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National Endowment for the Arts Report: Living Traditions

Your Hosts

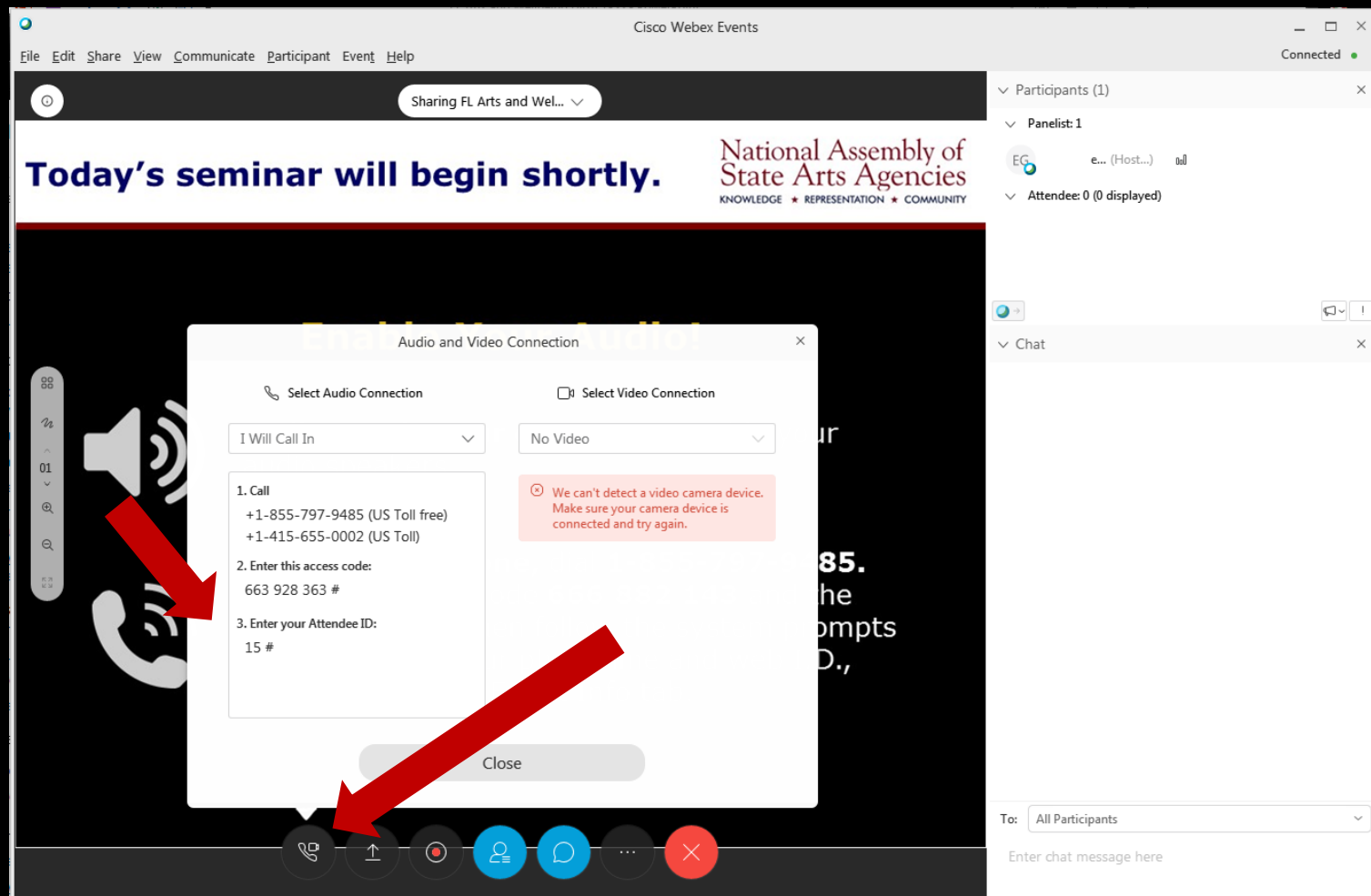


Eric Giles
Learning Services Director



Ryan Stubbs
Senior Director of Research

Tech Tips



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Participants (1)
Panelist: 1
e... (Host...)
Attendee: 0 (0 displayed)

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Sunil Iyengar

Director of Research & Analysis
National Endowment for the Arts



Clifford Murphy

Director of Folk & Traditional Arts
National Endowment for the Arts

Living Traditions:

A Portfolio Analysis of the National Endowment for the Arts Folk & Traditional Arts Program

Sunil Iyengar, Director of Research & Analysis

Clifford Murphy, Director of Folk & Traditional Arts

National Endowment for the Arts

December 11, 2019



Agenda

1) Background & Methods

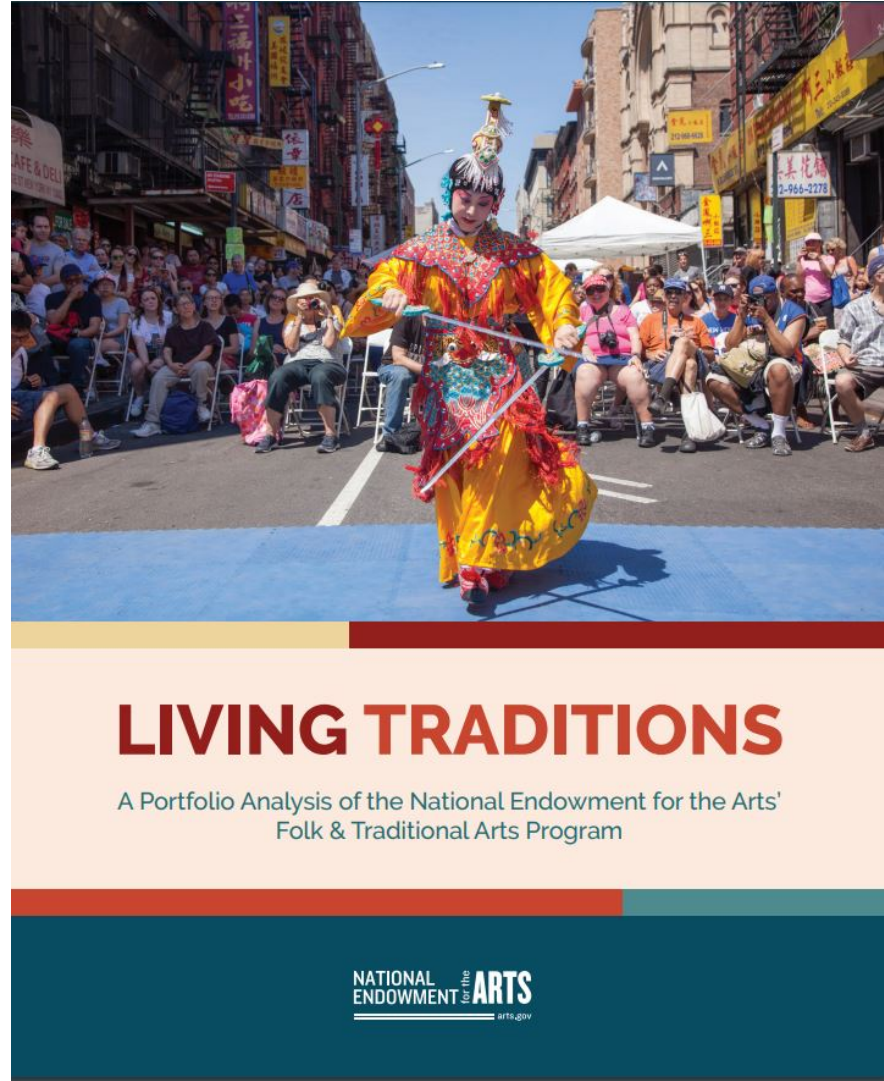
- What, Why, and How?

2) Study Findings

- Quantitative and Qualitative

3) Conclusions

4) Implications



Background: Breaking Down the F&TA Portfolio

Folk Arts Partnerships – Awarded to SAAs, RAOs, and other nonprofit organizations. Grant amounts range from \$10,000 to \$50,000.

Direct Grants – Awarded to nonprofit organizations to support individual folk & traditional arts projects. All discipline offices at the Arts Endowment make such awards. Grant amounts range from \$10,000 to \$100,000.

National Heritage Fellowships – Awarded to individuals to honor lifetime achievement in the folk & traditional arts. Honorific amount is \$25,000.

Background: Why a F&TA Portfolio Review?

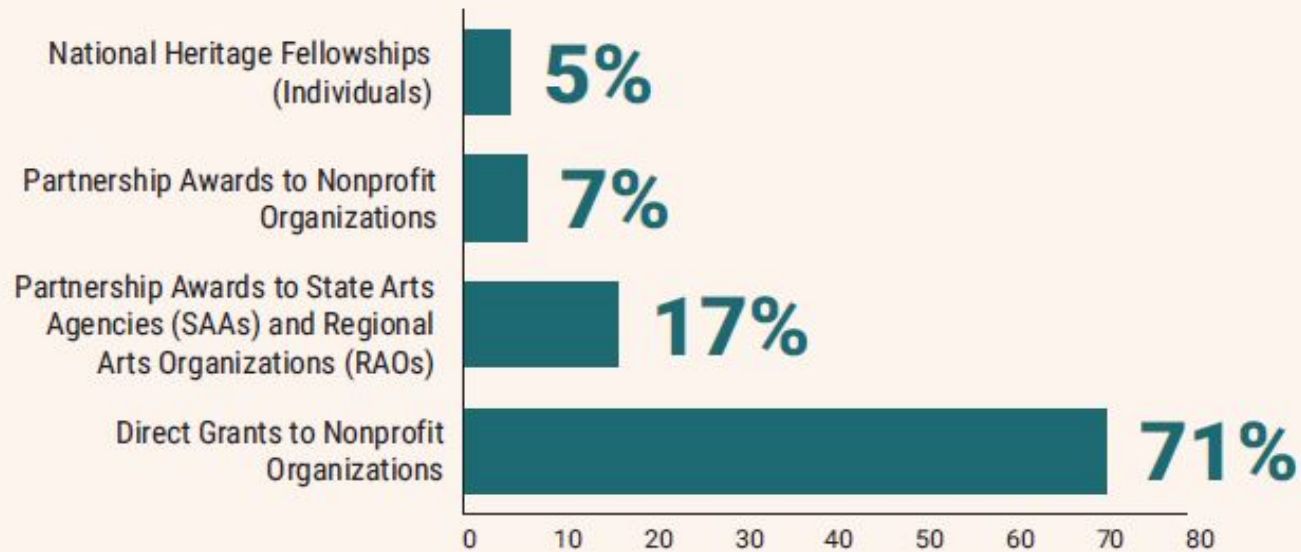
- F&TA Director-initiated
- Understudied
- NEA Learning Agenda
- Historic milestones

Methods

- Incorporated three-year analysis of Folk Arts Partnerships (Malloy, 2017)
- Analyzed agency documentation and data for Folk Arts Partnerships, direct grants to organizations, and National Heritage Fellowships from FY2013-2015
 - Examined communities served, activities/outputs supported, inputs, outcomes, and barriers to intended outcomes
- Interviewed grant project and partnership directors and a National Heritage Fellow

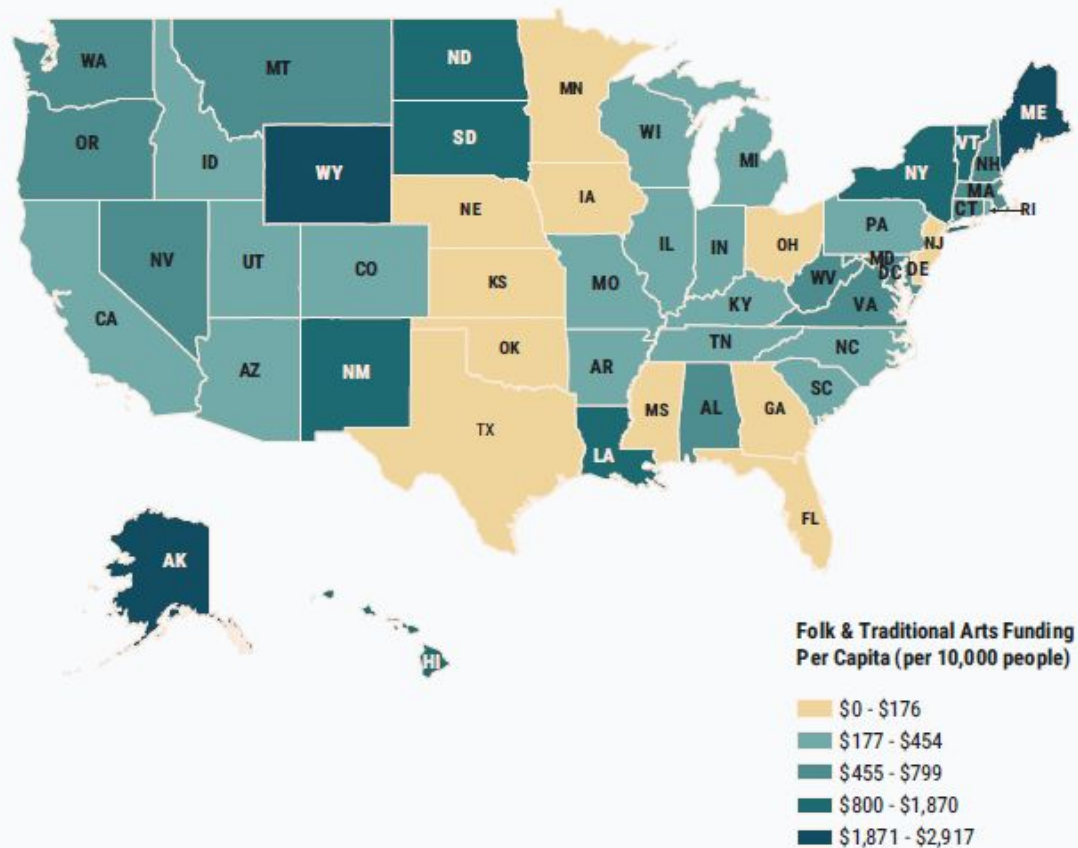
Folk & Traditional Arts: \$13.8 Mil. in 2013-2015

Chart 1: Percentage of Folk & Traditional Arts Project Funding by Award Category, FYs 2013-2015



Per Capita Funding by State

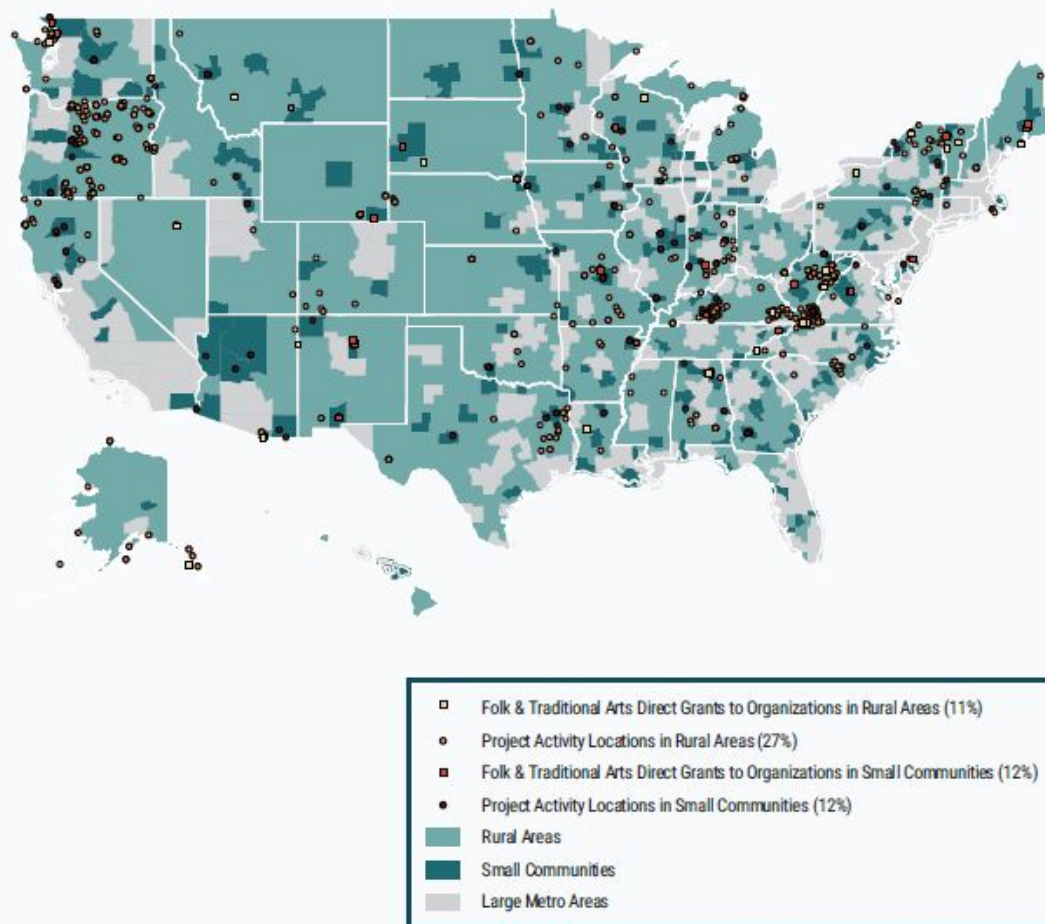
Figure 1: Arts Endowment Funding Per Capita for Folk & Traditional Arts Direct & Partnership Grants by State, FYs 2013-2015



Source: Arts Endowment Folk & Traditional Arts Direct & Partnership Grants Data from FYs 2013-2015
 Annual Estimates of the Resident Population: April 1, 2010 to July 1, 2018
 Source: U.S. Census Bureau, Population Division

Small and Rural Communities

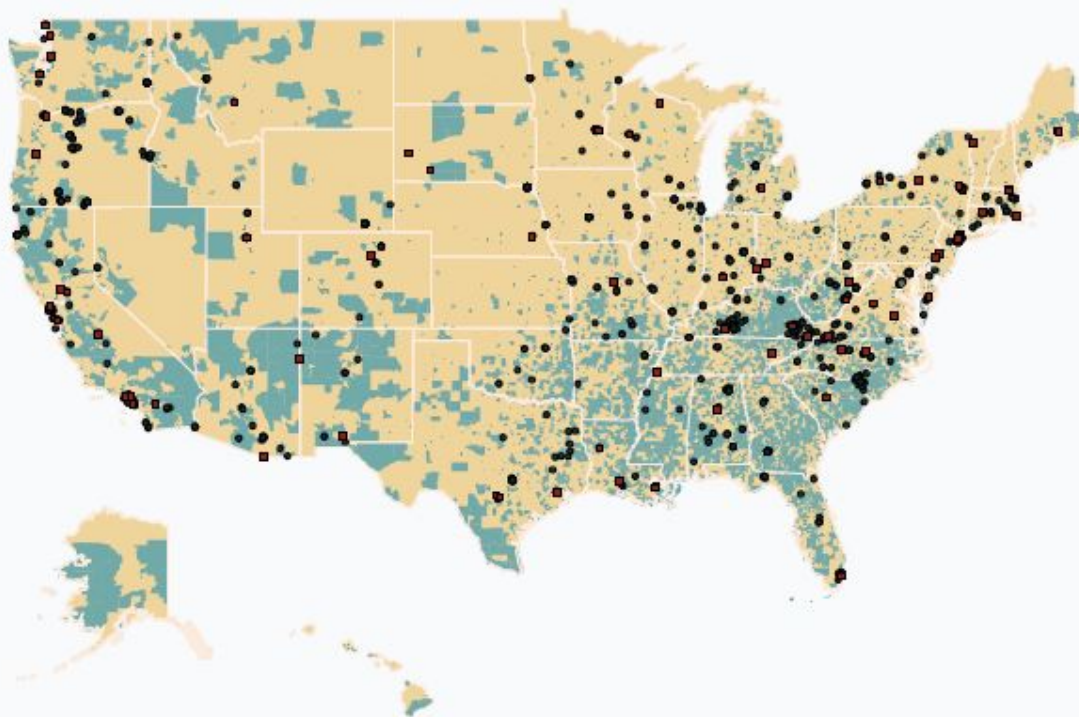
Figure 2: Folk & Traditional Arts – Direct Grants to Organizations and Project Activity Locations in Rural Areas & Small Communities, FYs 2013-2015



Large Metro Areas = 250,000 or more people
Small Communities/Small Metro Areas = at least 50,000 and less than 250,000 people
"Rural" encompasses all population, housing, and territory not included within a metro area

Poverty-Bound Areas

Figure 3: Folk & Traditional Arts – Direct Grants to Organizations and Project Activity Locations in Poverty-bound Areas, FYs 2013-2015



- Folk & Traditional Arts Direct Grants to Organizations in Poverty-bound Areas (52%)
- Project Activity Locations in Poverty-bound Areas (45%)
- Poverty-bound Areas

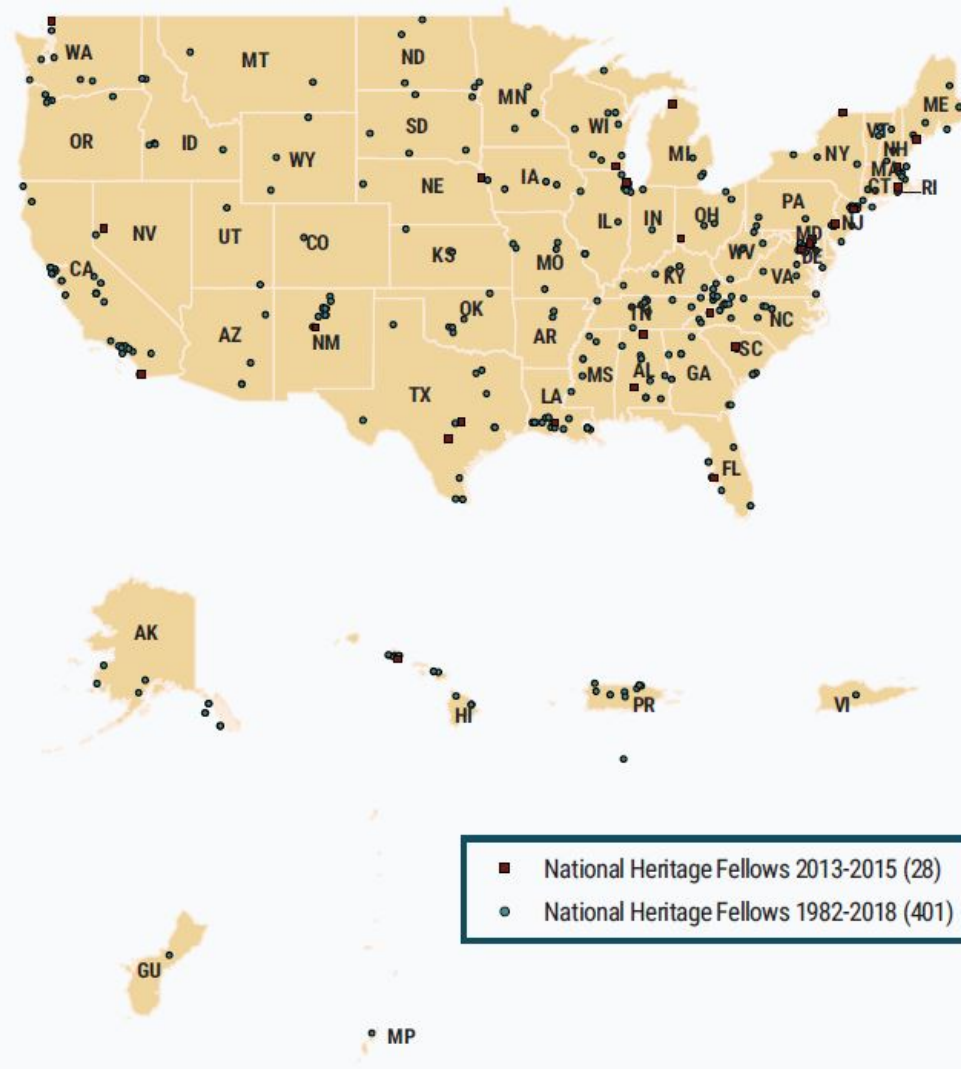
"Poverty-bound areas" are defined as Census tracts where 20 percent or more of the population live below the poverty line.

Folk Arts Partnerships – Most Frequently Targeted Populations

- Immigrants
- Tribal/Native Communities
- Rural Communities
- Refugees
- Pacific Islander and Asian Communities
- African-American Communities
- Latino Communities
- Older Adults

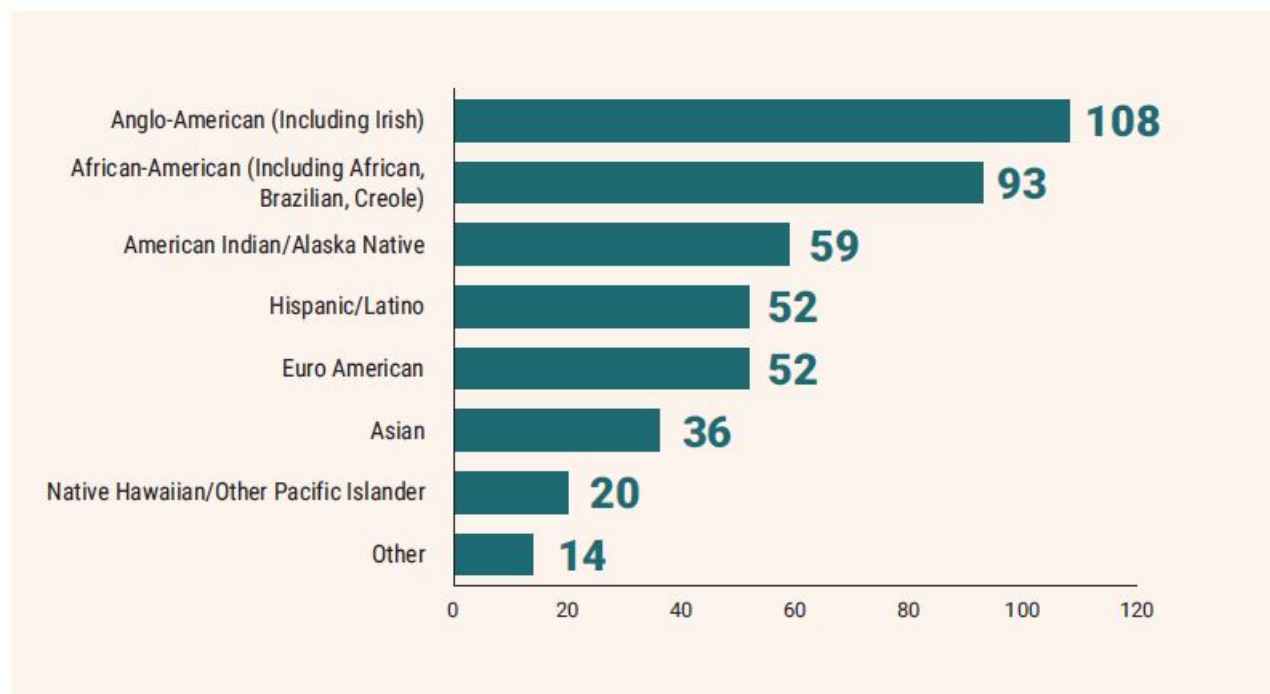
National Heritage Fellow Locations

Figure 6: National Heritage Fellowship Recipient Locations, FYs 1982–2018

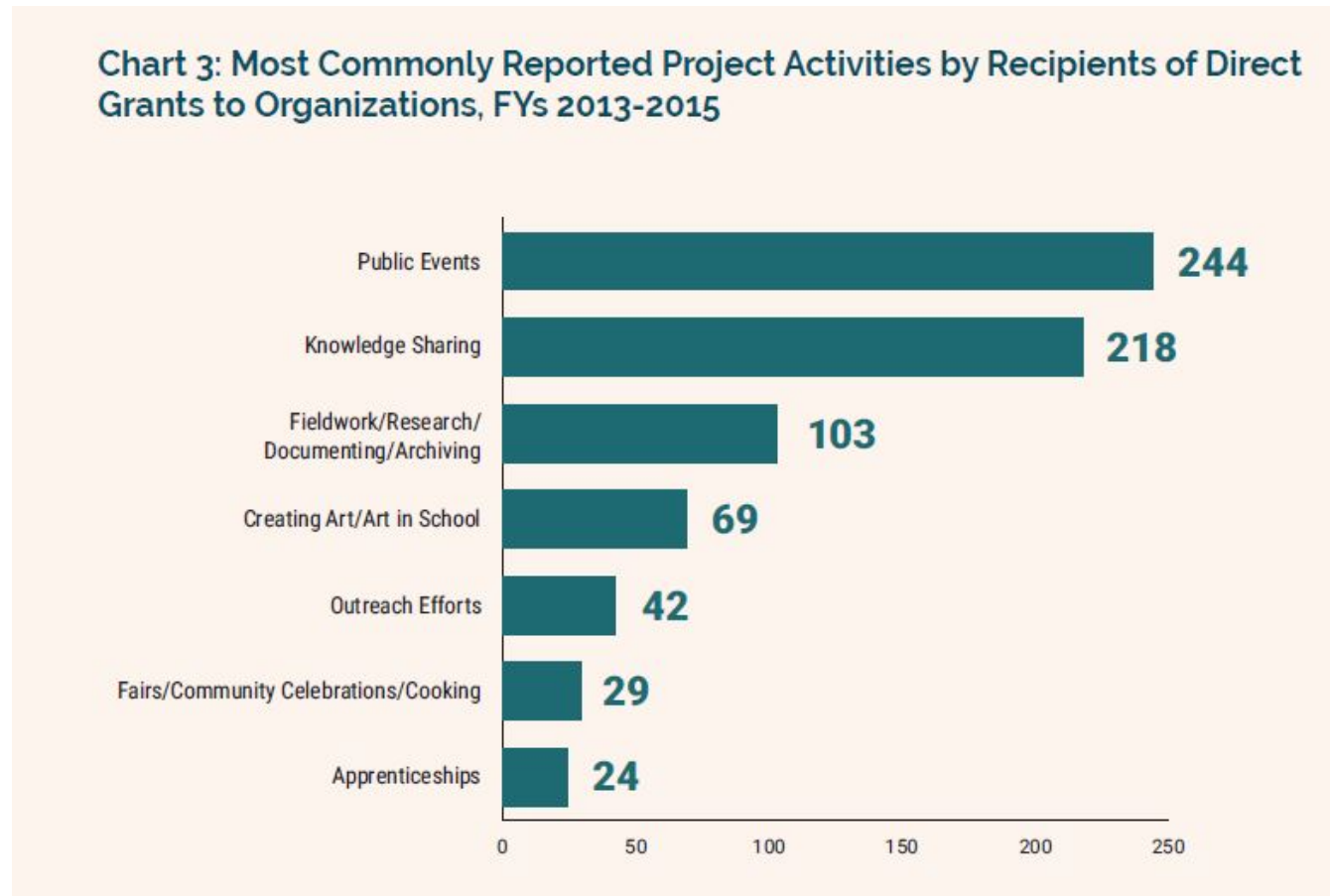


Race/Ethnicity of Heritage Fellows

Chart 2: Number of National Heritage Fellowship Recipients (1982-2018), by Race/Ethnicity



Direct Grants – Most Commonly Reported Activities



African Caribbean Dance Theatre (“Florida African Dance Festival”)



Congolese featured guest artists perform at the 2017 Florida African Dance Festival at the Lee Hall Auditorium, Florida A&M University. Photo by Alvin McBean

“We saw when we began working with youth, how it impacted them. Somebody would come in, they’d be timid and shy, but through a course of a period, they would open up through the dance and gaining confidence and you know, self-esteem and what have you. I think how the dance company has impacted others has been the most rewarding part and the reason why my husband and I have committed so much to it.”

– Jevette Robinson, Tallahassee, Florida

Los Cenzontles Mexican Arts Center (“Routes of Resilience”)



The Los Cenzontles Touring Group. Photo by James Hall

“One of the worst things in this neighborhood is how little people expect of kids...so when I see how much we’ve done and that all that work has been done by kids from this neighborhood, I love the fact that we are basically saying it’s just not true that our kids don’t have capacity, or that the culture doesn’t have value, because we’re proving that it does.”

- Eugene Rodriguez, San Pablo, California

Idaho Commission on the Arts



“I think people know more and more that we’re out there, and we’re paying attention, and we’re trying to support.”

- Steven Hatcher, Boise, Idaho

*A presentation by quilters involved in the Idaho Commission on the Arts Story Quilt Project at the Lincoln County Historical Museum in Shoshone, Idaho.
Photo by Steven Hatcher*

Dolly Jacobs

*Dolly Jacobs performing at the
2015 National Heritage
Fellowships Awards Concert in
Washington, D.C. Photo by
Michael G. Stewart*



“It’s not just doing the tricks and walking in. It’s also learning to communicate with the audience without words and [making] them feel that they’re flying with you.... It’s wonderful to know that you’re taking people on a ride with you. I think that’s the pinnacle of it, is being able to touch those people that are sitting out there. For a few minutes of their life, they’ve kind of left all their other worries and [they go] on a journey with you.”

- Dolly Jacobs, Sarasota, Florida

Museum at Eldridge Street (Egg Rolls, Egg Creams, and Empanadas Festival)



*A scene from the Museum at Eldridge Street's Egg Rolls, Egg Creams and Empanadas Festival.
Photo by Kate Milford*

“The folk arts program at the Arts Endowment is critical. It’s really critical to support folk artists to make sure that they have the means to continue their craft and then to continue to pass it down to the next generation.”

- Eva Brune, New York, New York

Direct Grants to Organizations – Apprenticeships

**Chart 4: Apprenticeship Programs Funded through Folk & Traditional Arts
Direct Grants to Organizations, FYs 2013-2015**

TYPE OF APPRENTICESHIP	AGENCY	PROJECT NAME	LOCATION
Alaska Native Traditional Crafts	Alaska Native Heritage Center, Inc.	Alaska Native Heritage Center Summer of Alaska Native Arts 2014	Anchorage, AK
Cambodian Dancers	Khmer Arts Academy	Khmer Arts Academy	Long Beach, CA
Chinese Music	Mencius Society for the Arts	American Chinese Music Heritage; Silk & Bamboo New York	New York, NY
Crafts – Folk Arts	Arkansas State University	Arkansas Folklife Program	State University, AR
Fieldwork Mentorship (Professional Development/Folklorists)	University of Oregon	Folklife in the Columbia Gorge	Eugene, OR
Hunting Decoy Makers/Carvers (American Folk Art)	Ward Foundation, Inc.	Carving Out Future Decoy Makers	Salisbury, MD
Piñata (Mexican Artists)	Fell's Point Creative Alliance, Inc.	Folk & Traditional Arts: Piñata Apprenticeship Program	Baltimore, MD
Basketmaking (Native American/Alaska Native)	Northwest Indian College	Expanding the Basketry Skill & Techniques of Native American Weavers	Bellingham, WA
Storytelling (Native American/Alaska Native)	Wisdom of the Elders, Inc.	Wisdom of the Elders Radio Program's STEAM Video Series; NISA Apprenticeship Project	Portland, OR
Various Skills	Michigan State University	2014 Michigan Traditional Arts Apprenticeships and Heritage Awards Program	East Lansing, MI
Various Skills	Institute for Community Research, Inc.	Southern New England Traditional Arts Apprenticeship Program Year 16	Hartford, CT
Various Skills (i.e. Missouri fiddling, dance, drumming, boat building, etc.)	Curators of the University of Missouri at Columbia	Missouri Traditional Arts Apprenticeship Program (29th Year)	Columbia, MO
Various Skills (Material Arts, crafts, storytelling, food)	Alliance for California Traditional Arts	Alliance for California Traditional Arts' Apprenticeship Program	Fresno, CA
Various Skills/Folk Arts	Houston Arts Alliance	Houston Folklife and Traditional Arts Program	Houston, TX

The Multiplier Effect of Partnerships

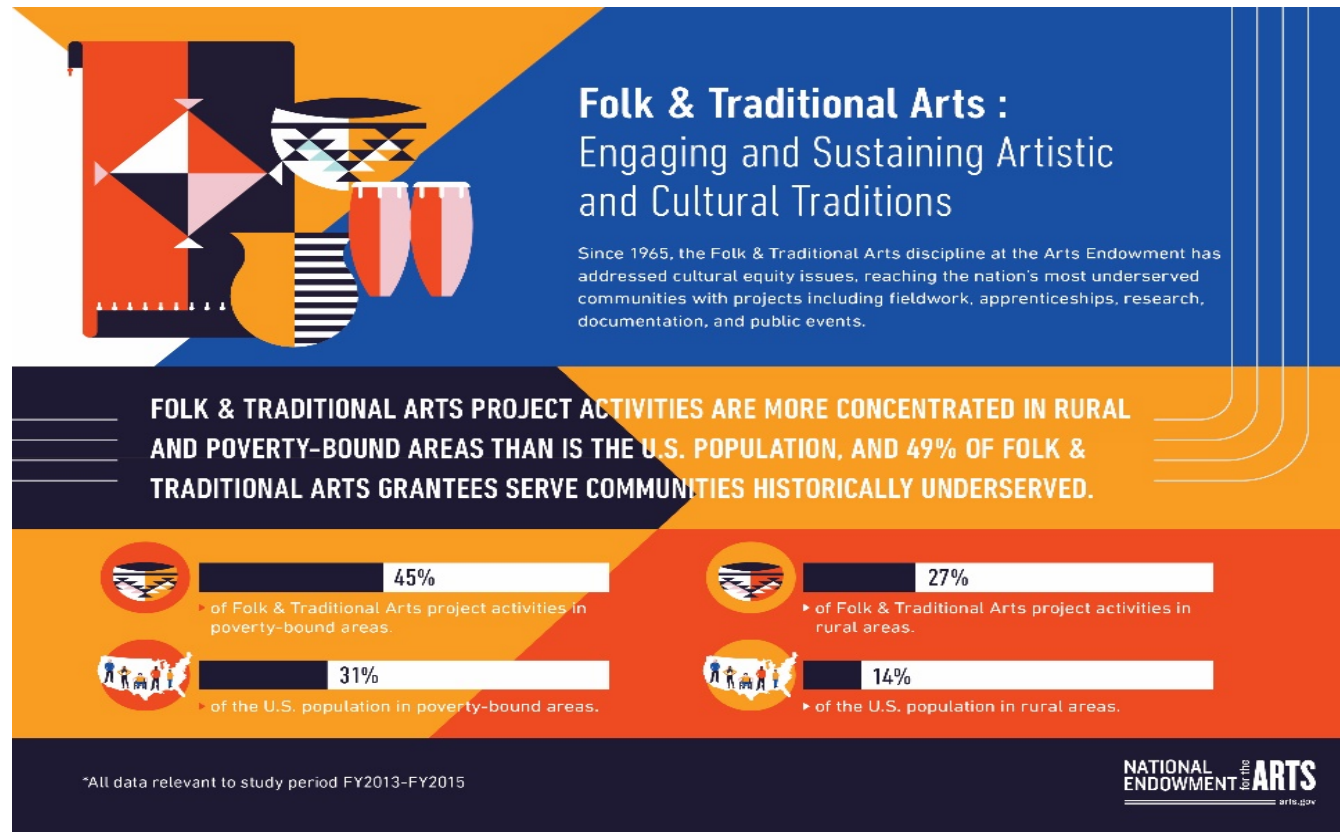
“ASCA used [Arts Endowment funding] to bolster statewide folklife research and programming through our partnership with the Alabama Folklife Association. Our biggest tool in maintaining and improving the state’s infrastructure for folk and traditional arts is strategic partnerships with like-minded organizations....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

– Alabama State Council on the Arts

Conclusions

- 1) The National Endowment for the Arts reaches a high proportion of **rural residents, high-poverty areas, and historically underserved or marginalized communities** through its Folk & Traditional Arts awards portfolio.
- 2) The agency's grant-supported activities have a dual focus on **engaging the public** and **documenting and sustaining** folk and traditional arts.
- 3) Across the agency's awards portfolio, **strategic partnerships** with a variety of individuals, organizations, and sectors are vital to promoting and sustaining the folk and traditional arts.

Folk & Traditional Arts Infographic



<https://www.arts.gov/sites/default/files/Living-Traditions-Infographic.pdf>

Policy Action Steps

Recommendation #1: Fix the “Gaps in the Maps” in Rural and Poverty-Bound Regions of the United States:

- Create pilot programs in the Great Plains, Rocky Mountain West, and Alaska to celebrate the distinct cultures of these important rural regions.
- Create pilot programs in cities across the nation to celebrate urban folklife and its contributions to regional and national culture.

Recommendation #2: Develop best practices and impact analyses related to signature Folk & Traditional Arts programs:

- Encourage a structural and longitudinal analysis of traditional arts apprenticeship programs.
- Host a national gathering of National Heritage Fellows in 2022 to mark the 40th anniversary of the program.

Questions?

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What's on your mind?



Chat

Thank you

Thanks for participating!

Questions or comments about this session?
Contact NASAA Learning Services Director Eric Giles:
eric.giles@nasaa-arts.org

Support from NASAA's member state arts agencies and the National Endowment for the Arts
made this session possible.