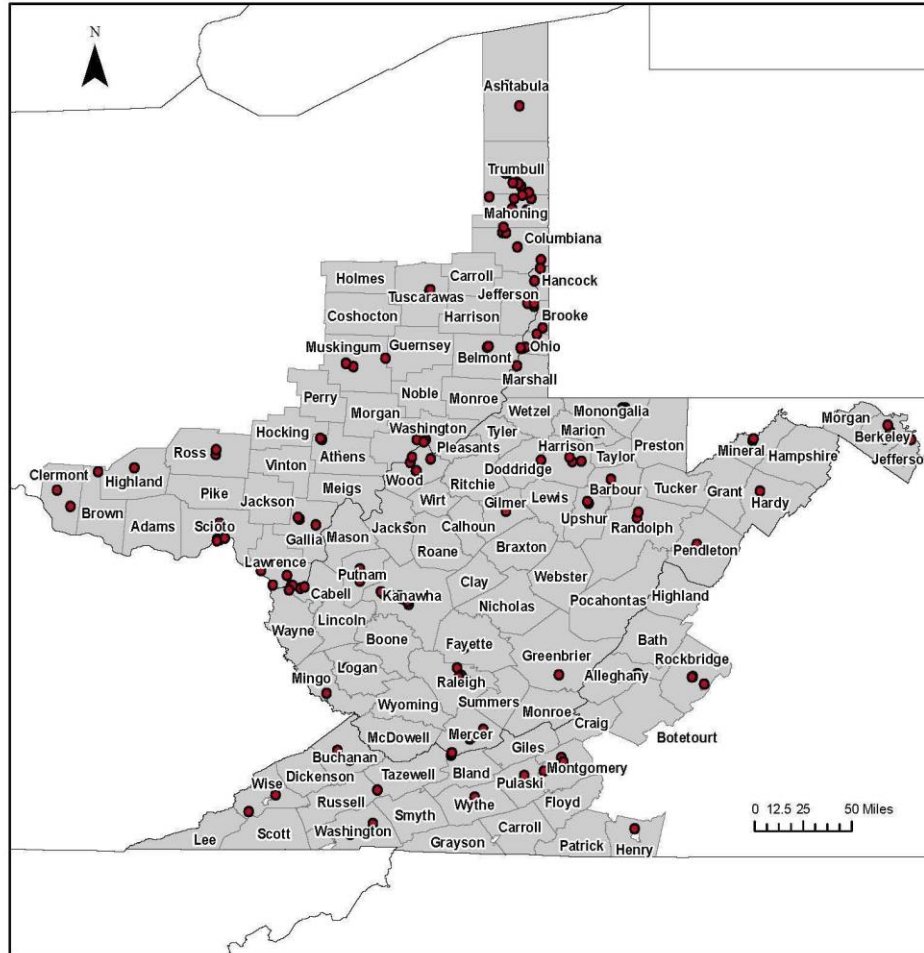
APPENDIX E: NEA Heritage Fellows in the Region

National Heritage Award Fellows from the Region 1982-2019

Year	Name	Art Form / Genre	City	County	State
1982	Elijah Pierce	Carver/Painter	Columbus	Franklin	OH
1984	Ralph Stanley	Bluegrass banjo player Appalachian singer	Coeburn	Wise	VA
1986	Nimrod Workman	Appalachian Ballad Singer	Mascot, & Chattaroy	Chattaroy, Mingo	TN/WV
1986	John Jackson	Black Songster/guitarist	Fairfax Station	Fairfax	VA
1988	Kenny Sidle	Anglo-American Fiddler	Newark	Licking County	OH
1989	John Cephas	Piedmont Blues Guitarist/Singer	Woodford	Caroline	VA
1991	Melvin Wine	Appalachian Fiddler	Copen	Braxton	WV
1995	Robert Lockwood Jr.	African-American Delta Blues Singer/Guitarist	Cleveland	Cuyahoga	OH
1995	Wayne Henderson	Appalachian Luthier, Musician	Mouth of Wilson	Grayson	VA
1997	Phong Nguyen	Vietnamese Musician/Scholar	Kent	Portage Co	OH
1999	Elliott "Ellie" Mannette	Trinidadian Steel Pan builder, tuner, performer	Osage	Monongalia	WV
2000	B. Dorothy Thompson	Appalachian Weaver	Davis	Tucker	WV
2002	Flory Jagoda	Sephardic musician/composer	Alexandria	Alexandria City	VA
2005	Janette Carter	Country musician, advocate	Hiltons	Scott	VA
2008	Moges Seyoum	Ethiopian liturgical musician/scholar	Alexandria	Alexandria City	VA
2009	Mike Seeger	Folklorist, Old-time musician	Lexington	Rockbridge	VA

Year	Name	Art Form / Genre	City	County	State
2011	Frank Newsome	Old Regular Baptist singer	Haysi	Dickenson	VA
2012	Paschall Brothers, The	Tidewater gospel quartet	Chesapeake	Norfolk	VA
2014	Carolyn Mazloomi	Quilting Community Advocate	West Chester	Butler	OH
2015	Daniel Sheehy	Ethnomusicologist/Folklorist	Falls Church	Fairfax	VA
2018	Eddie Bond	Appalachian Old Time Fiddler	Fries	Grayson	VA

APPENDIX F: Map of Institutions of Higher Education in the Region



Higher Education Institutions in CAFTA Counties

- Higher Ed Locations
- CAFTA Counties

College and university data obtained in 2019 from ArcGIS.com via Homeland Infrastructure Foundation-Level Data (HIFLD).



APPENDIX G: CAFTA Inventories Artists, Festivals & Events, Programs

The CAFTA Inventories of Artists, Festivals & Events, and Programs that have been collected through this project are available for download through Google Drive. To view or download CAFTA inventories spreadsheets for the CAFTA Report, please click [here](#).

We acknowledge that these inventories are not comprehensive and are limited by the scope and depth of this project. If you or your organization is interested in being included in future versions of these inventories and communications about the evolving program, please contact Mid Atlantic Arts Foundation and sign up for the project's newsletter. Click [here](#) for more info.

Offline versions of these inventories are available by request. To request offline versions of the inventory spreadsheets, please contact Jess Porter, Program Officer, Mid Atlantic Arts Foundation at jess@midatlanticarts.org.

APPENDIX H: CAFTA Curated Photo Gallery

The CAFTA Curated Photo Gallery has been created to accompany this report. Photos were selected from images submitted by CAFTA Field Team members throughout the project. This collection is a snapshot of the people and places visited by the Field Team throughout the region.

To open the CAFTA Curated Photo Gallery, please click [here](#). The gallery was created using Google Slides, and has been organized by state. Each slide contains a photo caption provided by Field Team members.

For information about the CAFTA Curated Photo Gallery or the full photo archives, please contact Jess Porter, Program Officer, Mid Atlantic Arts Foundation at jess@midatlanticarts.org.