


Winter 12-11-2020

Exploring Relationships Between Arts Administrators In Appalachian Kentucky And Tennessee And Their State Arts Agencies: A Qualitative Narrative Inquiry

Elise L. Kieffer PhD

Murray State University, ekieffer@murraystate.edu

Follow this and additional works at: <https://digitalcommons.murraystate.edu/faculty>

 Part of the [Arts Management Commons](#), [Fine Arts Commons](#), [Nonprofit Administration and Management Commons](#), and the [Other Arts and Humanities Commons](#)

Recommended Citation

Kieffer, Elise L. PhD, "Exploring Relationships Between Arts Administrators In Appalachian Kentucky And Tennessee And Their State Arts Agencies: A Qualitative Narrative Inquiry" (2020). *Faculty & Staff Research and Creative Activity*. 160.

<https://digitalcommons.murraystate.edu/faculty/160>

This Dissertation is brought to you for free and open access by the Faculty Works at Murray State's Digital Commons. It has been accepted for inclusion in Faculty & Staff Research and Creative Activity by an authorized administrator of Murray State's Digital Commons. For more information, please contact msu.digitalcommons@murraystate.edu.

FLORIDA STATE UNIVERSITY

COLLEGE OF FINE ARTS

EXPLORING RELATIONSHIPS BETWEEN ARTS ADMINISTRATORS IN
APPALACHIAN KENTUCKY AND TENNESSEE AND THEIR STATE ARTS AGENCIES:
A QUALITATIVE NARRATIVE INQUIRY

BY

ELISE LAEL KIEFFER

A Dissertation submitted to the
Department of Art Education
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy.

2020

Elise Lael Kieffer defended this dissertation on November 12, 2020.

The members of the supervisory committee were:

Pat Villeneuve

Professor Directing Dissertation

Maxine Jones

University Representative

Antonio Cuyler

Committee Member

Ann Rowson Love

Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the dissertation has been approved in accordance with university requirements.

For Owen, Noble, and Asher

ACKNOWLEDGMENTS

I'm not even sure where to start. I feel that it took a village to get me here.

My advising professor and chair of my dissertation committee, Dr. Pat Villeneuve encouraged and challenged me throughout my years at Florida State University, and she has helped me learn and grow more than I thought possible. I am thankful to Dr. Antonio Cuyler for serving on this dissertation committee but even more so for his steadfast willingness to advise and council me regarding careers questions and trajectory and my horoscope, too. Dr. Ann Rowson-Love served on my committee and challenged me to think more deeply. I value her voice and am so thankful for the gift of her time and energy on this committee. Dr. Maxine Jones has been my mentor and my friend since I moved to Tallahassee. She supported me as a scholar, and as a mother. I will be forever grateful for her encouragement and willingness to serve on this committee as my university representative.

This study was possible because arts administrators were willing to participate and share their stories with me. Thank you the Kentucky Arts Council and the Tennessee Arts Commission. Thank you also to the Barn Lot Theatre and the Star Theater in Kentucky, and to Good Neighbors Theatre and the Arts Center of Cannon County in Tennessee.

My sister, the Honorable Maria Oesterreicher never stopped believing in my ability to finish this journey. When I doubted myself, she believed for me. I'm sure I would have given up if she hadn't kept whispering encouragement in my ear. My parents gave me freedom to learn and explore throughout my whole life, and that winding road has brought me here. Everything I accomplish has their names on it, also.

Carri Peterson, my best friend and partner in crime. She let me leave and cheered from a distance, never wavering in her support during this, my greatest ever hair-brained-scheme.

Jennifer Elmore and E. Marie Sissle loved my children like their own so I could study and write (and study and write and study and write...). My family has loved this journey because their families walked along with us.

Julia Atkins, Danielle Henn, and Egda Claudio have been my friends and peers during this epic saga. They challenged me always to be the best I could be, if only so I could keep up with them. The art world is about to get a brilliant cohort of new scholars.

First, last and always, Owen, my partner and best friend, saw me when I didn't see myself and he wouldn't let me make myself small. Noble and Asher, my wonderful treasures, are why I do what I do. I am honored to be their Dr. Mommy.

Finally, to all of my BAFA Professionals, without Burkesville Academy of Fine Arts, this dissertation would not exist. Thank you for inspiring me, and for trusting me. I still believe in BAFAMagic.

TABLE OF CONTENTS

List of Tables	viii
List of Figures	ix
Abstract	x
 CHAPTER 1: INTRODUCTION	 1
Problem Statement	2
Significance	9
Research Questions	10
Overview of Methodology	11
Role of the Researcher	13
Delimitations	15
Definitions of Key Terminology	16
Summary	19
CHAPTER 2: REVIEW OF LITERATURE	20
Cultural Barriers	21
Appalachian Thoughts Toward Government	27
Art Support in Appalachia	29
Appalachian Decline	31
Methodology	34
Theoretical Lens	37
Conceptual Framework	47
Conclusion	53
Summary	53
CHAPTER 3: METHODS	54
Purpose of Study	54
Research Questions	54
Methods	55
The Researcher	58
Naturalistic Generalizations	60
Demographic Data	61
Data Collection	66
Analysis and Synthesis of Data	70
Timeline of Coding and Analysis	72
Issues of Trustworthiness	73
Ethical Concerns	74
Conclusion	74
Summary	76
CHAPTER 4: FINDINGS	77
First Thoughts	77
Analysis	78
Answering Research Questions	85
Communication	101
Commonplaces	106

Narrative Writing	109
Combined Narrative	110
Conclusion.....	128
Summary	128
CHAPTER 5: CONCLUSIONS AND RECOMMENDATIONS	130
Conceptual Framework	130
Final Answers to Research Questions.....	136
Recommendations	139
Future Research.....	143
Conclusion.....	147
APPENDICES	149
A. IRB EXEMPTION NOTIFICATION.....	149
B. PARTICIPANT INFORMATION SHEET	151
C. INTERVIEW PROTOCOLS	152
D. PROSPECTIVE ORGANIZATIONS.....	154
E. INTERVIEW SCHEDULE.....	157
F. SAA NARRATIVE	158
G. SIRAO NARRATIVE.....	166
References.....	173
Biographical Sketch	182

LIST OF TABLES

1. Research Matrix	69
2. Original Transcript Beside Coded Transcript: GNT	80
3. Original Transcript Beside Coded Transcript: KAC	80
4. Word Frequency	84
5. Writing a Narrative	110

LIST OF FIGURES

1	Map of the Appalachian Region, Highlighting Kentucky and Tennessee.....	18
2	Conceptual Framework.....	49
3	Proposed Conceptual Framework Adaptation	50
4	Map of Participating Organizations	65
5	State Arts Agency Word Cloud: Values	81
6	Small, Isolated, Rural Arts Organizations Word Cloud: Values	82
7	All Participants Word Cloud: Values	83
8	Arts Centre of Cannon County: <i>How We See Ourselves</i>	90
9	Good Neighbors Theatre: <i>How We See Ourselves</i>	90
10	The Barn Lot Theatre: <i>How We See Ourselves</i>	91
11	The Star Theater: <i>How We See Ourselves</i>	92
12	Tennessee Arts Commission: <i>How We See Ourselves</i>	93
13	Kentucky Arts Council: <i>How We See Ourselves</i>	94
14	How ACCC Perceives the Tennessee Arts Commission.....	96
15	How Barn Lot Perceives the Kentucky Arts Council	97
16	How Star Perceives the Kentucky Arts Council	98
17	How KAC Perceives SIRAOS	100
18	How TAC Perceives SIRAOS.....	101
19	How GNT Perceives the Tennessee Arts Commission.....	103
20	Conceptual Framework With Data	131

ABSTRACT

This dissertation explores the relationship of arts administrators in isolated Appalachian communities in Kentucky and Tennessee with their respective representative state arts agencies. Using the narrative inquiry methodology, I participated in interviews with both groups of arts administrators and interpreted those findings through a conceptual framework from the field of healthcare (Feldman-Stewart & Brundage, 2008). This framework recognizes the breakdown of communication that sometimes occurs when one party (the doctor, or in this case, the state arts agency) holds the expertise and position of power, and the other party (the patient, or in my case, the small arts organization) lacks specialized knowledge but has first-hand experience facing the obstacle. This framework allowed me to identify and account for the divergent priorities of these two stakeholder groups.

Participants representing the small, isolated, rural arts organization population included four community theatres. Two are located in Kentucky and two are in Tennessee. As their state agency representatives, I also included participants from the Kentucky Arts Council and the Tennessee Arts Commission. Interviews were semi-structured and included the photo-elicitation method to stimulate deep reflection and reflective storytelling.

I used the philosophical structure of feminist pragmatism to negotiate the space of difference between these two primary stakeholders with the final objective to inform and advise state arts agencies regarding future resources allocated to small, rural arts organizations. In a region and a time when every art dollar is hard earned and hard to come by, arts agencies cannot afford to squander them. Every dollar must be spent wisely. If State Art Agencies and small, rural arts organizations could communicate more effectively, maybe the arts sector, as a whole, would benefit. This study aims to establish the baseline that makes that possible.

CHAPTER 1

INTRODUCTION

The purpose of this qualitative narrative inquiry is to understand the nature and quality of the communication relationship between isolated, Appalachian arts administrators in Kentucky and Tennessee and administrators at their representing state arts agencies. As will be communicated in the literature review, there is little published research that focuses on the interactions of these two different populations of arts administrators. This study aimed to fill that gap in the research, establishing a baseline, to provide useful information for future cultural policy making and resource allocation in the Appalachian regions of Kentucky and Tennessee. The goal is to improve communication between arts administrators at the state and local level, to strengthen the sector, as a whole.

According to the National Endowment for the Arts 2013 report, just two percent of all cultural institutions in the United States receive nearly sixty percent of all funding. That two percent includes less than one thousand organizations, all with annual budgets of greater than five million dollars per year. This includes symphonies, opera companies, regional theatres, dance companies, and art museums, the vast majority of these promoting traditional Western European fine art (National Endowment for the Arts, n.d.). In this study, participating arts organizations are limited to small community theatres.

Of the 129 grants, totaling \$1,375,789 that the Kentucky Arts Council distributed in FY 2017, 26 went to Appalachian counties and those grants totaled \$158,150. That means that less than 11.5 percent of funding in the state is being allocated to the most low-income communities. Further, according to the definitions of this study, only two of these counties qualify as small, isolated, and rural. Those two counties received collectively three grants totaling less than

\$4,000, or 0.29 percent of state funding. That is the total state arts funding that was distributed to small, isolated, rural, arts organizations (SIRAOs) in the Appalachian region of Kentucky (Kentucky Arts Council, 2018).

In Tennessee, for FY 2017, the Tennessee Arts Commission granted 345 grants totaling \$4,447, 810. Of that total, \$1,732,860 (or 38.96 percent) went to designated Appalachian counties. However, just \$101,030 (or 2.27 percent) went to small, isolated, rural, Appalachian counties (Tennessee Arts Commission, 2018).

Although the above are quantitative measures, painting a statistical picture of the funding situation in isolated Appalachian communities, I am interested in why the current situation exists and how it affects the choices and perceptions of arts administrators at both SIRAOs and state funding agencies. Despite the seeming lack of public funding, arts organizations do exist in many small, isolated, rural, Appalachian communities across Kentucky and Tennessee. This research begins to explore the reasons behind the state funding status of these SIRAOs and how they work with the state arts agencies that represent them.

Problem Statement

In Burkesville, Kentucky, the annual household income is just \$19,934 (United States Census, 2016). That is \$40,000 less per year than the national average. In 2012, in that small, isolated community at the foothills of the Appalachian Mountains, I founded a nonprofit, interdisciplinary arts education organization to provide culturally enriching experiences and opportunities for the community, especially its children. The community quickly embraced Burkesville Academy of Fine Arts (BAFA), as the value of its many locally unique programs was quickly apparent to the families of student participants. These families demonstrated strong emotional and volunteer support, and promoted the mission of BAFA. However, when the

average household income is less than \$20,000 per year, there is only so much financial support available within the community.

Perhaps to understand the environment in BAFA's host community, a bit of history is helpful. Burkesville rests in the very center of seven contiguous counties in Kentucky that have never been accessible by railroad, making Cumberland county one of the most isolated counties in the state (Wooten, 1992). No other similarly sized area of Kentucky remains untouched by the growth and development brought through the addition of railways. Even most of eastern Kentucky's deep Appalachian mountain regions welcomed the arrival of railroads as facilitators of movement of people, goods, commerce, and ideas (Wooten, 1992; Kieffer, 2019).

The absence of the railroad in Cumberland County is significant as we try to interpret the deficiency of arts activities and enrichment, as well....While art-rich institutions such as Berea College and Appalachian State were being founded in the latter half of the 19th Century, the citizens of Cumberland County were actively fighting against the transportation revolution that would have connected them to other parts of the state. This connectedness among other Appalachian communities led to folk art-making and sharing and cultivating among these other communities and Cumberland County was self-excluded from that sharing (Wooten 1992; Wells, 1942). This singular event of rejecting the railways created a pocket of isolation among these seven counties that makes them unique among the rest of Kentucky (Kieffer, 2019, p. 5).

Students in Burkesville are accustomed to not having a lot. Families learn to jump at every possible extracurricular opportunity, because there are few from which to choose. Amid this impoverished, rural, isolated community, BAFA was born, grew, and thrived. Yet, due to the newness of BAFA's offerings, there were inadequate local facilities and resources to meet the

specific needs of the organization. How could BAFA offer dance lessons (even with qualified instructors available), if there were no safe floors on which students should learn? Where could BAFA perform without a functioning theater space within the community? The resources available to BAFA restricted capital expenses, leaving the organization in a difficult spot. People wanted the services the organization could provide, but how could the organization provide those services without an appropriate space? How, when a family is struggling to pay the modest monthly fee for dance classes, could they possibly contribute more to the organization's fundraising projects?

Other directors of small, rural arts organizations expressed similar sentiments. Funding might be available for programs, but how could they afford to keep the lights on? Many small arts organizations struggle with the funding restrictions available through State Arts Agencies (SAAs). While some of those struggles are common for many organizations, this paper seeks to specifically address the relationship between small, isolated, rural, arts organizations and their state arts agencies.

The Appalachian region of the United States includes select counties in twelve states: Alabama, Georgia, Kentucky, Maryland, Mississippi, New York, North Carolina, Ohio, Pennsylvania, South Carolina, Tennessee, Virginia, as well as all of West Virginia. Rural Appalachia is a region characterized by "low population density, geographic isolation, poor roads, and lack of public transportation" (Millesen, 2015, p. 129). This region has "long been the source of stereotyping for dramatic and political effect" (Kieffer, 2019, p. 3). Morris & Sanders (2009) compare the stereotyping of mountain cultures in the United States as equivalent to that of the stereotyping of Indigenous Peoples, vast and sweeping. Carey (2017) confirmed a similar sentiment from his research participants. They considered regional and national news reports on

their Appalachian homes, and popular culture representations of the region, as demeaning or insulting.

The **Appalachian Regional Commission** (ARC) was founded by an act of congress in 1965 and is tasked with five key goals. These goals include increasing economic opportunities within the region, improving workforce readiness, developing and maintaining critical infrastructure, utilizing and leveraging natural and cultural assets within the region, and developing leadership and community capacity (ARC, 2019). This area is defined by persistent poverty and reduced economic opportunity (Grossman, Humphreys, & Ruseski, 2019). In her work in the Appalachian region of Ohio, Millesen (2015) noted that local issues within Appalachia are often shared by many localities within the region. Local issues are, in fact, Appalachian region issues. It is these very concerns that the ARC was established to negotiate and mitigate, yet the ARC does not routinely fund the arts or arts activities. This area of need within Appalachian communities remains unmet.

Small, Isolated, Rural Arts Organizations (SIRAO)

Despite limited local resources, BAFA impacted the community. I, as the founding executive director, believed that everything about the organization's mission, growth, and impact must make it a prime candidate for public support. I reached out to my state arts agency, the Kentucky Arts Council. I inquired about what state resources or opportunities might be available for the organization. The short answer was none. The Kentucky Arts Council told me that the organization was too small to qualify for or benefit from any of their existing opportunities. Feeling defeated and deflated, I gave up on pursuing public funding at any level and instead succeeded in receiving small private and corporate support grants, in addition to fundraising events, programming revenue, and individual donor support. The perceived lack of support from

the state, led me to creatively navigate my community efforts, program planning, and spending to keep the organization financially healthy while still pursuing an important mission.

I attended arts events in larger cities throughout the state of Kentucky, and those organizations published proudly that they were sponsored in part by the Kentucky Arts Council. Of Kentucky's 120 counties, 85 are classified as rural (Davis, 2009). In my personal experiences working within one of those rural communities, I regularly confronted the distinct differences that rural arts administrators face, and how innovative we had to be to keep our organizations up and running. Perhaps chief among those differences was the disparity between the perception of outside funders concerning how small and isolated our town really was compared to other communities across the state that might be able to claim rural status according to census data. There is rural, and then there is Burkesville, Kentucky.

State Arts Agencies

State Arts Agencies (SAAs) serve arts and culture organizations throughout their states. Historically, national arts policies respond to the economic and cultural environment of the nation, (Rosenstein, Riley, Rocha & Boenecke, 2013), while the SAA has the capacity to set state arts priorities by being directly in touch with both local organizations and local citizens. SAAs can often be proactive, rather than reactive. The SAA does for the state what the National Endowment for the Arts tries to accomplish nationally.

At the national level, to promote bi-partisan support, the NEA strategically funds every congressional district in the United States. This ensures that rural, suburban, and metropolitan areas all receive some measure of funding (National Endowment for the Arts, 2016). I would argue that for SAAs to accomplish a comparable equity of giving, they could make a deliberate action to fund every county within their states. This would achieve the same goal of funding both

non-Appalachian counties and Appalachian counties within those states, and would also include small, isolated, rural communities along with larger cities.

SAAAs are uniquely necessary to ensure the equitable distribution of national arts and culture resources, distributed through the NEA and the NEH (NASAA, 2019). SAAAs also ensure that their states have representation with these national organizations, so that the voice of their state's arts and culture industry is heard at the federal level. Additionally, SAAAs are situated to represent all of the individual communities in the state, by carefully considering resource allocation and equitable distribution of funding to organizations in many disciplines, serving different localities (NASAA, 2019).

SAAAs recognize the need for organizations to improve professionalization of services. They serve a broad constituency, much larger than any single SIRAO. They also must facilitate advocacy on behalf of the arts, though they are, themselves, prohibited from advocating (NASAA, 2019). Those are just a few examples of the many priorities that SAAAs identify and must struggle to address. With limited resources to be allocated throughout entire states, SAAAs must choose based on predetermined criteria, what to fund, where to fund, and how to determine recipients of resources.

Communicating

Even local journalists in small, isolated, rural, Appalachian communities find themselves torn between publishing the reality of the economic situation in these small Appalachian communities and the need to encourage civic pride and morale (Carey, 2017). If local communities are not even honest with themselves about the nature of their condition, how is it possible that state agencies, comfortable in thriving capital cities, can possibly understand the reality of daily life within those small, isolated communities?

Accounting for the distinctiveness that defines isolated rural communities from their more well-traveled rural counterparts, I pursue the question of how SIRAOs and SAAs perceive one another and communicate with one another. Small-to-mid-sized arts organizations working with underserved communities have specific needs, and state arts agencies have particular programs. I suspect that the resources being allocated to SIRAOs might not be appropriate for their day-to-day needs. Meanwhile, state arts agencies, staffed with professionals with many areas of expertise, might identify needs that small arts organizations, submerged in the weight of those day-to-day challenges, might not be able to objectively recognize. SAAs hold the power and expertise in this relationship dynamic, while SIRAOs may lack specialized knowledge but have first-hand experience facing their day-to-day obstacles. This is why communication is so necessary and also, I suspect, largely lacking in the relationship between state arts agencies and small, rural arts organizations.

SIRAO administrators use creative and innovative approaches to keep their organizations going every day. They do this either ignorant of the opportunities available through public funding, or having been discouraged, or denied public funding in the past. Still they persevere. One director expressed frustration over the fact that his organization was struggling to share the arts with communities otherwise entirely without arts opportunities, yet consistently he felt that the organization was not seen by public funders.

Meanwhile, SAA administrators are accountable for exercising fiscally responsible allocation of resources. They will have to answer for their choices of organizations receiving funding and their application process is intended to screen potential grant recipients for successful and sustainable use of public funds.

Significance

A conversation with one rural arts' Executive Director revealed this sentiment. "We are doing the job. We are doing exactly what they (SAA) claim to support, but somehow we can't convey the magnitude of our impact. I watch every year as the university gets funded to bring famous artists in and wonder how in the world they get so much support while we are actually on the ground, in the weeds, providing the only arts opportunities in our county, and we aren't funded" (personal conversation, January 17, 2019).

This is why this study matters. The playing field seems stacked against rural arts administrators toiling in isolated communities. There appears to be a disconnect between the needs at the local level and the provision allocated at the state level. On the other hand, states arts agencies open grant opportunities to most nonprofit arts organizations within their states and provide a measure of quality control to ensure that taxpayer dollars are not squandered on organizations that might be ill-equipped to utilize state funds.

This study holds particular significance for three populations: Arts administration educators, students, and practitioners.

Educators

For the arts administration educator, this study will provide valuable insight into a diversity of organizational operations. The study will also highlight important areas of conflict or misunderstanding between various arts administrators. Knowledge of the current state of relationship between SAAs and SIRAOs is valuable for the educator striving to provide an accurate depiction of the workforce for their students. Also, awareness of contemporary challenges facing those administrators enables the educator to better prepare their students.

Students

Students of arts administration could benefit from the findings of this study as they prepare themselves to enter the workforce. The introduction of a variety of arts organizations into the available pool of future careers is invaluable for a student as they plan their own trajectories. Understanding the opportunities and challenges facing two very different arts supporting organizations will also prepare students for the time when they hold positions of leadership within arts organizations and must navigate their own paths of political, social, and artistic uncertainty.

Practitioners

For the current practitioner of arts administration, this study provides insight into how different populations of administrators are perceived. This information could be critical in guiding those administrators as they interact with one another. By identifying current beliefs and perceptions of administrators by their peers, these findings give each population opportunities to improve communication and maximize their working relationships to benefit the arts sector, as a whole.

That is the function of this study, to explore the relationship between small, isolated, rural arts organizations and the resources available to those organizations through their representing state arts agencies. I seek to understand the nature of this relationship to advise future resource allocation to maximum benefit.

Research Questions

With an emphasis on lived experiences and the stories of participants, narrative inquiry research questions must include specific reference to experience and individual interpretations of those experiences (Connelly & Clandinin, 2006). Guided by a feminist pragmatism philosophy that emphasizes practical working solutions, answering these questions could lead to improved

outcomes for SAAs and SIRAOs as they interact with one another. The research questions guiding this study are:

Research Question 1: How do the experiences of arts administrators in small, isolated, rural, Appalachian communities, and those at state arts agencies create and define their perceptions of one another?

Research Question 2: In what ways do SAAs and SIRAOs perceptions of one another shape their communications with one another?

Research Question 3: In what ways, if any, does sharing their stories and images with one another change perceptions between SAAs and SIRAOs?

Overview of Methodology

Narrative Inquiry

The narrative inquiry methodology places emphasis on the lived experiences of research participants and uses those experiences to interpret and understand broader themes around the environment in which those individuals live and work (Connelly & Clandinin, 2006). Utilizing in-depth interviews including photo-elicitation, this narrative inquiry aims to bring greater understanding to the experiences of arts administrators in Appalachian Kentucky and Tennessee. This is accomplished by focusing on the commonplaces of narrative inquiry. Temporality helps the researcher see a broader picture of the past, present, and future of the environment researched. Sociality provides an understanding of the local cultures, norms, languages, and expectations of participants. Place narrows the study to the unique physical geography of the Appalachian region and the particular environment that brings to bear on the other commonplaces of temporality and sociality.

Feminist Pragmatism

This narrative inquiry will be conducted and interpreted through the philosophical lens of feminist pragmatism. This philosophical framework enables the researcher with the opportunity to not only find information, but to use that information to provide practical, working solutions for the current climate under study. Specifically relevant for this study is feminist pragmatism's emphasis on solving "wicked problems," that is, those problems that persist despite variable and multitudinous efforts toward their solving (Addams, 1893). The problems persist, so the pragmatist must continue working and reworking potential solutions until they achieve a successful outcome. It is the hope that this research will successfully lead to recommendations that improve relationships between SAAs and SIRAOs.

Despite the 1965 establishment of the Appalachian Regional Commission, wicked problems persist in the Appalachian region (ARC, 2019). Problems of poverty, low education, population decline, and access to services remain in the region. Little has changed to improve or further develop the region from that time until the twenty-first century (Sarnoff, 2003). Practical, working solutions based on thorough research are necessary to understand and approach these problems, including the issue of access to the arts through state arts resources.

Conceptual Framework

Understanding that the balance of power, interpreted here as knowledge and control over resources, lies in the hands of one party, the SAA, and SIRAOs face everyday needs and obstacles without control over their access to state solutions, I decided to approach this study using a framework that understands that disparity. This study recognizes the relationship between SAAs and SIRAOs as similar in nature to the relationship between health care providers and their patients. One party, the physician, holds the expertise and power, while the other party,

the patient, holds neither, but understands their individual lived experience. The patient might also struggle to communicate that experience in words that the doctor understands and the doctor might find it challenging to interpret the patient's explanations.

Feldman-Stewart and Brundage published this communication framework in 2008 and it establishes a method of interpreting patient-reported outcomes by recording, acknowledging, accepting, and interpreting the different motives, worldviews, educations, and priorities of doctors and their patients. I will apply this same framework to the relationship between SAAs and SIRAOs, placing the SAA in the role of doctor and SIRAo in the role of patient.

Role of the Researcher

I received my first degree and began my career in the performing arts, specifically musical theatre. I worked across the Eastern and Midwest United States in that capacity. From that view, I had little knowledge of the role arts administrators played in my own life, except that I knew it was they who provided my paycheck. My master's degree brought illumination to this and with its attainment I began to work in the nonprofit sector, both in and out of the arts field. The combination of those two degrees, and my desire to incorporate both into my future, led to the doctorate in arts administration, for which this is the final study. Studying arts administration could have taken my research almost anywhere. It was a jaunt to the town of Burkesville, in Cumberland County, Kentucky, that targeted my research in that region.

Living in that community, I came face to face with talented children who had little or no formal training in the arts. They were interested and eager to learn, but options simply did not exist within reach. Through partnerships with local artists, organizations, and citizens, we established an interdisciplinary arts education organization in that small, isolated, rural,

Appalachian community. With my previous professional experience and two degrees at the ready, I ventured out as the founder and executive director of the organization.

My experiences in that capacity and my own interactions with that state arts agency became the inspiration for this dissertation research project. While, I am not specifically studying that community, or that organization, I am interested in others like it. I saw the value of that organization within its community. Through this research and future projects, I hope to support the success of those organizations through two primary avenues. At the SIRA level, greater awareness of available public resources might facilitate success and sustainability. At the SAA level, greater awareness of what SIRAOs are working toward and how they are managing day to day might influence resource allocation or available technical support. This is only the beginning of research in this area.

Researcher Assumptions

I enter this study with four assumptions based on my own experiences in Appalachian Kentucky and also on extensive reading of previously published research. The first assumption is that individuals with little professional training in arts administration are the primary managers of many arts organizations. This assumption is guided by previously published research (Olshan, 2017; Kieffer, 2018). The second assumption is that SIRAOs find it challenging to navigate or understand the opportunities provided by their SAAs. This assumption is guided by my own experiences in Burkesville. As an educated and experienced arts administrator, I still faced obstacles trying to identify and secure funding for my organization. The third assumption is that SAAs are unaware, or under-aware, of the work done in Appalachian communities by SIRAOs. This assumption is informed by the quantitative data available on current giving levels in metropolitan areas versus Appalachian communities within common states. The fourth and final

assumption I make entering this study is that there currently exists a lack of quality communication between SIRAOs and SAAs. This assumption is guided by anecdotal information gathered during my time living in Burkesville, Kentucky. Administrators at other organizations often had little awareness about the Kentucky Arts Council (KAC) and on the occasions when we interacted, representatives from the KAC were often equally unaware of those organizations.

Delimitations

There are limits to this study since the goal is to specifically understand the relationship between arts administrators and their state counterparts. There simply are not an abundance of SIRAO administrators. The locality of the Appalachian Region is unique in the United States and the characteristics that define it are regional (Millesen, 2015). This leads to the consideration that findings could be relevant within the Appalachian region but transferability is not definitively applicable to small, rural arts organizations in other regions of the United States.

Also, all of the SIRAO participants work with community theatres within their Appalachian communities. The findings might not transfer to arts organizations producing other art forms, especially traditional Appalachian folk arts. Because this study focused on SIRAOs in the Appalachian region, the pool of potential organization participants is small. If one organization failed to complete the entire study, I would have lost up to one-quarter of my SIRAO data. I could reach out to another SIRAO, but that would require moving into another artistic discipline (beyond theatre) or expanding into a larger population community.

Another limitation of this study is that interviews were not face-to-face, but rather, utilized video call technology. Video calls do provide a measure of personalization greater than that of traditional audio telephone conversations, enabling me to see facial expressions, however,

technology might still pose a barrier between researcher and participant that would not be present if interviews were conducted physically face to face. Also, as noted in the review of literature, my status as an educated outsider could cause participants to feel guarded when communicating their experiences with me.

To address my third research question, participants necessarily knew that some portion of their responses to me would be shared with their state counterparts. This awareness could have changed their answers or limited their willingness to be open with me. While I recognized this potential effect, the feminist pragmatism lens required that I not only attempt to understand the phenomenon but also that I strove to rectify any imbalances or injustices. To accomplish that, I had to ask them to reflect on perspectives other than their own. The rigor of this study is limited by the openness of study participants to me, as the researcher. The triangulation of data from multiple sources will serve to overcome this limitation.

My own experiences working in a SIRAO and interacting with my SAA motivated me to explore this question. I wondered if others have similar experiences as mine. This prior experience predisposed me to feel sympathetic toward my SIRAO participants and expect my SAA participants to be somewhat obtuse. It took deliberate consideration to remain open in my interactions with all participants and to allow their stories to change my perceptions, while I also attempted to improve their perceptions of one another.

Definitions of Key Terminology

Appalachian region – The Appalachian Region Commission (ARC, an agency that exists to facilitate economic growth and sustainability within the Appalachian region, defines the geographic area considered Appalachia within this study. The ARC operates in select counties in twelve states: Alabama, Georgia, Kentucky, Maryland, Mississippi, New York, North Carolina,

Ohio, Pennsylvania, South Carolina, Tennessee, Virginia, as well as all of West Virginia. Within this study, I refer to the Appalachian counties in Kentucky and Tennessee (Figure 1).

Beliefs – Worldview as influenced by life experiences, education, community, and culture. This term focuses on the way participants see others. Beliefs are outward going.

Isolated, rural – Within this study, I distinguish “rural” as it is defined by most state arts agencies to specifically distinguish isolated, rural. The inclusion of isolation in the terminology describes those communities without access to local institutions of higher learning and that are nestled in counties that are also classified as rural. County populations had to be 10,000 or less and city (or town) populations 2,000 or less to be categorized as isolated, rural. This definition is based on the population of the town of Burkesville, Kentucky, enabling me to use my own experience in the Appalachian region as a baseline.

Needs – Those things, either tangible or intangible, that would benefit the organization or facilitate the furtherance of its mission.

Perceptions – Perceptions might be inspired by worldview but focus instead on how one thinks they appear to others. Perceptions are inward going.

Small arts organization – According to published IRS data from 2015, the smallest category of nonprofit, by budget, is “Under \$100,000.” Approximately 14.5% of all U.S. nonprofit organizations fit in this grouping. I will use that as my standard for a small arts organization (SOI Tax Stats, 2016).

SIRAO – Small, Isolated, Rural, Arts Organization. This refers to the participant organizations that have budgets of less than \$100,000, and are located in isolated, rural, Appalachian communities in Kentucky and Tennessee.

SAA – State Arts Agency. For the sake of this study, the state arts agencies are the Kentucky Arts Council and the Tennessee Arts Commission. According to the National Association of State Arts Agencies, state arts agencies “ensure that every community in America receives the cultural, civic, economic and educational benefits of the arts” (NASAA, 2019).

Skills - The specific educational and experiential backgrounds brought by participating arts administrators into the work they accomplish for their various arts organizations.

Values – The end goals desired by participating arts administrators.

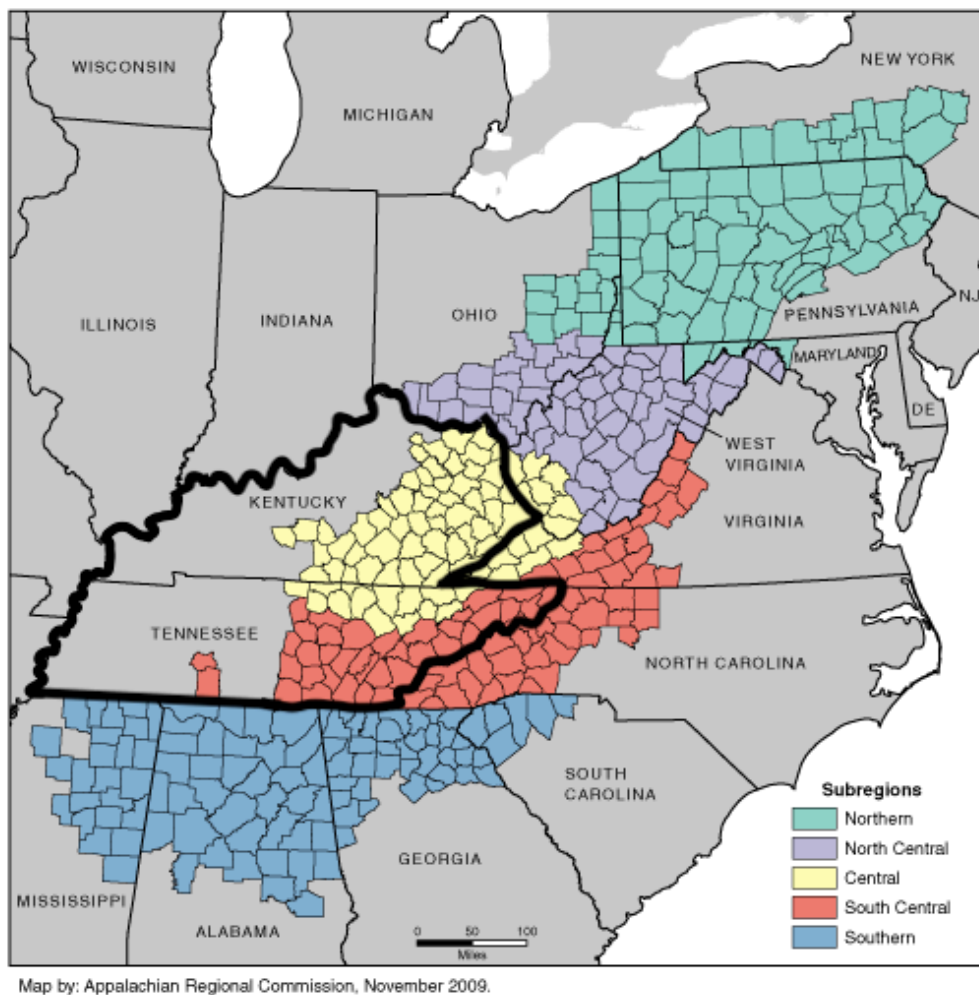


Figure 1

Map of the Appalachian Region, Highlighting Kentucky and Tennessee (ARC, November 2009).

Summary

This chapter provided an overview of the following dissertation and introduced the reader to key terms of relevance for understanding and interpreting the study. In chapter two I provide in-depth research into topics of relevance to the conducted study. These include publications addressing the Appalachian region, its perceptions of the government, its persistent decline, barriers to cross-cultural communication, as well as the history and current atmosphere surrounding the arts in Appalachia. Chapter three will provide a detailed discussion about narrative inquiry methodology and chosen research methods, including interview protocols and plans for data analysis. Chapter four will report the findings of the study, and chapter five will draw conclusions and propose future research on this topic.

CHAPTER 2

REVIEW OF LITERATURE

I began my research looking for previously published academic literature connecting rural Appalachian communities and State Arts Agencies (SAAs). This led to no results, itself confirming the potential usefulness of my proposed study. Expanding the search to broader rural communities yielded more results. Still, I quickly realized the uniqueness of the Appalachian region and its specific characteristics, required that I focus, not on the rural aspect of the region, but rather on the geographic isolation. This led me to restrict the research to specifically the Appalachian region while expanding the search from only SAAs to include other public agencies. Much more information became available by incorporating other public state agencies working in small, isolated, rural, Appalachian communities. Reviewing this broader literature provides information specifically relating to the struggle with cross-cultural barriers, Appalachian thoughts toward government, the history of the arts in Appalachia as well as the current state of the arts, and finally, the persistent decline of the Appalachian region. This review of the literature will cover these themes, and how they inform the proposed research.

This chapter also introduces a conceptual framework created for exploring patient-reported outcomes following their interactions with physicians. Through this framework, patients reported on their interpretations, perceptions, satisfaction, or dissatisfaction, with their provider's communication. The disparity between the power and knowledge of different players is relevant for this study, where administrators at SAAs and those at SIRAOs communicate with different skills, expertise, and authority. I applied and interpreted literature through the lens of feminist pragmatism philosophy. This philosophy encourages the incorporation of all voices toward a

practical solution to real-world problems, particularly emphasizing communication and relationship as critical components of any solution.

Cultural Barriers

Cultural competence is required for the provision of services, education, and training (Ramirez, 2003). Ramirez studied cross-cultural competence related to consumer-provider communication with special populations. She found that overcoming sociocultural and linguistic barriers is critical for equal access to services. Ramirez included the Appalachian region as one of the five people groups specifically identified as a “special population” by the National Cancer Institute’s Special Population Networks (National Cancer Institute, 2018). This study focused on access to cancer screenings, but the conclusion that culture and language are barriers to access to public services remains relevant.

Previously cited literature on the subject of Appalachia provides support to the claim that the Appalachian region is a unique culture with its own customs, norms, and vernacular (Vance, 2016; Davis, 2009; Farley & Bush, 2016; Grossman & Humphreys, 2019; Leciejewski & Perkins, 2015). Ramirez (2003) cited cultural and linguistic barriers as two of the greatest obstacles between special populations and receipt of services.

According to Tomes (2013), research indicated that local vocabulary limitations diminish educational hopes and aspirations by making advanced achievement seem unobtainable in an environment where resource allocation already skews against lower socioeconomic communities. Interaction strategies and differences in socioeconomic status exist. Those strategies and differences influence communication between usually middle-class professionals (SAA representatives) and often lower socioeconomic status beneficiaries of services (SIRAO Executive Directors).

Swanson (2001) noted that the inclusion of local stakeholders was necessary for resource allocation in rural communities. That inclusion might increase awareness on both sides. Miewald (2003) found that the state level is where contradictions between the information disseminated at the federal level, and the realities of allocation to localities become manifest. The NEA promotes Art for All Americans and boasts funding in every congressional district. That reality is breaking down somewhere between the federal mission and the local reality. The view that poverty is the result of poor values perpetuated generationally is the dominant way policymakers describe and understand the economic need (Carey, 2017). This leads to blaming the local victims. Continual social stratification then propagates a lack of social and economic opportunities within Appalachian communities. Meanwhile, the government (including SAAs) often does not have an accurate portrait of isolated, rural communities (Wuthnow, 2013). Isolated, rural communities often do not realize what public services they are missing or eligible for.

In his 1989 piece, *The Arts Manager's Social Responsibility*, Keller (1989) noted that it is the role of the arts manager to coordinate and administer community activities incorporating the arts into society at large. The arts manager bears the responsibility of making the arts relevant and impactful within the community she/he serves. Keller blamed arts administrators for the failure to incorporate large portions of the population into the audience of the arts. It is not the public's responsibility for their ignorance of the arts or lack of participation. Nor are they to blame for the reality that they are underserved by arts organizations. The blame lies with the arts administrators who have failed to engage them. "If today's institutions tend to be more the symbol than the cause of the inequities of society, what role should the institutions play in rectifying the imbalance" (Keller, 1989, p. 50)? Keller wrote about the responsibility of today's organizations in 1989. Although published thirty years ago, this text remains relevant and urgent

today as a lone voice speaking to the particular responsibility of arts administrators to engage within their communities, rather than wait for their communities to come to them. A broad search for more contemporary academic literature on the topic produced an unfortunate lack of recent voices articulating Keller's strategies or the urgency of his sentiments. He endorsed an approach that requires arts administrators to step out of their standard *modus operandi* and into an active role of communicating and engaging with their constituencies. This requires crossing cultures and interacting with others deliberately and strategically.

The Appalachian region needs improved healthcare access, infrastructure improvements, and, yes, access to public funding for the arts (Carey, Means, Burriss & Stepno, 2016). How can society confront these inequities? Because of a deep-seated belief in the "American Dream," we, as a collective, associate wealth or success with hard work, determination, and education. On the other hand, we interpret poverty as a consequence of laziness (King, 2012). We rarely ask if the system itself is broken and incapable of meeting needs. King recognized that the societal ideal of the American Dream perpetuates because it does come true for some. She identified this as the downfall of that same societal ideal, however, in that the American Dream only comes true for some. It is not achievable by everyone.

Benjamin (1996) considered that narrating the "now" required awareness of the "then." We cannot move forward without recognizing our context. This study aims to look at the current relationship between SAAs and SIRAOS by understanding their current interactions in the context of how they arrived in this state of communication. Benjamin also concluded that historical integrity requires a multicultural narrative, and contextualized narratives should reflect that. By acknowledging those traits, characteristics, and differences that keep us apart, we are often able to find a common ground and then come together.

Cultures in Southern Appalachia

“The reasonable person adapts himself [sic] to the world, while the unreasonable one persists in trying to adapt the world to himself [sic]” (Author Unknown, Cited in Tomes, 2013, p. 4). One could argue about the bias of the author’s use of the labels “reasonable” and “unreasonable.” However, the overall sentiment that change comes slowly or not at all could be applied to many communities within the Appalachian region, where skepticism and doubt often greet newness and change (Vance, 2016).

Thinking of the whole of Appalachia as one single homogenous group would be inaccurate (Anglin, 2004). The population is certainly majority white; however, people of color in Appalachia have distinct and specific histories of their own that stand apart and co-mingle with the broader, more known history of White Appalachia. According to the 2010 Census, the population was 88% white, 8% African American, and 4% mixed race or other race (United States Census, 2016).

In communities with such a majority of one race, other factors often become more important in culture and categorization. In the case of Appalachia, socioeconomic status is one of the greatest barriers to entry for members of the community. Socioeconomic status is most often measured by education, income, occupation, and social status. As professionals, we need to be comfortable interacting with people of different ethnicities and different socioeconomic statuses (Tomes, 2013).

Historically, in the Appalachian region, there has been mistrust of those with money, due to the reality that native people of affluence often contributed to the stereotyping and exploitation of their less affluent neighbors, partnering with outsider businesses and often marrying outsiders (Banker, 2000). This reinforced the general populations’ beliefs that those with money and

power, whether local or outsider, were predatory. The belief persists that wealthy or educated individuals consider themselves superior and apart from the everyday Appalachian.

Many rural Appalachian school districts include just three schools: the elementary school, the middle school, and the high school. Students are not segregated in these schools based on the neighborhood in which they live or the value of their homes. There is no segregation based on the street on which their grand houses or government-subsidized apartments are located. This makes the environment of the schools an almost exact reflection of the community at large, with no perceived better or worse school from which to choose (United States Department of Education; Wallace & Diekroger, 2000). Classrooms blend, even if preferred social circles of families outside the school do not.

This single school phenomenon has an overall effect on the educational achievements within those districts. Individuals coming from a lower socioeconomic background are less likely to have completed high school, and those who do are unlikely to attend college. They have limited health insurance and a greater likelihood of prolonged illnesses. Their wages are most often hourly, meaning that time off is money lost. In contrast, those from a middle socioeconomic class are likely to have graduated high school and attended college. They will usually have health, dental, and vision insurance and are most often in salaried positions with paid time off and holidays (Krumov & Larson, 2013).

These disparities result in differing views of the world, opportunity, work, and leisure time (Tomes, 2013). These differences come into play for interactions between SAA representatives and Executive Directors of SIRAOs. They are also critically important in the communication between many of the Executive Directors, who might be more educated, and their community members, who are more likely reflections of the broader community.

A large influencing and inhibiting consequence of low socioeconomic status is language development and fluency. The number of different words to which a child is exposed is critical for all future success (Tomes, 2013). Research indicates that children growing up in low socioeconomic environments hear fewer words and hear an increased number of negative words. This is a potential source of friction in communication between SIRAOs and SAAs. During a cross-cultural encounter as an educator of White Appalachian college students, Valadez (2004) found that many of them had personally experienced prejudicial stereotyping based on their Appalachian heritage. Specifically, they encountered being insulted as “redneck” or “slow” (p. 158). They described their experiences with cruel details expressing the various aspects of oppression many of them felt were caused by their linguistic limitations.

The historical perception in Appalachia held that education was a method of control or exploitation. Outsiders entered the community and facilitated education and that education reflected those outsiders’ values, often failing to understand or respect the native culture. Just as colonialists approached their conquering of other cultures, outsiders approached Appalachia (Morris & Sanders, 2009). Locals began to perceive that education was a way to leave the region for better opportunities, rather than a way for local citizens to improve their communities (Galloway Family Foundation, 2019).

Research has shown that when dealing with patients from lower socioeconomic statuses, doctors give less time, attention, and explanation (Tomes, 2013). Carrying the healthcare framework into this discussion would indicate that SAAs possibly do the same when dealing with SIRAOs, contrasted to their interactions with larger arts organizations in more metropolitan communities. This is a case of “expert power,” wherein the SAA is thought to possess specific knowledge or power needed by the SIRAO (Krumov & Larsen, 2013).

Appalachian Thoughts Toward Government

Vance (2016) identified a general mistrust of government within the Appalachian region. Much of the Appalachian region does not trust outsiders and considers government the most outside of all. Throughout the twentieth century, a belief emerged that the nation's Capital, and the officials working therein, were either broken or controlled by Wall Street (Wuthnow, 2013). The sentiment spread that if the government would just leave them alone, regular folks could take care of themselves, and handle their own struggles. Wuthnow further confronted the pervasive belief among rural populations that bureaucracies are at the root of many societal ills. No one in the "big government" cares enough about them to make the trip to where they live. If SIRAOs fear the intrusion of their SAAs, they might withhold important information--or fear even asking for assistance.

In 1962, Michael Harrington wrote *The Other America*, in which he confronted the pervasive and generational poverty existent in pockets across the United States. This publication was largely credited with inspiring the subsequent War on Poverty that dominated much policymaking in the United States during the late twentieth century (Sarnoff, 2003). In an updated 2003 edition, 41 years later, Sarnoff acknowledged that the characteristics of impoverished Appalachia, first recognized by Harrington in 1962, continue to persist. Vance affirmed the same sentiment in 2016.

Sarnoff (2003) wrote that the majority of Appalachians believe that Eastern elites are the primary beneficiaries of the government's resources. The reality is that much of the stable support on which a large portion of the Appalachian population exists is provided through government assistance in the form of disability insurance, social security, health care, and food subsidies. Those subsidies exist largely due to taxes paid by the "Eastern elites."

Why should there be such pervasive mistrust within the region, given the knowledge that so many residents are dependent on the government? One example of the history that established the rocky relationship between the people of Appalachia and the government is the Matewan Massacre, which occurred on May 19, 1920. Coal executives, supported by the government, initiated a campaign against anyone who tried to unionize West Virginia's coal miners. Those determined to be supportive of unionization were fired from their jobs and evicted from their houses. The conflict escalated into a shoot out that left seven people dead. The generational community memory continues to recall that during that conflict, the government favored the coal within the mountains over the lives of the miners (Scott, 1995). The Battle of Blair Mountain is another example, when the miners' union was crushed by federal troops. This conflict, occurring between August 25, 1921, and September 2, 1921, is the only instance of the federal government bombing its citizens (Lee, 1969).

In their study of procedural inequities in the mining process in Appalachia, Leciejewski and Perkins (2015) quoted Appalachian residents as avowing that the state does not care about them or their struggles. Appalshop, a successful and thriving organization in Whitesburg, Kentucky, was founded in 1969 as a development effort to fight the War on Poverty. They proudly proclaimed, "Appalachian people must tell their own stories and solve their own problems" (Flood & Vogel, 2009). In states where portions of the state are considered part of Appalachia and other portions are not, many of the state's mountain citizens perceive that their fellow citizens neglect the needs of the Appalachian communities to serve the needs of other regions. Appalachians believe their non-mountain fellows consider themselves superior to their Appalachian counterparts (Eaton, 1973).

Art Support In Appalachia

The National Assembly of State Arts Agencies (NASAA) ranked all fifty states on per capita arts dollars funded by their state legislatures. The two Appalachian states included in this study ranked as follows: Tennessee (14th) and Kentucky (41st). (NASAA). These rankings inform only the dollars allocated by state governments and do not indicate other potential resources available to rural communities within those states.

Within those states, there are varying levels of support available specifically for rural communities. The state arts agency in Kentucky provides no funding opportunities that specifically target or benefit rural or Appalachian communities (Kentucky Arts Council, n.d.). Tennessee provides three opportunities for rural communities to apply for funding. Those include Arts Project Support/Rural Arts Project Support, Arts Build Communities, and Arts Access (Tennessee Arts Commission, n.d.). These funding opportunities are not restricted to Appalachia, but as much of Tennessee's rural population falls within the Appalachian Regional Commission, the opportunities do benefit those communities.

Vance and Ford (2015) referenced a survey of Southern Appalachians over twenty-five years ago that concluded that the basic problems of the Appalachian region came from misinformed use of the land, and the proportion of empty land to population. They then noted that little has changed in the intervening years that would change or improve those factors. "The apparent prosperity of the metropolitan areas of the Region, *as compared with the rural areas*, must be reassessed.... out-migration exceeded in-migration in all except one, Roanoke" (p. 290). This disparity of metropolitan as compared to rural culture within Appalachia is relevant when exploring the specific needs of the isolated, rural communities included in this

study. The arts, it would seem, are not the only arena in which rural areas encounter inequitable access.

Sidford (2011) cited the reality that, often, rural areas are disproportionately poor, and she included Appalachia in that assessment. She found that while larger cultural institutions have seen drops in participation, active participation in the arts has been rising. She credited that rise to small, community-based arts programs. With over 100,000 nonprofit arts and cultural organizations in the United States, thousands of those serve culturally specific groups, or economically underserved communities. Sidford's review of funding patterns did not show giving that reflected that cultural diversity. In her conclusions, Sidford found that public agencies including federal, state, and local levels, are more equitable than private foundations, because of their mandates to benefit all constituents.

Five years after that report, Sidford revisited the topic (2017). She concluded that in the intervening years, funding for the largest organizations increased while funding for smaller populations went down. She specifically mentioned that "while approximately 20 percent of Americans live in rural communities, less than 2 percent of arts foundation funding goes to cultural groups in these places" (p. 7). She cited that rural communities feel these disparities most of all, as the group with the least access to funding. Sidford's reports (2011 & 2017) focused primarily on private and foundation giving. Highlighting these inequities makes plain the need for public agencies, including SAAs, to fill in the gaps.

The arts provide unique value to rural communities. Rural areas often face excessive out-migration of youth and the heavy burden of growing senior populations. Reduced tax revenues caused by fewer working-age adults leads to a lack of support for infrastructure improvements, longer commute times to quality employment, poor employment conditions, and low levels of

entrepreneurship (Balfour, Fortunato, & Alter, 2018). Arts-based development facilitates growth and a sense of community within rural areas. Collaborating on arts initiatives helps build community capacity. Through strategic creative placemaking efforts, the National Endowment for the Arts and individual SAAs have made strides to enhance and enrich rural communities with the arts (Frenette, 2017). This study will drive those efforts forward by determining the nature of SAAs' relationships with their most isolated, rural, citizens, in the hope that those communities can achieve artistic enrichment and fulfillment.

Appalachian Decline

The economic and population declines in the Appalachian region are also sources of concern, as longtime residents might be hesitant to leave and states might become reticent to continue efforts to prop up small communities.

People don't drive *into* Greenburg looking for a good time anymore. Now they drive *out* in search of better jobs and lives that are more comfortable. The folks who own businesses downtown work hard to create an aura of prosperity in Greenburg's tiny city center – they use grant money to patch sidewalks, and hang baskets of purple petunias from ornate metal lampposts in the spring. They recruit barbeque festivals in the summer and hold business open houses in the winter. Those efforts help make Greenburg a better place to live for some people. But they do not change the fact, many residents say, that the small Central Appalachian town is in decline” (Carey, 2017, p. 1).

Markers of the town's poverty do not appear in the pages of the local paper as exposés or directly reported facts. Instead, within those pages are articles regarding local food or clothing drives and information about charity events to raise money for citizens' health care costs (Carey,

2017). When stories about poverty do intrude upon the pages of the local paper, they are in a bureaucratic context of national or state unemployment rates and costs of living, almost entirely irrelevant to the local community. They take no account of the local conditions of the citizens reading that small-town paper.

According to Vance and Ford (2015) the resurgence of popularity in traditional Appalachian arts and crafts is providing a livelihood for native Appalachian residents, as tourists are becoming willing to pay high prices for authentic folk art. While the opportunities available through this study's two included SAAs do emphasize the importance of the folk art traditions of Appalachia, they do not provide support restricted to or targeting, communities within the Appalachian region. Graves (2005) explained the reality of misperception between rural and other arts organizations,

The pleasures of singing *Sacred Harp* hymns in the traditional square in a meetinghouse somewhere in southern Appalachia are at some remove from the experience of hearing shape-note hymnody presented, however carefully, from the proscenium stage of a performing arts facility in an urban center (Graves, 2005, p. 46).

William Bennett, former US Secretary of Education, recognized the arts as an essential element of education, as important as core subjects, "music, dance, painting, and theater are all keys that unlock profound human understanding and accomplishment" (1987, p. 35). For this reason arts administrators must continually search for the best methods to influence communities and individuals who have not experienced the access to the arts that many of us take for granted. I seek to better understand why some populations remain alienated. and to learn what can be

done to improve their cultural literacy. Many components contribute to a lack of exposure or access to the arts.

McGrath and Brennan (2011) specifically studied the unique traditions and cultures of the Appalachian region and lamented that higher levels of government do not do more to preserve these histories and art forms. They noted the “terminal decline” of historic places of cultural sharing within Appalachia (p. 340). They further recognized that along with that decline, persistent exploitation of the people and land has fed into the persistent cycle of unsustainable economies, population decline, school closures, and loss of other critical services. Additionally, the singular promotion of traditional folk art as a means of preserving cultural traditions also propagates existing stereotypes about the region (Anglin, 2004). By continually associating the Appalachian region with its frontier past, advancing becomes increasingly difficult in both the public’s perceptions, and in reality (Banker, 2000). This is the essence of neglect. In response to this neglect, Appalachian communities learned to be less dependent on industry and government. Instead, they built strong social networks with local loyalty and cultural knowledge (Farley & Bush, 2016).

According to Horwitz (1974), much of the historically produced arts and crafts in the Appalachian Region derive from the isolation of the region. What the people needed, the people crafted. The isolation that led to the persistent and systemic poverty in the region also provided the environment for the development of a strong crafting tradition. Like frontier settlers throughout the United States’ history, they made quilts because they needed blankets. They made axes because they needed tools. They made barrels, linens, and clay crocks because they needed to use them. If something was necessary, the only way to obtain it was for them to build it.

The introduction of the railroad to the Appalachian Region revived tourist destinations in communities including Berea, Kentucky, and Gatlinburg, Tennessee (Barker, 1991). In these communities, traditional Appalachian arts and crafts are still thriving and supporting Appalachian artisans. The Cumberland Gap region, central to this study, differs, with many communities of K-12 public schools struggling to maintain the inclusion of any arts curriculum within their schools (Graff, 2012). The most isolated communities are so economically depressed that they have lost pride in their cultural heritage, making the need to preserve their artistic traditions and promote artistic innovation more necessary. I propose that this gap in public arts education makes the impact of nonprofit arts organizations even greater in these isolated communities.

Methodology

Narrative Inquiry

Narrative inquiry places a specific focus on the stories told by individuals. It explores what their stories mean and lessons to be learned. It focuses on studying a single person or persons, gathering data through the collection of stories, reporting individual experiences, and discussing the meaning of those experiences for the individual. Narrative inquiry collects stories through personal conversations or interviews, journaling, observations and field notes, artifacts (letters, photographs, and other documents), and conversations with friends and family of the individuals studied. The researcher compiles all of the data into a cohesive, chronological retelling, and, then codes for themes (Clandinin, 2006).

Narrative inquiry requires three commonplaces: temporality, sociality, and place (Clandinin & Huber, 2010). Temporality points inquirers toward the past, present, and future of people, places, things, and events under study. Sociality refers to cultural, social, institutional,

and linguistic narratives (Connelly & Clandinin, 2006). For Connelly and Clandinin, place is the specific, physical location where the events occur. There is a literal interpretation of place as a location. By exploring all of these commonplaces, complex relationships can be explored and broad pictures painted.

History. In 2006, Clandinin wrote about the human nature involved in narrative inquiry. As long as humans have existed, they have found ways to tell their stories. From ancient cave paintings to the oral traditions of storytelling, humanity has used stories to pass on its histories, experiences, lessons, and knowledge. Connelly and Clandinin (2010) first used narrative inquiry to describe the personal stories of teachers. They remain key authors in this method of qualitative inquiry. They applied narrative inquiry to social science research, but acknowledged its roots in the humanities.

Application. Within the field of arts administration, narrative inquiry could be broadly applicable. Most notably, when studying the life and development of arts organizations, narrative inquiry is useful as a methodology capable of telling the story of the organization through the eyes of multiple stakeholders. Observing the birth, growth, development, decline, atrophy, and other common trends within arts organizations is possible through narrative inquiry. Doing this enables us to recognize patterns in various organizations that can then advise future practice. In a field often defined and defended qualitatively, methodologies that allow stories to be told benefit the arts and the study of artistic experiences (Sheppard, 2014). I proposed to compare the experiences of different arts administrators within the Appalachian states of Kentucky and Tennessee to see where common themes emerge.

Narrative inquiry supports the notion of multiple truths grounded in individual experience and then the researcher guides readers to his or her interpretation of the truth. With an emphasis

on the three commonplaces (temporality, sociality, and place), context is key and the inquiry is context-specific. Through the lens of feminist pragmatism, this methodology is appropriate, useful, and enlightening. Whetsell & Shields (2011) described four key principles of pragmatism, that it is practical, pluralistic, participatory, and provisional. I suggest that narrative inquiry also possesses these same characteristics. Narrative inquiry is practical in its specific pursuits of narrowly applicable portraits of specific phenomena. Pragmatism is pluralistic in its focus on experience, consequences, context, and problems. Davis and Callihan (2013) pointed to how a pluralistic approach to data collection strengthens narrative inquiry. Finally, pragmatism is provisional, ever-changing to adapt to new applications. Dewey (1969/1991) described it as “a universe of experience,” when recognized and utilized as able to facilitate a ‘universe of discourse” (p. 74). He, along with James (1907), affirmed that truth is validated, verified, and becomes true through a process of reflection. Similarly, narrative inquiry is provisional: Emerson (1908) noted the give and take within society. As society gives, something is taken. As one story is learned, so it changes the story society thought it previously knew. This is the benefit of narrative inquiry’s emphasis on full stories, told honestly, reflectively, and critically.

While narrative inquiry subscribes to the notion of multiple truths, it considers that the truth is subjective, individual, and true because the narrator believes and experiences it as true (Connelly & Clandinin, 1990). Pragmatism enables the researcher to listen to all truths, test them, and conclude that the most functional is “the truth.” The identified truth is then always subject to reassessment, reappraisal, and recontextualization (Garrison, 2008).

Narrative inquiry does not serve well when the researcher seeks to study a large number of participants or expects an uncomplicated view of the phenomenon. Gathered data are at risk of distortion by the subjectivity of the researcher and participants. Additionally, the researcher

should remain aware of the possibility of participant manipulation. As with other qualitative methodologies, it is not considered possible to broadly generalize narrative inquiry findings widely to other contexts.

Narrative inquiry places particular emphasis on personal experience and perspective, actually deeply inquiring into the individual's interpretation and meaning-making of their lived experiences. Our memories and stories are abductive, which allows for differing views to emerge as various narratives are gathered. Through narrative inquiry the researcher can explore interdependent issues (such as administrative training, artistic experience, geographic location), and use the data to explore and analyze what aspects of those variables influence, characterize, or otherwise define the phenomenon (Barry & Elmes, 1997).

Theoretical Lens

Feminist Pragmatism

Jane Addams, accepted founder of feminist pragmatism, utilized her philosophy toward the amelioration of poverty, women's rights, immigration, and labor reform. Feminist pragmatism continues with the practical application of the philosophy, relying on problem-solving, assessing, and evaluation. It further devotes itself to confronting "wicked problems" that are unaddressed or under-addressed by current scholarship. The term "wicked problems" does not denote that these problems are morally wrong, but rather that these problems seem to resist all standard efforts and usual attempts of resolution (Brown, Deane, Harris, & Russell, 2010). This philosophical framework allows us to identify and understand who is being left out of participation or consideration in a given issue or conversation.

Feminist pragmatism began to increase in popularity in the 1990s. It incorporates key elements of pragmatism including pluralism, lived experience, and reassessing, with feminist

theory and specifically seeks to engage in social issues (Whipps & Lake, 2017). In feminist pragmatism, theory and practice remain linked, as they were historically in classical pragmatism. The philosophy continues to emphasize practical application. Seigfried (2001) argued this, claiming that feminists should be pragmatists because of Dewey's emphasis on the mutually collective values of knowledge and practice that define pragmatism (Dewey, 1991). This also makes it particularly relevant for use in a qualitative study.

Feminism and pragmatism share the value that context is central to thought (Shuford, 2010). Pragmatism is a philosophical tradition that sees the world as inseparable from the agency within it. It relies on testing and examining thoughts and practices for continual reassessing. This naturally led to feminist pragmatism concerning itself with combining theory and practice toward the final goal of dramatically reconstructing social structures toward equity and mutual benefit.

Addams' (1905; 1910) pragmatist philosophies evolved through her time and experiences working with poverty-stricken immigrant communities in Chicago. This blend of theory and action, and theory toward action defined her contribution to pragmatism and placed her as a founding scholar for feminist pragmatism (Whipps & Lake, 2017). Feminist pragmatism advocates for the radical change of social structures that maintain the status quo or encourage elitism. Within this study, this is a directly applicable tenet of the philosophy, as my study seeks to explore potential funding inequities and their causes rooted in socioeconomic elitism.

Preconceptions and individual goals shape interactions with the environment and then those interactions shape the individual. These interactions continually inform perceptions and intentions (Seigfried, 2001). Dewey (2009) thought decision-makers should not consider any idea that ignores efficacy or its ability to improve the situation in question. This means that I must approach the phenomenon to improve and reflect, not merely to philosophize. Seigfried

(2001) encouraged that the desire to understand must link with resolving problems and overcoming oppression. Knowledge links with values, understanding links with transformation, and philosophy should focus on oppressive situations (Seigfried, 2001).

Past experiences inform an individual's interpretation of her beliefs and prejudices, but it is possible to uncover and critically assess these beliefs, leading to evaluation and redirection. This is what makes knowledge pragmatic; that it is continually reflecting, reassessing, and satisfactorily resolving problematic situations. People stand ready to participate in their own reckoning (Seigfried, 2001). The application of feminist pragmatism requires listening and mediating among a diverse community of inquiry coming to the conversation with different backgrounds, educations, and experiences all working together toward a beneficial common goal (Lake, 2017; Shields, 2005).

The practical nature of pragmatism requires that administrators do not just conjecture and hypothesize, but that they come to a conclusion and act. Many perspectives and inputs should be the foundation of future actions and those actions continually subject to regular review for desired outcomes that make a difference in society (Lake, 2014; Shields, 2008). My long-term goal is to contribute to decision-making strategies at the state level concerning resource allocation in isolated communities in Appalachia. Feminist pragmatism is uniquely situated to aid me in exploring the existing relationship between SAAs and SIRAOs.

Classical pragmatism originated in the late 1800's in the United States with early philosophers Charles Sanders Peirce and William James before gaining notability and popularity with the writings of John Dewey (Legg & Hookway, 2019). Jane Addams used the philosophy of pragmatism to create the field of social work, as a practical expression of philosophical theories.

George Herbert Mead contributed to the social sciences, using pragmatism to understand relationships between the self and the community.

Hookway (2013) noted that a comprehensive understanding of experience offered through pragmatism might guide objective evaluation and criticisms of institutions and practices. Through the lens of pragmatism, it is acceptable that both SIRAOs and SAAs hold distinct “truths” about the priorities and requirements of their roles. While these truths may not always agree, they can both exist as “true,” and participants can seek commonality between them. Pragmatist feminists understand concepts by their usefulness and application in practice (Hookway, 2013).

Seigfried (2008) acknowledged that values are individualized and rooted in the individual’s own experiences. To meet one value, another might remain unmet. This is happening to SIRAOs in Appalachia, as SAAs primarily fund larger organizations in more populous communities. Dewey (1938) set forth five steps for completing a thought. These steps begin with describing the problem, which my study will do. Next, Dewey recommended identifying the players or institutions, which this study will also accomplish. The third step is to formulate a solution, to which I hope my study will contribute valuable information. Next, formulating a plan of action is required and my study can contribute to that. Finally, Dewey’s last step was to continually review and reassess which ongoing research accomplishes.

SAAs should recognize their biases, assumptions, and SIRAOs might need to overcome their mistrust of the larger institution or accept that they should do things a certain way to receive funding. Seigfried (2008) called these the “personal factors that influence us unconsciously” and concluded that they must be recognized, and acknowledged before parties can move forward toward understanding and real, substantive communication (p. 148).

When the objectives of SAAs collide and conflict with the objectives of SIRAOs, they need to find a way to see one another's perspective to avoid blindly continuing an unjust, inequitable, and inefficient course of action (Seigfried, 2008). Coles (2016) referred to the "visionary pragmatist" as one who can find new patterns, open new conversations, and creatively solve problems (p. 2). Using the lens of pragmatism to explore the tensions that exist between these two positions, I hope to take a first step toward bridging the space of difference between them. That is my visionary pragmatism at work. In the context of my study, and utilizing my conceptual framework from healthcare, three specific challenges emerge that feminist pragmatism is ideally suited to help me understand: communication between SAAs and SIRAOs, relationships between those same institutions, and methods of problem-solving (Feldman-Stewart & Brundage, 2014).

Communication. Because pragmatism, at its core, seeks efficiency and functionality, communication is central. In all of its manifestations and applications, pragmatists emphasized communication (Perry, 2000). Assessment and evaluation require shared input from various stakeholders. According to Peirce (1893), communication lay at the foundation of all inquiry, truth, and logic. Dewey (1991) emphasized closeness, not in terms of distance, but of social interaction and discourse. Further, Dewey saw communication as the act of seeing something from beyond oneself, placing yourself in another's position, and allowing that information to alter or guide choices (Perry, 2000). He contended that without imparting and sharing something, or in other words, communicating it, one cannot ever know the meaning of anything.

Dewey (1925) wrote that communication is a method of creating meaning, as a mode of generating meaning, building social order, and creating human experience. In pragmatism, human inquiry is a communication process (Perry, 2000). Because pragmatism rejects the

distinction between thinking and acting, if SAAs or SIRAOs hold misconceptions or are ill informed about the other, they might act in an unsatisfactory manner. This study will seek to explore their communication as it relates to their overall perceptions of one another.

Relationships. Jane Addams (1910) considered activist-oriented philosophic commitments the core of pragmatism (Lake, 2017). Like Dewey, she emphasized mutual collaboration, reciprocity, narrative sharing and problem-solving, relationship building, and cooperation as central to the pragmatic philosophy. She thought them necessary for any real change. Fostering relationships is vital for motivating transformative thinking to shift posturing, and erase preconceptions. This enables all parties to understand one another's positions and become sympathetic, rather than apathetic.

Addams also recognized that institutions, created by people, are the embodiment of the people. The greatest way to affect change within an institution is through individual relationship building that accentuates relationship over difference and a commitment to mutual understanding (Lake, 2017). She considered advocating for change and maintaining relationships across differences to lie at the core of feminist pragmatism. Addams wrote with concern, that while people live side-by-side, they do not live in relationship with one another, and she considered this a root cause of many of society's ills (Lake, 2014).

In the context of this study, the current relationship between SAAs and SIRAOs is central. The data might reveal that there is virtually no interaction at all, or that negative perceptions prohibit the cultivating of a business relationship. Data could also provide an in-depth look at successful interactions between SAAs and SIRAOs. Any of these findings would enlighten the issue.

Problem-Solving. Lake (2014) argued that solving many of society's current problems demands the application of feminist pragmatism due to their inherent clash of disparate stakeholders combined with risk, tension, and uncertainty. This describes the relationship between SAAs and SIRAOs perfectly, as both organizational types struggle to survive in changing political climates with changing administrative priorities and inconsistent funding.

Feminist pragmatism's confrontation of wicked problems encourages creative solutions that challenge current institutional practices (Brown, et. al., 2010). Within this philosophy, cooperation can occur only through successful interaction with various stakeholders when those participants seek to understand one another, rather than seeking only for others to understand them. This is the foundation of problem-solving (Lake, 2014). In a comprehensive study, Sidford (2011) identified and highlighted funding inequities in the arts across the U.S.. Approaching their research again, in 2017, they concluded that although many foundations have made meaningful efforts, in the time gap between the two reports funding became less equitable for diverse populations. This perpetual disparity is a wicked problem.

Through feminist pragmatism, social progress cannot center on one individual, but must incorporate communities into the change (Lake, 2014). Pragmatic feminists emphasize that particular and individual experiences must be emphasized in a pluralistic discussion of multiple realities, as seen by the stakeholders, and that all parties involved in an issue also be involved in the problem-solving process (Whipps & Lake, 2017). Shields (2008) noted that in diverse and complex problems, total mutual understanding is not always possible. Working with a pragmatism framework requires that community is involved, and this facilitates a more comprehensive understanding of the problem.

In her writings about government and social administration, Addams (1905) concluded that ever-increasing administration without consulting or accommodating the needs and will of the people, resulted in distrust and dysfunction on both sides. In this perpetuated lack of communication, the government agencies intended to serve the people became increasingly apart from the people and ignorant of their real needs. She also noted that those who are most subjugated by the government are those least able to communicate with that government and utilize its intended functions. Addams wrote these philosophical observations in the earliest years of the twentieth century. Over one hundred years later, some of the very conflicts Addams identified persist and inspire this proposed study.

Applications for Arts Administration

Dewey (1934) insisted that recontextualizing his philosophies for applicability in different contexts, eras, and places was always necessary and recommended (Garrison, 2008). He challenged dualism in almost every arena. Notably, he challenged the dichotomy between theoretical beliefs and practical deliberations (Hookway, 2013). Experiences occur when people interact with their environment and gather new information that will inform their future perceptions as they continually reflect and evaluate. Feminist pragmatism approaches methods as evaluation devices, measured for how successfully they achieve desired objectives.

Dewey considered that value judgments are required as a means of altering future courses of action toward problem-solving and efficiency (Anderson, 2014). The content of these value judgments has to do with their contribution and consequences as a means to an end goal. The test of a value judgment is whether it works. Determining whether it works requires asking if the action successfully overcomes obstacles, resolves conflicts, clarifies confusions, or meets needs. This can be a guiding philosophy for arts administrators as they attempt to serve the needs of the

artist and community while also safeguarding the health of the organization and the sector. The point of examining means and ends is not just to determine if one will lead to the other, but also to appraise the value of the end itself. Just because someone weighed and measured a truth in the past does not release the inquirer from continuously weighing and measuring it for current successful application in the current climate and context. Dewey emphasized “truth” to require re-direction, re-adaptation, and re-organization. To achieve these aims, reflection is required.

Dewey saw a connection between work and practical wisdom (Higgins, 2010). He saw the need to undertake the restructuring of concepts previously defined as binary opposites. Pragmatism allows us to accept individual aspects and interests as coexisting within a pluralistic community, such as the SIRAO existing within the system presided over by the SAA (Garrison, 2008).

Pragmatism values difference (Garrison, 2008), embraces wholeness, and rejects duality (Reich, 2008). This study searches for a solution that erases the attitude of suspicion or doubt many SIRAOs might feel toward their SAAs with a relationship-centered model of arts administrators working side by side toward a common goal. Using their individual strengths, they complement one another through their differences. There can be a mutual recognition of difference and cross-border dialogue. This creates new possibilities. Human happiness and growth require community, involving face-to-face communication. Dewey (1927) asserted that nothing substitutes for the life and richness attained from close and direct communication and relationship.

Dewey emphasized the importance of diverse perspectives and thought that diversity provided strength (Neubert, 2008). He had a keen understanding of the importance of reciprocal interdependence between different parts of a whole and the necessity of including the whole. I

must return to the idea that all truths, processes, solutions, or strategies must be constantly and continually assessed and reassessed to confirm and assure that they still work, and remain appropriate. A diversity of flexible methods is required for solving diverse and changing problems. Developing methods requires social cooperation, and those methods require continual testing through both application and experience. Organizations are complex systems in complex contexts that resist external regulation.

Dewey suggested the use of pragmatism as a useful tool for mediating clashes in preferences and values (Seigfried, 2008). He also thought that all efforts should go toward achieving a working balance (Dewey, 1910). Instead of creating harmony, pragmatism appreciates differences and approaches solutions pluralistically (Whetsell & Shields, 2011).

Addams (1905) concluded that everyday citizens learn to solve problems independently after perpetual inaction from the government. Citizens learn to meet their own daily needs through individual ingenuity and resourcefulness. Addams encountered the conflict between government agencies and small organizations working closely with the people and observed that both parties overemphasized their struggles while undervaluing the real struggles of the other (Addams, 1910). This idea is central to my proposed study.

Like Dewey (1934), Addams (1910) recognized and endorsed the value of the arts in the development of the whole person. In her work with low-income, immigrant families at Hull House in Chicago, she incorporated recitals, concerts, theatre performances, galleries, arts, and crafts into their regular offerings. These endeavors also provided means by which immigrants could maintain and pass on cultural traditions from their nations of origin.

Conceptual Framework

When considering useful frameworks for this study, I approached the research from a personal perspective of when I felt the most misunderstood. I wondered when I ever felt that the answers I received did not correspond to those I asked. With no delay and no competing thought, the image of a doctor's office came to mind. This felt immediately applicable. When I go to the doctor, I lack almost all specialized knowledge. I know only how I feel. All that I am qualified to share with my provider is symptoms that may, or may not, even be relevant to the reason for my visit. Further, I do not know what I do not know. I might find myself home web searching my symptoms and self-diagnosing very inaccurately, like the SIRA0 administrator reading a copy of *Nonprofit Kit for Dummies (2016)*, to try to learn how to maximize financial sustainability.

The doctor holds all of the expert knowledge and can choose to share or not share that knowledge with me. If she listens well and correctly interprets my symptoms, I might receive a successful outcome. If she does not listen or does not correctly interpret my symptoms, the result will be less satisfactory. I could leave her office feeling frustrated, misunderstood, and as if I just wasted my time and money. From the doctor's perspective, she is trying to piece together the symptoms and anecdotes I share, many of which might not even correspond to the root of my condition. She is speaking to a layperson and trying to make expert sense of my flawed terminology and interpretation of my experience. This is akin to the SIRA0 attempting to understand and navigate the public bureaucracy of their SAA. Both may be trying their best, but neither has all of the necessary information.

Using a conceptual framework from the field of healthcare, I approach my research questions. This framework, originated by Feldman-Stewart & Brundage (2008, Figure 2), recognized the breakdown of communication that sometimes occurs when one party (the doctor,

or in my case, the SAA) holds the expertise and position of power, and the other party (the patient, or in my case, the SIRAIO) lacks specialized knowledge but has first-hand experience facing the obstacle. Also important to recognize, however, is that just as doctors require patients to maintain their practice, SAAs require SIRAIOs for the rich cultural capital they bring to their states in the form of traditions, histories, artisans, and constituency. This framework allows me to identify and account for the divergent priorities, expertise, and experience of these two stakeholder groups.

In its original application, Feldman-Stewart & Brundage (2008) utilized this framework to interpret patient-reported outcomes (PRO's) in clinical practice. The framework allowed them to enhance their understanding of PRO's leading to future potential improvement of patient-provider communication. The intention of relying on PRO's in healthcare practice is to understand the patient's perceived experience of their health situation. It is this application that is useful for my study. SIRAIOs are often communicating with experts and do not possess expert knowledge or skill as compared to the SAAs with whom they communicate. This framework facilitates my ability to learn how they perceive and interpret the encounters.

The purpose of this communication framework, as designed by Feldman-Stewart and Brundage (2009) is to specifically identify those attributes that underscore patients' communication with their physicians and recognize the interrelationships within the communication relationship. This framework uses previously established communication frameworks as its foundation and adapts them to the patient/physician relationship. They specifically noted the feedback mechanism of reflection that occurs following any interaction and the feed-forward mechanism where one interaction leads to another.

Specifically relevant for this examination of SIRAOs and SAAs, this framework explored communication as a multidimensional process including relationship and content that occurs within complicated environments.

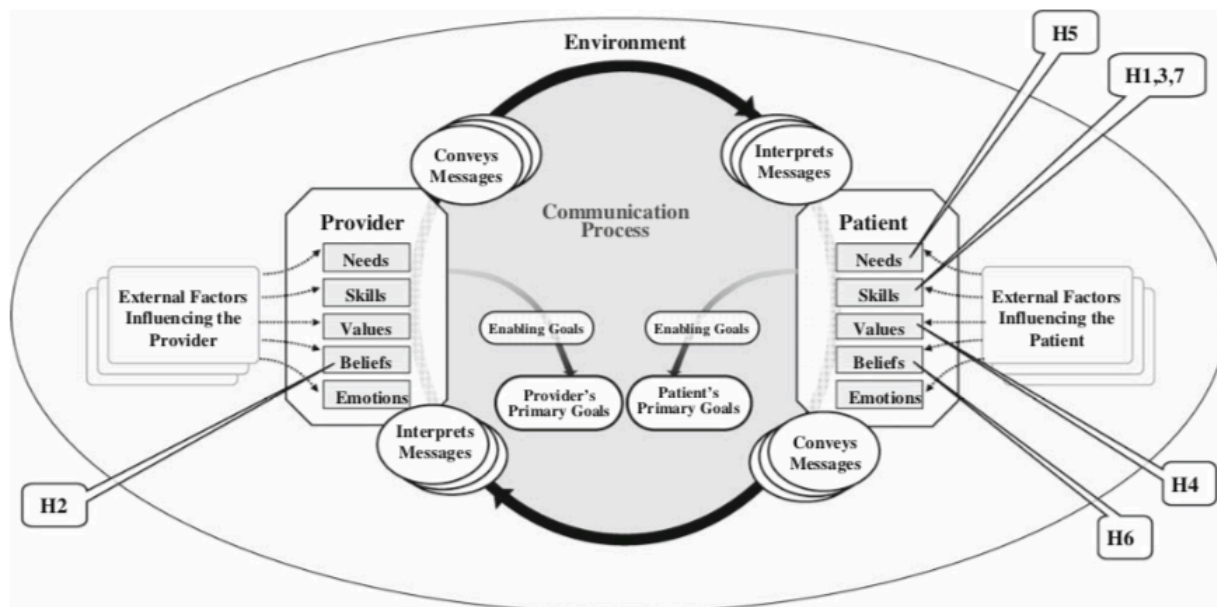


Figure 2

Conceptual Framework

Those environments can subtly but profoundly affect the communication between those involved (Figure 3). Based on my experiences, there is little as complicated as a SIRAo navigating through local politics and society while interacting with an SAA also navigating both state and national politics and agendas. These external factors are outside the control of the SIRAo and the SAA but they can affect every interaction. The key feature of this framework, relevant to this study, is the idea that communication should confront the goals of all participants, recognizing that each participant has independent goals (Feldman-Stewart & Brundage, 2009).

This framework cites four primary points of communication. The *individual goals* of each participant are the first driving point. The second point includes the *needs* (referring to each participant's motivation), *beliefs* (represents their understanding of the world), *values* (incorporates the qualities that each considers worthy or valuable), *skills* (the underlying ability to communicate), and *emotions* (includes both emotions and disposition) of each participant. The third point of communication is the process of each participant giving and receiving information, and the fourth point is the specific environment in which the communication occurs (Feldman-Stewart & Brundage, 2009).

According to the National Assembly of State Arts Agencies (NASAA), the function of state arts agencies is to facilitate every community in America receiving the many benefits of the arts. They accomplish this through efforts to support rural communities, spark economic growth, reach low-income communities, enliven public spaces, drive educational success, create opportunities for artists, promote health and healing, foster inclusion and equity, and serve the public.

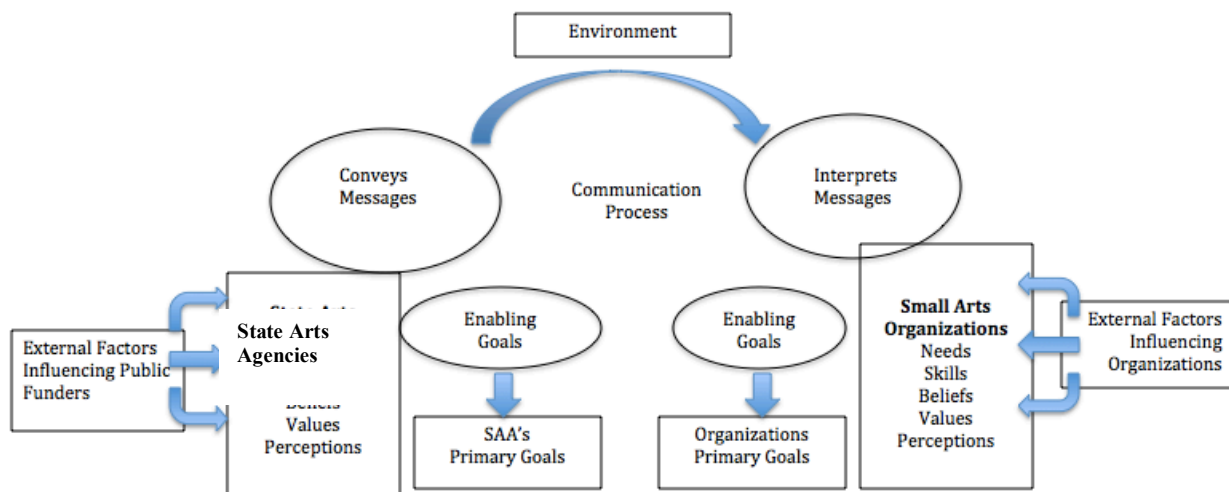


Figure 3

Proposed Conceptual Framework Adaptation

For SIRAOs, external factors might include many of those same factors but at the local level as well. At the local level, organizations must also deal with interpersonal dynamics, in addition to local and statewide political atmospheres. I cannot predict specific primary goals for organizations before conducting interviews, as each selected organization promotes a distinct mission, purpose, and audience.

As applied to this study, *needs* can be understood to include both tangible things, including, but not limited to, technology, funding, facilities, or supplies. Needs also include intangible assets such as, knowledge, education, volunteer support, or community support. Both categories of need are essential for the success of organizations (Tanner, 2015).

Beliefs incorporate worldview. This will be potentially a substantial factor in the examination of communication between SIRAOs and SAAs. Executive Directors who are natively from the communities where they work might develop quite different worldviews than SAA representatives living and working in larger, more metropolitan state capitals throughout the Appalachian region. As expressed with greater detail in the review of literature, where these SIRAO administrators are originally from, especially if it is Appalachia, could influence their opinions regarding government intervention, opportunities, and the dangers of empowering outsiders with a voice in their organizations (Wuthnow, 2013; Vance, 2016).

Values here will refer to end-goals. Although research has yet to be conducted to confirm the following assumption, the goals of SAAs might not wholly align with the goals of SIRAOs. SAAs implement cultural policy for the entire state, while SIRAOs more narrowly focus only on the success and health of their organization within their sphere of operations. It is expected that both SIRAOs and SAAs hope for the success of the SIRAO, but the emphasis and priority placed upon that success will be quite different for each stakeholder participant.

Skills, in this study, will include the specific educational and experiential backgrounds of the participating arts administrators. The identified trend in arts organizations that many are operated by artists, rather than trained administrators (Olshan, 2017; McClearn, 2010) might create an important aspect of the relationship dynamic between SIRAOs and SAAs. Administrators educated in arts administration would be closer to a physician, as a patient, treated by a physician-peer. In this framework, less-knowledgeable patients are under treatment by expert physicians. An administrator trained in administration will better understand protocols, jargon, and opportunities of SAAs. Even those state arts administrators who were not educated in arts administration will have learned through institutional acculturation, the norms and standards expected by their institutions.

Finally, in the context of this study, *emotions* will be better understood as *perceptions*. This will incorporate SIRAO perceptions of SAA and their relevancy to the individual organization and from the SAA perspective will include their understanding of the nature of small, isolated, rural communities.

Knowing our own culture, our own identities, and positionalities is the first step to cross-cultural communication (Tomes, 2013). Tomes enforced that before encountering a research group, gathering culturally relevant information is central to the success of those interactions. Steps for gathering information begin with establishing rapport, removing hierarchies, emphasizing respect, and listening carefully. Additionally, Valadez (2004) identified trust and open dialogue as an absolute necessity when engaging in cross-cultural interactions. Both pragmatist feminism and the chosen conceptual framework provide the appropriate lens and filters for me, as the researcher, to negotiate the different communities and arts administrators coming from diverse backgrounds.

Conclusion

Published academic literature exploring SAAs in Kentucky and Tennessee and their relationship with SIRAOs in those states is limited. What does arise through extensive searching is the Appalachian struggle with cross-cultural barriers between those living in Appalachian communities and those residing without. Other commonly researched subjects include the persistent decline of the Appalachian region, Appalachian thoughts toward government, the history of the arts in Appalachia as well as the current state of the arts, and finally, the value of the arts in rural communities.

I enter this study eager to establish awareness between the state arts agencies serving the Appalachian regions in Kentucky and Tennessee and small arts organizations under their purview. What is the nature of their communication relationship, and what challenges might underscore that relationship? In a region defined by poverty and lack, when every art dollar is hard-earned and hard to come by, we cannot afford to squander them. Every dollar must be spent wisely. If State Art Agencies and small, rural arts organizations could communicate more effectively, they might stretch those dollars further. By exploring the communication relationship between SAAs and SIRAOs, this study aims to establish the baseline that makes more effective communication possible, and more effective resource allocation, possible.

Summary

In this chapter, I introduced current and historic literature relevant to this study. I explained the conceptual framework that guided this research and also the theoretical lens used to interpret and apply findings. The next chapter will communicate the specific methods used during this study.

CHAPTER 3

METHODS

Purpose of Study

This chapter introduces the research methods for this study about the relationship between SIRAOs and SAAs in Appalachian Kentucky and Tennessee. Narrative inquiry provides a unique opportunity to explore the specific experiences of the arts administrator participants to understand how they perceive themselves and their counterparts. This chapter discusses, in-depth, the applicability of a narrative inquiry methodology applied through a lens of feminist pragmatism. The components of this chapter include an introduction to the methodology, methods of data collection and analysis, coding procedures, and limitations of the study.

Research Questions

The purpose of this study is to explore the relationship between rural and state arts administrators, including their communication with each other and their perceptions of one another. Three questions guide this research.

Research Question 1: How do the experiences of arts administrators in small, isolated, rural, Appalachian communities, and those at state arts agencies create and define their perceptions of one another?

Research Question 2: In what ways do SAAs and SIRAOs perceptions of one another shape their communications with one another?

Research Question 3: In what ways, if any, does sharing their stories with one another change perceptions between SAAs and SIRAOs?

Methods

Narrative Inquiry

As addressed in greater detail in chapter two, narrative inquiry as a research methodology relies on participants sharing their lived experiences with the researcher to analyze for themes. According to Jovchelovitch and Bauer (2000), by sharing their stories, participants enable the researcher to sequence their experiences, find common themes, and better understand the phenomenon.

The protocols for interviewing participants in a narrative inquiry are substantially more restrictive than those used in other research designs. The narrative inquiry interview does not allow for extensive pre-structuring, as the interviewer cannot direct the participant into any researcher-led interpretations, assumptions, or biases (Jovchelovitch & Bauer, 2000). The participant tells their story and the researcher listens. For this reason, the following interview plans and protocols are necessarily broad. Data will come from participant interviews.

Interviews. Narrative inquiry is useful when seeking to acquire a deeper understanding of how a few individuals organize and make meaning from events (Polkinghorn, 1995). It can be especially useful for studying the impact of social structures on an individual and how that relates to identity, intimate relationships, and family (Frost, 2011).

Connelly and Clandinin (2006) recognized that experiences and stories of those experiences shape individual lives and the lives of those around them. Story is then a doorway through which individuals make meaning out of their experiences through reflection and interpretation. As the study of experience, narrative inquiry begins with those individual stories. The purpose of the interview in narrative inquiry is to elicit the stories of participants' lived experiences in pursuit of exploring the broader picture of the phenomenon. With feminist

pragmatism's emphasis on communication, the interview serves as a doorway to open the communication between researcher and participant.

Photograph Elicitations and Reflections. A common expression in the English language is that “a picture is worth a thousand words.” In qualitative research, the technique of photo-elicitation allows both participants and the researcher to use the power of images to communicate meanings and themes. Photographs provide the doorway to a deeper understanding of perceptions and experiences of participants. They might try to describe with many words how they feel or what they believe, but one image can illustrate those beliefs and perceptions (Croghan, Griffin, Hunter, & Phoenix, 2008). The inclusion of participant-selected images evokes information and insight that might not otherwise be shared.

In photo-elicitation, either researchers or participants can provide photographs to inspire participants to reflect on certain themes (Harper, 2002). In this study, rather than providing the photographs, I will ask participants to select photographs. This enables me to gain entry into participant's experiences uniquely and intimately, with the photographs visually communicating how they believe they are perceived within the context of their communities (Croghan, et al., 2008).

During the first interview I requested the participants submit their photos before a specific deadline. I sent one reminder, as necessary, to encourage participants in their submissions. Had any participants refused or neglected to submit photographs before their scheduled second interview, I pre-selected an assortment of published photos (from that organization's website or social media page) specific to that organization. This proved unnecessary, as all participants submitted the requested photographs prior to our second interviews.

Photos were used in two ways in this study. The first way utilized images that represent events of the participant's past. These include "work, schools, or other institutional experiences," (Harper, 2002, p. 13). This category of image connects participants to their experiences from a specific event or time and might not always reflect the totality of their lives.

The second use of photo-elicitation is considered more intimate because the photos specifically portray the participant's social group or family. The nature of rural arts organizations and the communities in which they operate might create an overlap between the participant's social circles and organization (their place of work). This intersection allows for participants to connect to their community, organization, and individual history through their reflections (Harper, 2002). I asked participants to bring pictures that they thought best represented their organizations and their counterpart organizations. These photographs provided a catalyst to invoke participant-driven conversation beyond the researcher-driven interview.

Photo-elicitation is not just showing photos to spark a conversation. It is intended to combine both oral and visual components to the research to enable deeper exploration of the meanings participants make of their experiences (Croghan et al., 2008). I hoped that photo-elicitation would evoke different information, otherwise unrealized without including the photographs.

Applying the conceptual framework, it is clear that part of the challenge in negotiating communication between SAA and SIRAO is language use. In the form of jargon, language becomes an obstacle. By participants sharing images with each other, through me, I attempted to overcome that obstacle.

The Researcher

I have a background in theatre, with a Bachelor of Fine Arts degree in Music Theatre. Following a career in performance, I received a Masters in Public Administration where I also earned a graduate certificate in non-profit management. After the completion of this degree, I began a career in fundraising for nonprofit organizations. My family relocated to a small, isolated, rural community in an Appalachian county in south-central Kentucky, where I founded an interdisciplinary arts education organization. My experiences working for that organization, in that community, within that region, inspired the question at the heart of this dissertation study. None of the participants in this study had any personal knowledge of me, or relationship with me. The organization I founded, Burkesville Academy of Fine Arts, has developed a reputation in the local region expansive enough to be known by three of the participants.

A common and long-recognized bias in research is confirmation bias. This potential risk occurs when the researcher forms a hypothesis and then utilizes participant responses to confirm that hypothesis. This could occur during the actual interview as I processed replies or later as I coded the responses, potentially remembering more acutely those answers that confirm my beliefs and forgetting those answers that do not confirm my preliminary beliefs. To minimize and control for confirmation bias, I continually reevaluated my impressions of participants and challenged my preexisting assumptions and hypotheses. Additionally, through triangulation of findings during analysis I checked my own biases (Patton, 2015).

As an outsider researching in the Appalachian region, I risked my own assumptions regarding participant motivations and influences. This is referred to as culture bias. To minimize culture bias, I strived for cultural relativism, demonstrating unconditional positive regard for participants and remained vigilantly aware of my cultural assumptions. I could not achieve

perfect cultural relativism, but my awareness of the pitfall enabled me to check my own biases, interpretations, assumptions, and conclusions (Patton, 2015).

I am trained in the knowledge and skills required to complete this study thoroughly and ethically. Narrative inquiry provided me with a unique opportunity to capitalize on my artistic history in the Theatre. As an actor, director, and playwright, I continually told and interpreted stories. One role of the theatre is to bring stories to life for the audience. That experience makes me feel personally connected to narrative inquiry as a methodology and very able to fulfill the requirements of narrative inquiry to weave the interview data into cohesive narrative stories, while allowing me to yield to my more reflective writing style.

As previously cited literature indicated, there is a general distrust of the government in many Appalachian communities (Vance 2016; Wuthnow, 2013). Additionally, as an outsider, I might have faced opposition to my research inquiries. When I communicated with executive directors of SIRAOs, I emphasized my status as a former executive director of a SIRAO in the Appalachian region as my most defining and relevant history. This, at least in part, helped me overcome the obstacle of outsider status, and provided me an avenue toward becoming a trusted outsider. I have been where they are and understand their struggles. By emphasizing this, I hoped that they might consider me a peer, rather than an interloper. Likewise, when communicating with representatives of the SAAs, I specifically highlighted my professional and educational background as the core components of my introduction. I did not aim to be dishonest, but rather, to allow each group to recognize within me a kindred connection relevant to our research collaboration.

Naturalistic Generalizations

In qualitative research, a naturalist approach emphasizes that meaning is understood through the lens of past experiences and biases. The researcher, participants, and readers of the study do not attempt strict objectivity, but rather acknowledge and embrace those biases and experiences to avoid blindly imposing researcher expectations on participants (Rubin & Rubin, 2012). Further, readers of the study interpret findings based on their own lived experiences.

This study aimed to make naturalistic generalizations through understanding the experiences of various arts administrators in Kentucky and Tennessee. Meanings that emerged during this study are authentic, insofar as the participants understood them to be true and accurate at the time. Understanding the experiences that created those meanings allowed me, as the researcher, to more broadly identify shared themes. Likewise, future researchers exploring this study will be able to make meaning from it as it is true to them based on their own backgrounds.

Narrative inquiry requires a deep understanding of context for the researcher to draw meaning. Feminist pragmatism focuses on giving voice to previously underrepresented populations to solve the problems those communities face. This narrative inquiry provided the opportunity to describe the experiences of arts administrators working in and with isolated, rural Appalachian communities. The literature showed that the Appalachian Region shares common struggles and themes. Therefore, other arts administrators within the Appalachian Region might be able to form individual conclusions and draw meaning through the findings of this study.

By reading and reflecting on the descriptions found in this narrative inquiry, other arts administrators might also recognize similarities to their own experiences. Naturalistic generalization welcomes the application of descriptions from this study to other contexts. I will

discuss this broader applicability in greater detail as I make recommendations for future research (Mills, Durepos, & Wiebe, 2010).

Demographic Data

Sampling

This narrative inquiry utilized purposeful sampling in the format of group characteristic sampling (Patton, 2015). When using group characteristic sampling, the researcher selects participants to deliberately form a particular group able to richly describe and characterize the experiences researched. Within this sampling strategy, I utilized homogeneous sampling, deliberately selecting organizations with similar characteristics. By carefully selecting representatives from like communities, I hoped to be able to discover where there might be similarities in the struggles and strategies of these rural arts administrators as they work to keep their organizations thriving within small towns. Focusing this study on Kentucky and Tennessee predetermined the state arts agencies included. For the Kentucky rural arts organizations I interviewed a Kentucky Arts Council representative and for the rural Tennessee arts organizations I interviewed a representative from the Tennessee Arts Commission. Within those public organizations, I chose the individuals because they were “key knowledgables” (Patton, 2015, p. 268).

Participants included two rural arts administrators from Kentucky and one representative of the Kentucky Arts Council, as well as two rural arts administrators from Tennessee and one representative of the Tennessee Arts Commission. The selected number of participants is determined practically, as described below, and logistically, to keep the amount of data collected manageable.

There are fourteen states in the Appalachian region. The choice to focus the study on Kentucky and Tennessee serves two primary functions. The first is that their geographic status as neighboring states allows for the commonality of geography and culture. Opportunities and challenges might be more similar than more geographically distant states within the Appalachian region. The second reason is that, in preliminary research of all fourteen states, it became evident that the Tennessee Arts Commission makes specific effort to include rural arts organizations in their funding opportunities, while the Kentucky Arts Council has no such deliberate strategy. The inclusion of two neighboring states with apparent differences in policy could provide rich data from the rural and state administrators interacting with one another.

A search of the IRS charitable giving database limited to the Appalachian counties of Kentucky and Tennessee produced thirty possible organizations in Kentucky and sixteen in Tennessee. To create homogeneous sampling, I sorted the organizations into categories first, based on population size. Populations were grouped as “under 5,000,” “5,001-9,999,” “10,000-14,999,” and “15,000-19,999.” To most closely match my experiences as an arts administrator in Burkesville, Kentucky, and to also include an appropriate number of participants, I opted for the group of participants falling in the population category of 5,001-9,999.

However, I was not able to restrict my participant pool that tightly. Of the Appalachian counties in Tennessee, 13 qualify for this study’s population threshold. Among those, there was only one performing arts organization and one history museum in counties that met the lowest population criteria. The eligible history museum does not have current arts activities making it ineligible for SAA funding. Communities in the next population category, 10,000-14,999 do not include any organizations that are not also funding agencies (such as arts councils), or for profit businesses. Therefore, I had to open my participating organizations to the highest eligible

population category, 15,000-19,999. With that option open, one more performing arts organization in each state became available.

Although my original intention was to include only communities comparable in size to Burkesville, Kentucky, opening the range of participating organizations to two different size communities allowed for another level of comparison. One theatre in each state operates in a community of less than 10,000 and one theatre in each state operates in a community of less than 20,000. All participating organizations operate in communities without institutions of higher education, keeping that criterion for isolation intact.

My original aim would have allowed me to consider the experiences of arts administrators in two different arts disciplines within isolated Appalachian Kentucky and Tennessee. In that, I hoped to be able to apply final themes to not just one type of arts organization. Instead, these findings are especially relevant to small community theatres operating within Appalachian Kentucky and Tennessee. Using the final criterion, including one theatre group from a community of less than 10,000 and one theatre group from a community of less than 20,000 from each state provided the following SIRAO participants (Figure 4):

Barn Lot Theatre in Metcalfe County, Kentucky (population 9,990)

Barn Lot Theater is a volunteer-based, non-profit organization founded in 1980 on the principle that affordable, quality theatrical entertainment shall be presented to the community utilizing local talent of all ages. Barn Lot Theater provides lifelong learning opportunities, and fosters creative expression through these productions with a predilection for the youth of South Central Kentucky (Barn Lot Theater About Us, 2019).

The Star Theatre in Russell County, Kentucky (population 17,821)

Since opening the remodeled Star Theater in July 1994, the Russell County Arts Council has staged over a hundred productions ranging from major plays to dance and musical performances, from performances by the Lake Cumberland Choral Society to gospel singings, to magic shows and even a dulcimer concert.... An innovative series of plays performed by casts consisting entirely of children in all roles has given local and area youth a significant stage and performing experience. Many of these have gone on to perform with the theater in adult roles, and several have advanced into drama programs at major universities (Star Theatre: History, 2019).

Good Neighbors Theatre in Picket County, Tennessee (population 5,081)

Good Neighbors Theatre, Inc. got its start under the direction of the Friends of Cordell Hull in 2000, later becoming a separate organization.... GNT, an all-volunteer organization, has been hosting performances of all kinds—plays, dinner theater, mystery theater, music and magic—since its start.... Since its founding, the group has produced not only plays, but educational programs in the local schools. The goal is to provide an arts and cultural center for Pickett County by presenting both local performances and productions from outside venues. Future plans for the facility include holding exhibits, workshops, and lessons in the various arts. A major focus is toward youth, with annual summer drama and vocal camps, leading to young performers in our productions and a lifelong appreciation of the fine arts (Good Neighbors Theatre About, 2014).

The Arts Center of Cannon County (Cannon County, Tennessee (population, 14,678)

Founded in a gymnasium basement in 1980, the Cannon County Playhouse partnered with area craft artists and the Cannon County Historical Society to build a new facility on John Bragg Highway in 1990. The award-winning not-for-profit Arts Center of Cannon County has since gone through four expansions, adding a commercial kitchen, classroom facility, and additional space for visual art, workshops, and theatrical rehearsals (Who Are We, 2020).

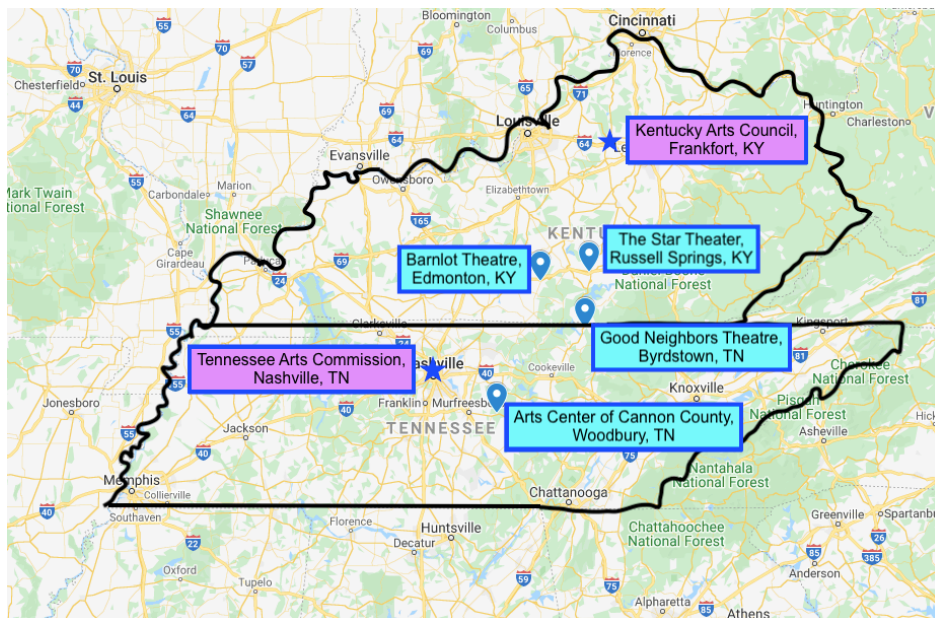


Figure 4

Map of Participating Organizations

My group of participants from each organization included an even number of cis-gendered males and females. At the SAA level, I interviewed one male and one female. At the SIRAO level, I conducted interviews with three males and three females.

At the SIRAOs, my participants held the titles Board President (Star and GNT), Chief Operating Officer (ACCC), Executive Assistant (Barn Lot), Board Member and Board Treasurer

(Star). I intended to only interview one person from each SIRAO, but The Star Theater so clearly operates by committee, that it made sense to incorporate more than one person into the interview. The interview was seamless, each person answering questions within their own area of expertise. In small arts organizations, governing boards often hold most jobs (Bruni-Bossio, Story & Garcea, 2016). That places them at the heart of the organization and makes them the perfect representatives for sharing the full experience of working with their SIRAO. At the Kentucky and Tennessee SAAs, my participants held the titles executive staff advisor (KAC) and director of community Arts Development (TAC).

Data Collection

Interviews

I collected data through two interviews with each of the participating organizations. Five of the six organizations produced one-on-one interviews. The sixth organization requested to incorporate three individuals into the conversation, each with unique expertise and experience related to organization operations. I included interviews with two rural arts administrators each from Kentucky and Tennessee respectively and one representative of their SAAs, conducting these interviews in two parts, with the option of a follow-up interview if clarification was necessary or if additional questions arose. The follow-up interviews proved unnecessary, although I did receive emails after interviews from two participants. Those emails were added to the end of interview transcripts.

First Interview. The first interview with each set of participants was short and more structured. It required only 20-30 minutes. I intended this interview to gather primarily demographic data, as well as work and educational history from the participants. It also helped to establish a rapport with the participants in preparation for the second interview that was be

longer and less formal. The first interview allowed all participants to become acquainted with the Zoom technology, making the detailed second interviews much more relaxed. The first interview also served to provide background information about each participant's experience and education. As the literature suggested, differences in these areas can influence interactions (Tomes, 2013 & Ramirez, 2003). Therefore, knowing those details about participating arts administrators allowed me the opportunity to analyze each participant's experiences concerning their educational and work backgrounds.

Second Interview. At the conclusion of the first interview I requested that participants submit their photographs for use during the second interview. Interview two served to provide the rich data regarding participant perceptions of one another and their experiences regarding their interactions. These interviews lasted 60-90 minutes. The second interview also provided data to guide the formulation of conclusions and recommendations for improved future interactions between SAAs and SIRAOs.

I wanted to be able to view participants' facial expressions in addition to hearing their voice inflection, and I wanted them to receive the same interaction from me, so I conducted interviews with these organizations utilizing ZOOM video calls (Barbu, 2013). I recorded all interviews for later review and analysis. Interviews took an open format (Rubin & Rubin, 2012), and Appendix C identifies the interview protocols. I conducted the first round of interviews with all participants before proceeding to round two with anyone.

It was important, however, that the order of second interviews followed an alternating protocol to inform if, or how, awareness of the participants' counterparts influenced their perceptions. This insight aided in the development of practical solutions, as purposed through a feminist pragmatist philosophy.

The order was to be as follows: Kentucky SIRA0 1, Kentucky SAA, Kentucky SIRA0 2. The same order was followed for Tennessee organizations--Tennessee SIRA0 1, Tennessee SAA, Tennessee SIRA0 2. Using this strategic order, information from interviews with SIRA0 1 informed interviews with SAAs, and then interviews with SAAs informed interviews with SIRA0 2 from that state.

Photographs

At the conclusion of the first interview with each participating arts administrator, I asked them to send me one photograph that they felt best represented their organization and one photograph that they considered the best representation of their rural or state counterparts. The photographs served to further inform what participants believe about their counterparts and perceive about themselves. As part of the second interview, I showed the participants their submitted photographs and also the photograph their counterpart submitted to represent them, and asked for reflections. Video-calls through the technology Zoom, allow for the sharing of photographs during the call. I used that feature during my interviews.

Exchanging Ideas

In addition to sharing their photographs with other participants, I also selected key passages from each of my first interviews. I shared the SAA quote with that state's SIRA0s and shared those SIRA0s quotes with their SAA. Having them reflect on their counterparts' words about them and also the images submitted to represent them helps to answer my third research question.

Although not included in Table 1, interview one for both types of organizations also included the first three questions that were intended to identify themes in educational, work, and cultural backgrounds that might influence beliefs and perceptions. According to previously cited

literature, these are variables that can impact interactions (Carey, 2017; Tomes, 2013; Miewald, 2003; Ramirez, 2003 & Swanson, 2001). Therefore, although the participant might not include their educational or work background as part of their experience, it is necessary for me, as the researcher, to attempt a full understanding of those experiences.

Table 1

Research Matrix

Research Question	Data Sources	Methods
How do the experiences of arts administrators in small, isolated, rural, Appalachian communities, and those at state arts agencies create and define their perceptions of one another?	SIRAO executive directors	SIRAO 1.4; 2.3; 2.4; 2.5*
	SAA representatives from Kentucky and Tennessee	SAA 1.4; 2.3; 2.4; 2.5
In what ways do SAAs and SIRAOs perceptions of one another shape their communications with one another?	SIRAO executive directors	SIRAO 1.5; 1.6; 1.7; 2.4; 2.5; 2.6; 2.7; 2.8
	SAA representatives from Kentucky and Tennessee	SAA 1.5; 1.6; 1.7; 2.4; 2.5; 2.6; 2.7; 2.8
In what ways does sharing their stories with one another change perceptions between SAAs and SIRAOs?	SIRAO executive directors	Question: SIRAO 2.9 (Informed by SAA 1.8; 1.9; 2.1; 2.2; 2.3)
	SAA representatives from Kentucky and Tennessee	Questions: SAA 2.9 (Informed by SIRAO 1.9; 1.10; 2.1; 2.2; 2.3)

*Interview.Question (i.e. SAA 1.1 indicates State Arts Agency interview one, question one).

Analysis and Synthesis of Data

Using the proposed conceptual framework as a guide for interactional communication and my participant perceptions of that communication, I coded interview data using the predetermined categories: individual goals, needs, skills, beliefs, values, and emotions. The individual arts administrator is the unit of analysis for coding.

This framework cites four primary points of communication, the first two of which provide the parent codes for my data analysis and the second two of which frame the general data that creates the cultural foundation necessary for understanding each participant's experiences. The *individual goals* of each participant are the first driving point. The second point includes *needs, beliefs, values, skills, and emotions*. These predetermined categories serve as the parent codes for the study and data analysis will identify emergent child codes. The third point of communication in the framework is the process of each participant giving and receiving information, and the fourth point is the specific environment in which the communication occurs (Feldman-Stewart & Brundage, 2009). This data will come from the general information gathered through the first interview.

The Zoom platform allows for automatic transcription of recordings. I used that feature to convert interviews into transcripts and then coded the transcripts using the aforementioned categories. Coding occurred continuously, following each interview. Regularly assessing interviews as they were conducted allowed me to determine if follow-up questions needed to be asked of participants.

Within those parent codes, participant responses could be positive or negative. As I created the child codes within each parent group I also began labeling them as P (positive), N (negative), or x (neutral). Below are examples of each possibility.

A SIRAO response might be, “I have no idea how to wade through the grant application at SAA.” This would fall under the parent code “skills” and would be considered a negative response, coded as “Skills-N.”

An alternative SIRAO response might be, “I feel like the SAA helps me through the process and keeps me informed of potential opportunities. This would fall under parent code “emotions” and would be considered a positive response, coded as “Emotions – P.”

An SAA response could be “We don’t get a lot of applications from the communities you are studying.” This is a statement of fact with no particular interpretation applied. Therefore, this would be a neutral response that, depending on the broader context of the statement, could fall under the parent code “Needs” and would be categorized as “Needs - x”

After coding interviews, I created word clouds to visually illustrate word frequencies within each code. For each parent code I made three word clouds. One included all data from SAAs within that code. The next included all SIRAO data within that code. The final word cloud included all data from all participants, within that same code. These word clouds were strictly for my own benefit, to visualize the data in a unique way and compare word usage between participating groups.

Finally, I crafted the narratives. I completed a narrative of the perspectives of the different arts administrators; wherein the four rural arts administrators became one narrative while the two state arts administrators became a separate narrative. I shared these narratives with the arts administrators they represented. After receiving their feedback, I used those two narratives to create a data-based, member-checked conversation, incorporating the experiences, thoughts, and observations of the participating arts administrators into one narrative. Along with

a description of identified themes, I include the final narrative in the findings portion of this completed study.

Timeline of Coding and Analysis

To explore specific beliefs and perceptions of all participants, and also compensate for potential researcher bias or fallibility, the timeline for coding was strategically planned to check and recheck data as additional data were collected. The steps outlined below were chronological.

- Step one - Interview one conducted for all six participants
Ask participants to submit photographs
After completion of round one interviews, code all data.
- Step two - Interview two conducted with one SIRAO from each state.
Interview two conducted with both SAAs
Interview two conducted with the second SIRAO from each state.
Code data from second interviews. Incorporate with the first interview data.
- Step three - Begin assembling two separate narratives. One narrative represented the experiences of SIRAO administrators and the other narrative represented the experiences of SAA administrators.
- Step four - Member-checking. I provided an opportunity for participants to read the crafted narrative that represented their organization, giving them two weeks to respond with questions, comments, or suggestions. I remained open to making modifications if multiple participants had offered consistent feedback.

- Step five - With two approved individual narratives, I merged them both into one story, representing the experiences of arts administrators working with and in Appalachian Kentucky and Tennessee.
- Step six - Developed conclusions and suggestions for future improvements and further research.

Issues of Trustworthiness

As in all narrative inquiry research, the stories told are from the perspective of the participant. They are relating their individual experience and the meaning they make from that experience (Polkinghorne, 2007). No two individuals will experience something quite the same. There is a risk in narrative research that I, as the researcher, could inaccurately interpret the stories told by my participants. To avoid this potential pitfall, I provided the opportunity for my participants to member check the narratives I crafted utilizing interview data. Through this process, they were able to indicate whether they felt satisfied that I accurately portrayed their experiences. In the case of my participants, there were no corrections or concerns about my portrayal of their experiences. Participants responded uniformly positive and seemed grateful for an accurate portrayal of their experiences.

Additionally, utilizing several participants allowed a measure of confirmation, when common themes arose among multiple participants. The experience of one individual could be anomalous, but if others reported similar experiences, it was confirming and could be considered an emerging theme. Triangulating various stakeholder interview data, and literature also provided strength to the trustworthiness of the study. Finally, I am myself an arts administrator and I have worked at a SIRAO. Openly claiming this and regularly confronting any bias I might have was necessary to ensure that my research findings were trustworthy. Narrative inquiry's

potential to produce a thick description of participants' experiences and their contexts in addition to the meaning they make from these objects of study facilitates trustworthiness and future applicability of the findings for other researchers.

In qualitative inquiry, researchers prove trustworthiness and rigor by ensuring that certain criteria are met. According to Lincoln and Guba (1985), those criteria are credibility, transferability, dependability, and confirmability. Through member-checking, peer-review, multi-step interactions, and triangulation, I safeguarded the trustworthiness of the study.

Ethical Concerns

As recommended in Frankfort-Nachmias and Nachmias (2008) all participants were provided with a reasonable explanation of research procedures, a description of potential risks, a description of possible benefits to be expected, an offer to clarify or explain all procedures again or in the future, and awareness that the participant was free to withdraw.

Minimal risks to human subjects were associated with participation in this study. All participants were over 18 years of age and did not demonstrate any impaired mental capacity. On April 20, 2020, I received approval from the Florida State University Institutional Review Board (IRB). IRB required, no anonymization of participant names or organizations before submission and publication.

Conclusion

This specific study's emphasis on communication and interaction was greatly facilitated and enhanced by narrative inquiry's emphasis on narratives, or stories. Those individual stories, gathered through interviews and reflections, were then used to craft theoretical dialogical interactions between the different participating arts administrators. Also, as previously

referenced, Frost (2011) noted the specific usefulness of narrative inquiry when the research aim is to explore the impact of social structures on an individual.

The narrative inquiry proposal resulted in rich stories about the experience of being an arts administrator in Kentucky and Tennessee, enabling me to craft a cohesive view of the relationship between SIRAOs and SAAs. The similarities and differences identified through the narratives provided valuable data for analysis. By specifically highlighting the experiences of arts administrators in rural Appalachian communities and weaving those with the stories of arts administrators in their state capitals, a clear picture emerged regarding how they perceive and are perceived by each other.

This study sought to understand how arts administrators in different communities perceive one another. Because I explored their perceptions of one another, narrative inquiry was an ideal methodology. I sought to know what they think, what they feel, what they perceive. This information was drawn out through their stories of their lived-experiences. Narrative inquiry gives voice to those who have, perhaps, otherwise been silent or silenced. I did the job of a rural arts administrator in an isolated Appalachian community. I felt alone and invisible as I worked to sustain the organization. While those experiences were my own, they inspired the questions I sought to answer. I wondered if other rural arts administrators experience the same lack of support from their SAAs as I experienced, or if my experience was unique. Having also worked in metropolitan arts organizations, I am sympathetic to the experiences of SAA arts administrators. These stories should be told and lessons learned from their experiences.

The narrative design allowed me to look deeply into the interpersonal and inter-organizational interactions and perceptions to learn how they are currently relating. Learning

how they currently perceive and relate to one another provides valuable insight, useful for guiding future interactions and facilitating future resource allocation decisions.

Summary

This chapter served to introduce the research methodology for this study regarding the relationship between SIRAOs and SAAs in Appalachian Kentucky and Tennessee. I introduced a discussion of the applicability of narrative inquiry applied through a lens of feminist pragmatism and provided further information regarding the chosen methodology, data analysis and coding procedures, and limitations of the study. Looking ahead, chapter IV will provide the results of this study after the implementation of the protocols described in this chapter.

CHAPTER 4

FINDINGS

This chapter introduces the research findings following narrative interviews with all participants. I organized the chapter by conceptual framework codes and research questions.

First Thoughts

Throughout this study, examining the communication and perceptions of SAAs and SIRAOs, I could not help but feel that I was a mediator between the two groups. Each participant spoke to me as a peer, someone they believed to be on their side. They shared their stories and expressed some hopeful anticipation that the message would be passed along in a positive way to the other party. These mediations occurred only through my questions, never actually between the participants. My role as the researcher placed me between the two groups, able to explore their beliefs and perceptions. In my role as researcher and mediator, I found that I did, indeed, sympathize with both groups of arts administrators. Their struggles were real, and their experiences shaped their perceptions. I could not help but identify with them as they each shared their truths.

I was especially surprised at how my own beliefs about SAAs changed in response to the data. My own experiences at BAFA created a belief that my SAA was obtuse and irrelevant for my organization. However, after speaking with both KAC and TAC, I could not deny that they were passionate about their work and cared deeply about helping the arts succeed in their states. I began to see them as overworked, underpaid, and under-appreciated. Rather than seeing them as people who were ambivalent to the SIRAO struggle, I could not deny that they were also struggling, albeit with different challenges.

As I recruited participants, I was surprised at the eagerness of SIRAOs to join my study. I felt they might be reluctant to share deep thoughts about their organizations with me, because I am an unknown outsider. Due to this outsider status, I also feared they might think I planned to portray them negatively. These concerns were unfounded. Instead, SIRAO participants appreciated the opportunity to be heard and shared eagerly. They exhibited genuine enthusiasm about the topic and readily shared stories of their experiences working for their organizations. Every SIRAO I contacted immediately agreed to participate, with the Star even asking if he could include additional board members for a fuller picture of the organization.

SAA participants proved harder to recruit. I reached out to multiple individuals at each organization before identifying someone willing to participate. Once they agreed to work with me, both participants were friendly and open about their experiences. They also made themselves freely available for any future research inquiries.

Analysis

The first step of data analysis was to manually code all interview transcripts with the codes determined by my conceptual framework. The codes were: needs, skills, beliefs, values, and perceptions.

As a reminder, for the sake of this study, *beliefs* are outward going, referring always to the organization's thoughts about their outside world. Beliefs reflect thoughts about their communities and their counterpart organizations. *Perceptions* are inward going, referring to how the participant views their own organization and how they think others view them.

Coding Transcripts

Table 2 and Table 3 provide examples of blank transcripts side-by-side with coded transcripts. I used different colors to represent each parent code, allowing me a clear visual of the

analysis. As is evident in the examples, it often occurred that a particular statement fell into more than one code category. The different colors allowed me to easily see those statements and further explore their meanings and importance.

In Table 2, the awareness of the organization's lack of expertise in grantwriting was coded into two categories. It is coded under "skills" and also under "needs." The next portion is part of the organization's collective experience and according to code definitions; experience is part of "skills," so it was categorized in that way. The final portion, my participant claims ownership of the required task, placing that skill/experience under her purview. It also indicates that she recognizes the importance, or value, of grantwriting for the organization, so it was coded under "values." In Tables 2 and 3 Red corresponds with skills, orange with needs, and blue with values.

In Table 3, this quote was coded into multiple parent codes. It is a statement of need, therefore it is coded as "needs." It is also a statement of this individual's beliefs about others, so it received the code "beliefs."

Word Clouds

Using those coded interviews, I created word clouds for each code to identify the most common themes in each code. Creating word clouds served to give me, as the researcher, a visual impression of the words used by participants. I created three word clouds for each code. One utilized only SAA data (Figure 5), the second used SIRAO data (Figure 6), and the third incorporated all data for that common code (Figure 7). Examples are illustrated in figure 5, figure 6, and figure 7.

Table 2

Original Transcript Beside Coded Transcript: GNT.

Well, because we have several people that are not familiar with how to prepare and issue grants. And we've gone through a big change over in our board of directors and so we don't have a grant writer currently...And this is something that I'm going to have to take on myself...	Well, because <u>we have several</u> <u>people that are not familiar with</u> <u>how to prepare and issue grants.</u> <u>And we've gone through a big</u> <u>change over in our board of</u> <u>directors and so we don't have a</u> <u>grant writer currently...And this is</u> <u>something that I'm going to have to</u> <u>take on myself...</u>
---	--

Table 3

Original Transcript Beside Coded Transcript: KAC.

So, everybody's greatest need is money. It just is.	<u>So, everybody's greatest need is</u> <u>money. It just is.</u>
---	--

In the examples shown in Tables 2 and 3, it is evident that in the “value” code, SAAs spoke commonly about organizations, artists, support, and communities. SIRAOs spoke of kids,

Table 4*Word Frequency*

Codes	SAA	SIRAO	COMBINED
Needs	Organizations, funding, artists, grants	People, grant, money, support	People, work, need, time
Skills	Program, communication, arts	Theatre, learn, know, kind	Arts, theatre, community
Beliefs	People, program, artists, arts, work	Little, arts, people, community, government, support	Program, funding, communities, people
Values	Artists, program, organizations, communities	Community, kids, family, together	Arts, rural, kids, artists
Perceptions	Arts, people, organizations, state, artists	People, need, arts, kids, time, years	People, arts, time, town

A Change in Plans

It was my intention to code data based on positive, negative, or neutral sentiments. As I began the coding process and attempted to assign these labels, it no longer seemed appropriate. My participants' interpreted their own experiences and stories and to impose my perceived spin on whether those experiences were positive or negative felt inappropriate.

As I concluded coding, it was also clear that the positive-neutral-negative designations were unnecessary. The sentiments of SIRAO participants were largely uniform, as were those of SAA participants. Without great disparities between individual stories, it was unnecessary to distinguish one participant's potentially positive comment with another's negative. Those contrasts simply did not occur. I felt confident in this decision when I received participant feedback to my narratives. No participants expressed concern, doubt, or feelings of misrepresentation after reviewing my narratives.

Answering Research Questions

The purpose of this study was to explore the relationship between rural and state arts administrators, including their communication with each other and their perceptions of one another with the goal of informing future interactions between the two participating groups. As I reference interviews in the presentation of data, the codes indicate name of organization, interview number. Interview question. For example, KAC, 1.4 references Kentucky Arts Council, first interview, fourth question. Three questions guided this research.

Research Question 1: How Do The Experiences Of Arts Administrators In Small, Isolated, Rural, Appalachian Communities, And Those At State Arts Agencies Create And Define Their Perceptions Of One Another?

In order to understand how these arts administrators create and define their perceptions of one another, I first needed to establish how they see themselves. It is through their perceptions of themselves that they shape their beliefs about the other organization. For example, because SIRAOs perceive themselves as misunderstood, they expect SAAs to misunderstand them. Because SAAs perceive themselves as hardworking civil servants, they expect SIRAOs to need extra time and attention. When discussing their interactions with one another, SAAs filter responses through the resources their organization has available to other organizations. They interpret their experiences through what they have to offer (KAC, 1.4; TAC, 1.4). SIRAOs process their experiences through the individual needs of their organizations (ACCC, 1.4; Barn Lot, 1.4; GNT, 1.4; Star, 1.4).

SIRAOs that are accustomed to struggling and striving with few resources create their beliefs about SAAs to fit in the mold of one more struggle. This was evident in two of the SIRAo images selected to represent SAAs (Figure 16; Figure 19). Star chose a cartoon depicting

the confusing process of applying for grants and GNT submitted climbers at Mount Everest. SAAs are one more obstacle in the way of our success. Meanwhile, SAAs create their perceptions of SIRAOs through their own labor on behalf of arts organizations. SIRAOs are one more organization that needs something from the SAA.

Because the rurally targeted funding available through both KAC and TAC specifically benefits Folk Arts, their perception of SIRAOs is that they are likely producers of folk arts or handicrafts. This misperception is a frustration for SIRAOs as they struggle to break that stereotype. On the other hand, it was clear that both TAC and KAC are deeply invested in the folk arts as valuable and worthy of preservation, so although the perception might not be accurate for my participating SIRAOs, it was not pejorative. This is an important distinction because the SIRAOs themselves were insulted by the association with folk art, feeling that it did not represent them as individuals or their organizations' missions.

SAA Experiences

Both SAA representatives held bachelor's degrees and additional education beyond, in the form of graduate studies or supplemental undergraduate courses. Both were also career state employees, having worked for some branch of state government for over a decade each.

Within their agencies, these participants held multiple roles over their years of employment. The experiences gained by working in a variety of positions within their agencies created a sense of teamwork and flexibility. Having worked in many roles, they are aware of the importance of every role.

They also both worked at their agencies through changes in gubernatorial administrations, often leading to changes in cultural policy and agency leadership. They worked

through times of both economic growth and decline. All of those circumstances allowed these SAA employees the opportunity to adapt and to learn to trust the bureaucratic system.

Both SAA administrators spoke of hours in the car, traveling across their states, in service of their agencies. They travel to provide technical training to grant seekers, work with artists, and follow-up with grant recipients. They both expressed a feeling of satisfied exhaustion after these marathon trips.

It's a big show. We have a small staff and we're worn out by the time it is over with.... Those things make you proud that even that you helped because everybody works hard. You have to. You don't have a choice. And it makes it makes you proud that you were able to put on this great event for other Kentuckians and out of state visitors and you were also able to help artists at the same time, you know, it, it's a great feeling (KAC, 2.6.13).

That's a big part of my year every year, three weeks in late July and August of just going, going, going, meeting lots of people, you know, and staying in hotel rooms, reading applications, going to the panel meetings the next day, you know, just being on for, you know, a long time. It's kind of exhausting. But I get to see how much these small dollars mean to a lot of people. And you know, how, how much is being done across the state. That in many ways is amazing that, you know, people can accomplish so much with so little (TAC, 2.6.3).

SIRAO Experiences

The youngest SIRAO, GNT, was established twenty years ago. Star has operated for almost thirty years, and both ACCC and Barn Lot celebrate their fortieth anniversaries this year. These are not new organizations. They are all established in their communities and have

demonstrated sustainability through many challenges. However, despite the ages of the organizations, only two of them (Barn Lot and ACCC) have any paid staff, dedicated to the management of the organization. It is, perhaps, not insignificant that they are also the two most mature organizations. All of the SIRA0 participants in this study had at least three years of college, with all but one holding at least a bachelor's degree.

In the case of every SIRA0 participant, their experiences at their organization began with theatre-making. As performers, parents of performers, directors, choreographers, and backstage workers, these individuals became involved with their organizations. Their involvement grew until they were either hired, in the case of two of them, or elected to the board of directors, for the rest.

In every case, with every SIRA0 participant, when asked to share an experience that typified their time with the organization, they talked about humor, friendships, family, and community (ACCC, 2.2.2; Barn Lot, 2.2.2; GNT, 2.2.2; Star, 2.2.2). "That's what our little community is about, is laughter and having fun" (GNT, 2.3.2).

However, when asked about their experiences within the organization, an interesting difference emerged between two groups of SIRA0 participants. The SIRA0 participants who are volunteers spoke about performing, or the production of shows (STAR, 2.3.3; GNT, 2.3.2). The SIRA0 participants who are paid staff with their organizations spoke about the management of the organization (Barn Lot, 2.3.3; ACCC, 2.3.2).

How They Perceive Themselves

As introduced in chapter three, one of the interview methods utilized was photo-elicitation. Each participant was asked to submit two photographs. One photograph they felt

represented them and another they chose to represent the other type of organization. During interviews, I asked participants why they chose each photograph and to reflect on the photos.

SIRAOs

As noted earlier, SIRAOs see themselves as communities, or as families. The photographs submitted by each SIRAO reinforced this identification and their reflections on those photographs confirmed this. They emphasize the importance of children and their place in their communities.

Family. “It shows there’s kids in the show, because we are committed to put kids in our shows...so they get the experience and then kids see kids on stage” (ACCC, 2.7.6). For ACCC, this photograph represented the many different impacts of the organization. Student actors receive arts experience and find friendship and belonging through their involvement in shows, and community children benefit as audience members at those shows. The central theme was the importance of children both inside the organization and outside in the community (Figure 8; Figure 9).

Likewise, GNT expressed the feeling of belonging when reflecting on her organization through her photograph submission. “Family. It’s family. All those kids” (GNT, 2.7.4). The importance this organization places on inclusion is so great that roles are created to incorporate every child who auditions. This image shows a cast of over 60 in a community with a population of just over 5,000.

Barn Lot came back many times to the idea of the theatre’s role within their community and even their region.



Figure 8

The Arts Center of Cannon County: How We See Ourselves



Figure 9

Good Neighbors Theatre: How We See Ourselves

He emphasized drawing on audience members from surrounding counties and bringing in tourism revenue for the local county. The organization places great importance on the experience of the audience and strives to welcome them into the Barn Lot Theatre community (Figure 10).

Community.

“So it’s a picture through sort of an audience viewpoint...we really want to, even if it’s your first time coming to the theatre. We want you to feel like you’re part of the family and you’ll keep coming for many years” (Barn Lot, 2.7.5).



Figure 10

Barn Lot Theatre: How We See Ourselves

A large part of the Star’s identity also included their place and role within their town (Figure 11). They described their organization as a cornerstone of their community, and the place where everyone goes. This identity goes back to the earliest days of their facility, when it

operated as a movie theater. “Everything that went on in Russell Springs went on on Main Street and the Star Theater was the biggest, and also the flashiest, building on Main Street and everything kind of centered around going to the Star” (Star, 2.7.8). In the 1980’s the vacant cinema was renovated into the theater that occupies it today. Still they consider their organization is “the place you go.”

I requested that participants submit images. I did not require those images to be photographs, although the vast majority of submissions were, in fact, photographs. The image submitted by The Star Theater was a painting created by an artist local to their organization. Printed replicas of the original painting hang in many businesses in that community, reinforcing their belief that the Theater is a central part of their community.



Figure 11

The Star Theater: How We See Ourselves

SAAs

SAAs perceive themselves as hardworking and impacting organizations across their state. Their images of themselves demonstrate this identity. Reinforcing the idea of hard work, TAC submitted a three-page packet of images including informational fliers. He thought it was too hard to choose just one image that encapsulated all of their statewide activities. He admitted that it might be ‘cheating’ to send me the whole file but he wanted me to know all of the information. This admission was important. A common theme between the SAA participants was how they do so much more than others realize. TAC’s unwillingness or inability to isolate just one image reinforces this sentiment.

One photograph included in his packet was of a training session with an arts organization that received funding from TAC (Figure 12). From his perspective, this photograph is one of a success story. “They’re showing that this has value by contributing and getting their community members to buy in and support the arts” (TAC, 2.6.6).



Figure 12

Tennessee Arts Commission: How We See Ourselves

KAC also submitted a photograph of SAA employees hard at work on behalf of Kentucky artists (Figure 13). This image depicts the Kentucky Crafted program, an adjudicated opportunity that assists Kentucky visual and craft artists through marketing, promotions, and business training. Participating artists are then able to exhibit their creations at the annual Kentucky Crafted Market. “I think that this program and this event, especially, really gives everyone in the Arts Council a shared identity...[this event] is a major component of the culture of what the Arts Council is” (KAC, 2.6.14). She spent a long time explaining the hours of work that go into this one annual event and how important it is for Kentucky artisans. Some artists receive their entire year’s worth of orders at this one weekend event. Other Appalachian artists have moved into Kentucky for the sole purpose of participating in this event. In this image a Kentucky artisan is selling crafted products to an interested buyer.



Figure 13

Kentucky Arts Council: How We See Ourselves

There is a distinction between the goals of TAC and KAC. The TAC is focused more on arts organizations and arts access for the population. KAC places great value and many resources on the success of individual Kentucky artists, with the goal that those artists enrich the lives of the population, at large.

At the time of their participation in this study, both SAA interviewees were actively working to help arts organizations across their states navigate the devastating effects of the Covid-19 pandemic. They both spoke of the panicked calls they regularly received from arts organizations of all sizes. The SAAs helped, provided information, direction, and sometimes comfort. Limited by the financial resources at their disposal, funding relief was not always an option for them to offer, but as part of their state's governments, they had access to knowledge resources and they actively shared them with inquiring organizations.

Global health policy does not immediately seem like something with which a state arts agency would be involved, yet they fielded calls daily, providing as much help as they could. This role, of SAAs as repositories of information, is something in which both participants expressed pride. It is a role they embraced, but not a role recognized by any of the participating SIRAOs.

Research Question 2: In What Ways Do SAAs And SIRAOs Perceptions Of One Another Shape Their Communications With One Another?

Perceptions of One Another

SIRAOs.

In addition to the two photographs each organization submitted for reflection, I also showed each participant the photo that their counterpart chose to represent them and asked them to reflect on that. SIRAO participants reflected on a total of three photographs (two of their own

submission and one submitted by their SAA). SAA participants reflected on four, because they submitted two of their own and then two different SIRAOs from their states chose photographs representing SAAs. For example, KAC reflected on the KAC submission of their own organization, the KAC submission of a SIRAO, the Barn Lot submission of an SAA, and the Star submission of an SAA. The SIRAO submitted photographs representing SAAs produced insight into their perceptions of their SAAs.

ACCC submitted the following photograph (Figure 14) to represent TAC. “One of their [TAC] important things is keeping folk life, you know the folk arts, alive and basket making was big in our county” (ACCC, 2.6.4).



Figure 14

How ACCC Perceives the Tennessee Arts Commission

Barn Lot submitted a photograph of a funding ceremony at the Kentucky state capitol building (Figure 15). “I know a lot of arts agencies rely heavily on the Arts Council for funding....I do know the arts council is involved with a lot of lobbying...I though the picture there really embodied those two aspects of the Arts Council” (Barn Lot, 2.6.5).



Figure 15

How Barn Lot Perceives the Kentucky Arts Council

Star submitted a cartoon expressing their frustrations with the grant application process (Figure 16). Again, I did not require photographs so the Star selected a cartoon to explain their perceptions of their SAA. “There are so many questions on a grant application, even for a small grant. And some of them are so repetitive....I feel like it’s hieroglyphics” (Star, 2.6.7)

What is especially interesting about these perceptions is that, in every case, SIRAOs understanding of the SAA had nothing to do with their particular organization. None of them

submitted a photograph depicting art that their organization would produce and none of them talked about the SAA being meaningful to their organization.

The SIRAO participants' experiences working with their SAAs created a belief that SAAs are obtuse and generally unavailable for sharing information or resources "I've met people. It wasn't something. OK, I knew they were from the Arts Council...that's really the only time I've ever really dealt with the Arts Council" (Barn Lot, 2.4.4). This was in direct contrast to both SAA participants who recounted stories aiding organizations across their states. Both SAAs spoke of fielding calls from all types of organizations and of offering a variety of resources to those organizations (TAC, 2.4; KAC, 2.4). Star specifically said they think the KAC would prefer for them to figure things out on their own: "don't call, just struggle" (Star, 1.10).

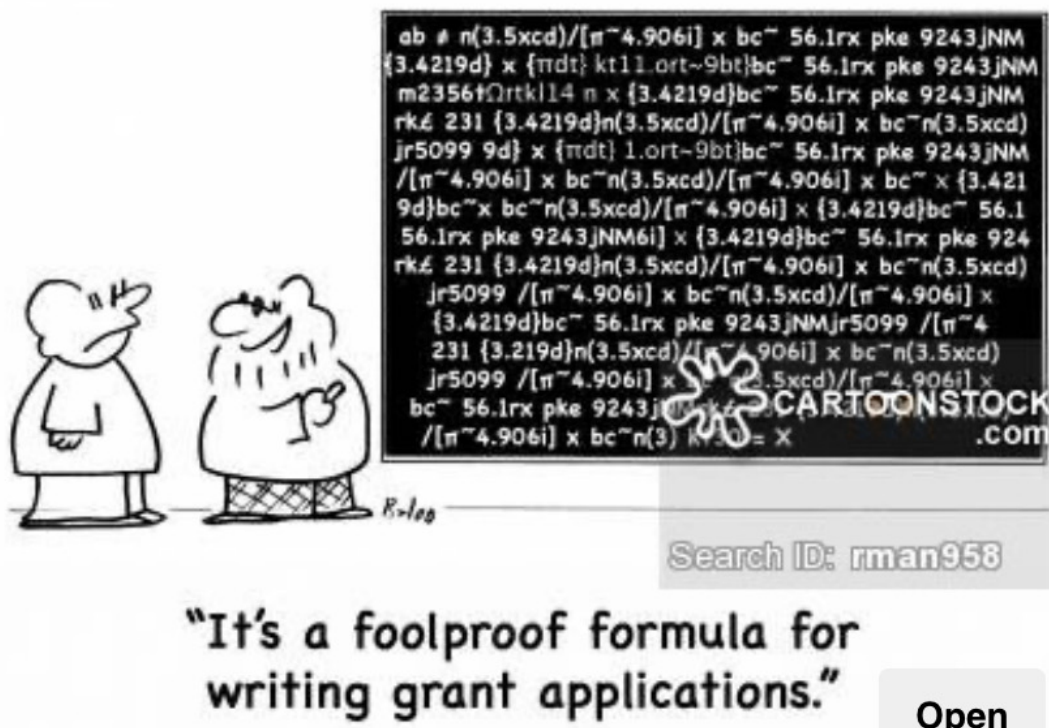


Figure 16

How Star Perceives the Kentucky Arts Council

SIRAOs experiences led to the perception that they are on their own, largely without support. Their experiences have established the belief that the SAA exists only to grant money. None of the SIRAO participants in this study expressed awareness about any non-funding resources available from their state arts agencies (ACCC, 2.4; Barn Lot, 2.4; GNT, 2.5; Star, 2.3, 2.4). “I do not [know what resources are available], I have to be totally honest. I have not reached out to them because it’s such a small community” (GNT, 1.8.2). Only one SIRAO participant mentioned ever seeing a representative of their SAA at one of their events and knew a SAA representative by name (ACCC, 2.4).

“Well...you mean with the grants, because that's mostly our interaction is the grants? I mean, we have a person, kind of, you know what I mean, like, a person that kind of knows more about our facility. Shannon. Shannon is nicest guy ever. And he kind of knows a lot about our place, and he comes. He came to our anniversary party” (ACCC, 2.4.3).

SAAAs.

When specifically discussing Appalachian communities, SAA representatives spoke almost exclusively about folk arts and folk artists. The photographs submitted by the two SAA participants reinforced this belief (KAC, 1.4; TAC, 1.4).

Both SAA participants expressed positive feelings toward SIRAOs in their states. They both conveyed that SIRAOs require more “hand-holding” and attention, but that they preferred their exchanges with SIRAOs to those with administrators at legacy arts organizations because the legacy organizations often exhibit more ego and a sense of entitlement (TAC, 2.4; KAC, 2.4). Both SAAs felt that SIRAOs were generally more thankful for aid from SAAs and this made those interactions rewarding.

In the photographs submitted by SAAs to represent SIRAOs it is meaningful that neither of the images depicted fine art or theatre specifically. The understanding of “the arts” in Appalachia was folk art. This will be explored more deeply with the next research question, but it is important because it highlights a critical difference between the SAAs expectations of art coming from SIRAOs and the art that many SIRAOs actually produce.

KAC submitted an image of men woodworking, building traditional Appalachian instruments (Figure 17). “Let me tell you about this program, the folk and traditional arts apprenticeship program has been around for a long time with the Arts Council” (KAC, 7.15).



Figure 17

How KAC Perceives SIRAOs.

In Figure 18, TAC shared a photograph of a Bluegrass music festival, another traditional folk art from the Appalachian region, “because I think that our small, rural arts organizations are, you know, in some ways they’ve become conservators of local culture” (TAC, 2.7.6).



Figure 18

How TAC Perceives SIRAOs

Communication

This study revealed how much perceptions do shape interaction between SAAs and SIRAOs. This seems to be especially true from the perspective of the SIRAo. Half of my SIRAo participants expressed defeat, hopelessness, or futility when talking about their state arts agency. Here I return to Star’s response, “I think they'd like to forget we're down here” (Star, 1).” GNT expressed “So...the problem is, is I think that their view of the community is it's a small town, so there's no professionalism and probably makes us feel like there's no outreach because we are so remote” (GNT, 1.10).

These disparities in how the different arts administrators perceive one another is especially clear in the exchange over one photograph submission. GNT submitted Figure 19, a photograph of climbers ascending Mount Everest. When TAC reflected on the photograph, the

interpretation was a positive perception that TAC works to support the arts and arts organizations through challenges and obstacles. The climb is hard work but rewarding in the end.

It looks like a snowy mountain with hikers. And backpackers. Going up in a in a straight line. Well, I mean. What, what that imparts to me is a difficult journey, but one that's done with, with others, so, you know, people relying on each other for safety and direction. So, I mean, I'd like to think that we provide direction and that and safety in a difficult journey (TAC, 2.8.7).

However, the interpretation from GNT was quite different.

Unattainable was the word that came to mind, although we're willing to wait. The picture was to show... it's Mount Everest and, of course, you know people waiting in line to get to the top. It's not that that's not a common goal. We have a common goal to make the theater succeed, but we don't know. We feel that the outreach to the arts commission, other than what we've done to apply for grants. We don't really have any direction (GNT, 2.6.4).

In the case of this particular SIRAO, the perception of the SAA has led to almost no communication.

Research Question 3: In What Ways Does Sharing Their Stories With One Another Change Perceptions Between SAAs And SIRAOs?

Feminist Pragmatism has an explicit focus on problem-solving. The philosophy guides the researcher to listen to all voices and then find appropriate solutions to alleviate conflict or struggles, in other words, to solve the problem. This research question specifically aimed to identify ways these research findings might be practically applied to influence perceptions and affect communication between SAA and SIRAO arts administrators.



Figure 19

How GNT Perceives the Tennessee Arts Commission

Sharing between SIRAOs and SAAs occurred in two ways. During our second interviews, I showed the photographs that each group submitted to represent the other. SAA participants were shown two photographs, submitted by the two SIRAOs in their states, to represent the SAA. SIRAOs were each shown only the photograph submitted by their state's SAA. Sharing also occurred during the second interview when I read participants a direct quote from their counterpart organization and asked them to reflect upon the sentiments expressed.

There was some concern, prior to conducting interviews, that participants might be hesitant to share negative perceptions about other participants. With this concern in mind, I did not reveal to any of my participants' names to any other participating organizations. Whether because of that anonymity or because they did not feel uncomfortable doing so, none of my participants expressed any reluctance to share their thoughts about other organizations. The first

comment when I asked one SIRAO participant about his thoughts regarding his SAA was, “How much time do you have” (Star, 1.10.5)?

SAA Response to SIRAO

Both SAA representatives expressed regret that the SIRAO views about them were not more favorable, “I can see their point of view, you know. I don’t agree with it, but I can understand it” (KAC, 2.9.22). “Well, I mean, I guess to me that’s disappointing to hear...” (TAC, 2.9.7).

Hearing from SIRAOs did not appear to change their views of those SIRAOs but, rather, reinforced their own perceptions about how they are viewed by others. “I think that’s a prevalent feeling about the government” (KAC, 2.9.21). TAC said, “I just hope that there’s also a more nuanced understanding of what we do” (TAC, 2.9.8).

They both voiced a desire to speak with the SIRAO representatives to offer guidance and support, even if funding was not an option for a particular organization, “It sounds like they’re serving a really great function in their community, and that’s what I would want them to know from us and for us to validate, whether through funding or feedback” (TAC, 2.9.7).

SIRAO Response to SAA

The immediate response from all SIRAO participants upon seeing the photographs SAAs submitted to represent them was either insulted, “I think they’re seeing very little, if that’s what they think reflects the arts...I think they need some enlightenment...I think it’s pejorative” (Star, 2.9.8-9) or validated in their own expectations, “That’s exactly what they would think the arts here would be” (GNT, 2.9.4).

GNT was surprised to find that the SAA from their state seemed to genuinely care about the arts, specifically in small communities. However, she also felt that the photo SAA submitted

to represent SIRAOs reinforced the stereotypes of Appalachia as “uneducated, barefoot people married to or, you know, inbred with our family members” (GNT, 2.9.4). This strong sentiment reinforces my previous assertion that in order to understand how each administrator shapes their perceptions of the other we must first understand how they shape their view of themselves and how they think they are perceived by others.

Star also expressed little change in perception after hearing from their SAA. “I still kind of feel the same way about government and aid” (Star, 2.9.10). Although Barn Lot first said the same, “it probably, it really hasn’t changed my perspective either way,” (Barn Lot, 2.9.7) he reached out to me through email following our interview and wrote the following:

As you may have ascertained from our previous interview, we have not had the best luck with getting funding from the KAC. Over the years a certain negative perception may have developed within our organization of them. Seeing this statement [from SAA], causes a realization that we may have been too harsh and influences a different perspective (Barn Lot, 2.9.7).

Interestingly, ACCC did not change perceptions of SAA, but she was the participant with the most overall positive opinion of her SAA at the time of our interviews. However, after hearing what her SAA said about SIRAOs like hers, it did influence her thoughts toward her own organization. Her SAA said, “That small rural arts organizations tend to undervalue their own power within their community. I wish that there would be a greater recognition of their own power within their communities” (TAC, 1.10).

Her response to their quote was very positive, “Well, that's an interesting perspective. Maybe they're right. I don't know if I ever really thought of that. I mean, I don't know...we have power in the community?... that's interesting they said that I'm, I'm a little surprised. But, I mean, that's great” (ACCC, 2.9.10).

Changes in Perception

My overall conclusion for this research question is that increased awareness of one another could improve communication, but preexisting beliefs, especially on the part of SIRAOs, might hinder that improvement. It is disappointing to find that both groups of administrators are so set in their beliefs about one another, but as one participant noted, “It’s just hard to break stereotype thinking” (ACCC, 2.9.8).

Commonplaces

The commonplaces set forth by narrative inquiry research situated these findings uniquely to inform both future research and resource allocation. This study focused on organizations in Appalachian Kentucky and Tennessee.

Temporality

As introduced in chapter three, naturalistic generalizations allow the researcher, participants, and readers of the study to accept their experiences, and the meaning they make of those experiences, as truth. They are true now, as they are interpreted to be true now.

When I first conceived this study, no global pandemic existed. It is impossible to interpret these findings without introducing current events into the interpretation. The pandemic enabled some of my interviewees to participate, when otherwise their schedules might not have allowed. It also colored many responses. At some point, all interviews included a comment about how things were before Covid-19, and a hope that things return to normal soon. The temporality of when I conducted this study is part of the conclusion.

SAAAs

Across the nation, state employees working for their agencies, struggled amid aged infrastructure and under-funding to provide essential services including unemployment benefits,

public education, and healthcare for a population thrust into uncertainty by current events (Americans for the Arts, 2020). The individual people working in those jobs may well care immensely about their constituents, but they are bound by the resources and directives that guide their agency. Politics play another role in the ability of bureaucrats to work with their citizens.

Like those counterparts across state government, SAAs are mired in the policies and procedures dictated from their state leadership. Following my interviews with two SAA participants, I have no doubt about their passion for the arts and dedication to artists and arts organizations in their states. How much they are able to accomplish is not within their power.

SIRAOs

The Covid-19 pandemic brought with it unprecedented challenges for small businesses around the world. The United States Congress passed the Paycheck Protection Act, intended to safeguard small businesses from bankruptcy and collapse. Within weeks of its passage, news began circulating about large companies receiving money from this program. Corporations found loopholes that granted them access to the funds, meanwhile, small businesses, often with very few employees, were unable to muddle through the application process to claim their portion of the aid. By the time those small businesses made it through the process, the funds were exhausted (Bartik, Bertrand, Cullen, Glaeser, Luca, & Stanton, 2020).

It is easy to draw comparisons between the small businesses in these stories and the small arts organizations in my study. They are trying to compete against bigger organizations, despite a lack of human resources, expertise, and inside influence.

Sociality

Narrative inquiry's inclusion of the commonplace of sociality requires the researcher to put the findings in specific social context. The inclusion of SIRAOs from small, isolated, rural

communities in Appalachian Kentucky and Tennessee provided a specific, common culture.

Within each community, outsiders are viewed with suspicion and mistrust. Even within the same county sometimes this feeling of outsider status imposes itself. “You know, those Russell Springs people think they’re better than those people in Jamestown...I’m glad you’re not part of that Jamestown bunch” (Star, 1.1.1). Both Russell Springs and Jamestown are towns within Russell County, Kentucky.

ACCC expressed outsider status as something she, herself, had to overcome but felt she did finally accomplish (ACCC, 1.9.2). Also, three participating SIRAOs acknowledged the pitfalls of interpersonal conflict in small towns. Barn Lot, ACCC, and GNT all referenced times when conflict with people or entities within their communities adversely affected their organization.

A context-specific aspect of the sociality in the study is that each of the participating SIRAOs is unique in their communities. There was a unanimous feeling of “otherness” as they spoke about their place within their towns. Each participant made at least one reference to the locally held support for athletics over the arts. This suggests a perception that their organizations hold an “outsider” status, even if the participants are from the local community. This finding did not surprise me, given my own experiences, but I did not expect it to be unanimously felt by all SIRAO participants.

Another affect of the feeling of “otherness” expressed by the SIRAOs is that they make decisions cautiously. They feel that their acceptance and support from the community is tenuous and fragile. They have worked hard to earn their place in the community but if they make the wrong choice in programming or support a locally unpopular opinion, local citizens will reject them.

This particular caution came up with three of the four SIRAOs. Those participants expressed the locally held belief that theatre is “girly” and not masculine. They talked about specific instances when they had to combat that belief and offer deliberate counter-programming to change the public’s ideas about who can do theatre.

It is critical to understand this sociality because these findings might not apply to organizations in communities where transience or difference is more acceptable, or where the arts are available through multiple organizations. The particular view of outsiders within these communities might make their experiences unique.

Place

As previously explained, the geographic isolation of these organizations within the Appalachian region might affect the transferability of findings. The “place” difference between my two groups of participants played a role in understanding their experiences with and perceptions of one another. Small arts organizations in less isolated communities might have different experiences. As part of their diminished isolation, it is possible they have more frequent interactions with their SAAs. That cannot be known from these findings.

Narrative Writing

To write the narrative, I used quotes and themes from the interview transcripts to craft a conversation between SAAs and SIRAOs. Narrative coding incorporates literary elements and analysis and ultimately results in a story form of the interviews (Polkinghorne, 1995). In this specific study, which focuses on communication, the stories were adapted into a conversation. Following guidance from Polkinghorne (1995) and Saldaña (2009), I incorporated literary elements including narrative, purpose, character, characterization, and point of view. Below is an example of how I turned the transcripts into narratives. The project was a combination of turning

direct transcription into dialogue and also interpreting themes. While I tried not to change intention or tone in my crafted narrative, I did use literary license to extrapolate interactions between the two participating groups.

Table 5
Writing a Narrative

Original Interview Transcript	Crafted Narrative
Unattainable was the word that came to mind. Although we're willing to wait. The picture was to show it's Mt. Everest and of course, you know, people waiting in line to get to the top. It's not that that's not a common goal. We have a common goal to make the theater succeed, but we don't know. We feel that the outreach to the arts commission, other than what we've done to apply for grants. We don't really have any direction.	I'd like for us to get more from the state. I just think that is out of our league right now. I think that's a Mount Everest that we aren't ready to climb yet. I don't think you know we're here and I'm really not sure how to let you know. You may have some genuine care, but because we don't have any direction, I guess we really don't know how to reach out to anyone. We can make that phone call, but is someone going to come to our community and sit down and talk with us and explain how the Arts Commission interacts with us (GNT, 2.9)?

Combined Narrative

After crafting individual narratives for each participant group (SAAs and SIRAOs) and receiving feedback from participants, I used those member-checked narratives to create one common narrative. This narrative takes the form of a conversation between an SAA and a SIRAO arts administrator. The conceptual framework is intended to interpret Patient-Reported Outcomes following interactions with physicians. In my application, SIRAO administrators are the patients. Therefore, I applied the framework with SAAs leading the conversation, as a physician would in a medical setting.

Before beginning the conversation, there is a description of each participant's individual goals upon entering the conversation. Then, the conversation follows, organized by the framework codes; needs, skills, beliefs, values, and perceptions.

Individual Goals

SAA: I am driven by the mandates of the state arts agency. My individual goals are less relevant when the group, as a whole, is motivated by the institutional culture. I tend to want what the Arts Agency wants and my goals are oriented around fulfilling those objectives. I try to be a team player and I'm encouraged and inspired by my peers, encouraging and inspiring them in return. You know, I'm kind of like a catch all I think of myself as a junk drawer. Just reach in and find whatever it is you're looking for....so I also a couple weeks ago started referring to myself as the office Janet, and there was, there was one day where I talked to all the people on our staff, except for one on the phone course, we're all working from home right now. And I saw it at the end of that day I was so tired and I was like, I cannot believe I talked to all these people about all different things. And then I realized, oh my gosh, I'm Janet (KAC, 2.2.3).

(This reference, from pop culture is a rich description of a multi-faceted, multi-tasking, all-around useful individual who is there for everyone and is always able to provide support and assistance. The character originated on the television show, *The Good Place*. Janet is the source of infinite information and knowledge for residents of The Good Place. She can provide any answer or object on demand, no matter how outlandish or extravagant. For example, "Do you have something shiny Jason can play with?" Janet hands Jason a lit sparkler, seemingly out of thin air) (Schur, M., Miner, D., Sackett, M., & Goddard, D., 2017).

We frame answers to questions as “we,” as the Agency. We are cohesive and working together toward common goals. I consider myself a part of that whole. We try to forget individual aims in the pursuance of the common good. I respect the structure and order of the bureaucracy and understand that the nature of my work necessarily changes with elections and new administration’s political priorities.

SIRAO: The theatre itself is everything. I’ve been a part of community theatre in this area for longer than I can even remember. It seems like people fall into one of those two extremes. I was with another organization before joining this one. I feel so proud and fortunate to be part of this group, working with these people.

For me, I’m not here for the money, goodness knows! I am here because I love this town and I think this organization really serves an important role in this community. I spend most of my free time working with and for the organization, and I’m happy to do that. I do need a break from time to time and I would love to see new people join us and begin volunteering, to take the load off of some of us who have been serving for more years than I can count.

The Conversation

Needs

SAA: Hello. I am your State Arts Agency representative. You can call me “SAA.” For the sake of our conversation, “Needs” include the resources we have but also those we need. Before I ask about your needs, let me tell you a bit about ours.

Our agency has financial resources to distribute to organizations, like yours, throughout the state, but those resources are not always ours to control. We are at the mercy of the current administration and legislative body for our capacity to fund arts

organizations in our state. We have financial resources, it's true, but the greatest resource we possess is our expertise and dedicated staff.

I consider our staff, with my wonderful colleagues, as our greatest resource, providing so much more than just grants. We travel across the state offering technical support and training. We provide artists unique opportunities to showcase their work and hone their crafts. I work with a great group of people, you know, and that's a wonderful thing" (KAC 2.3.4).

As a state arts agency, we sometimes have access to additional resources, including other government agencies and people with incredible knowledge. We work with the Appalachian Regional Commission and Mountain Association for Community and Economic Development to try to provide support for the more rural parts of the state. So, how can we help you today?

SIRAO: I'm not sure. I'm still not exactly sure what you can do for us. We need people. We need people to participate in our shows, people to come to the shows, and people to volunteer with the organization. Some of us have been volunteering here for decades and it's nice when someone new steps in to help.

Trying to choose what shows people will see is a big challenge. Of course, it has to have children. Everyone will come to see the kids, but that means we can't do as many of the most artistic things we would like to do. But we never can be sure what people will come to see. We think we know and then we'll choose one and it will be a great show but, for some reason, it's a flop. And then we think, oh, this will be a great show, and nobody comes in. It is a great show, but still nobody comes. So it's just...I don't know.

It's kind of a guessing game. We really do play a guessing game. And I'm not trying to be negative, but it is just a guessing game (ACCC, 1.10.3.).

Our biggest need is always money. I'm sure you knew we'd ask for money.

SAA: Money is everyone's biggest need. It just is.

SIRAO: Right, well, we try to be responsible with what we have, but hard times, like this current pandemic, are challenging. We have a mortgage and utilities to pay whether a show is successful or not. We do try to get grants from companies and donations from individuals, but with most of us being volunteers, there just isn't time for all of the detailed applications- especially your state applications! Those are like another language!

SAA: You are definitely not the first one to say that.

SIRAO: In a volunteer-run organization, there is only so much you can ask of people. Most of those volunteer-requests support the programming of the organization, not the management.

We also need volunteers that are capable. A lot of people are willing to help, and might really want to help, but I'm just honestly not sure where to plug them in. They want to run the box office but I know that would not be a good idea. It's not just a need of having more people. It's a need of having qualified, competent people who are willing to volunteer (ACCC, 1.10.3; GNT, 1.10.3).

We need a better space in which to work. Our theatre is small and a lot of our technology is out of date. We try to slowly update things but it is expensive and we don't always have a surplus of money. The size and composition of our space makes some of our programming choices for us too. You can't really have Mary Poppins fly onto stage in our little black box! (GNT, 1.10.3; Barn Lot, 1.9.2).

SAA: Hmm...it sounds like you need expertise. Does that sound reasonable to you?

SIRAO: I think so. But can you help with capital expenses, like I was just mentioning?

SAA: No. No, I'm sorry. None of our resources are for capital campaigns. Let's keep talking and see what else we can identify. Let's discuss our skill sets and see how those might help us work together.

Skills

SAA: I hold a bachelor's degree, and have taken graduate courses as well. My foundational background is in the arts, but my higher education is in arts administration or another similarly applicable administrative field. I have moved around either between state agencies or within this state arts agency.

The nature of the State Arts Agency is that staff work closely together and are aware of our colleagues' work, so I have a keen knowledge of all of the different aspects of my organization and its many activities and resources. I have experience across my state and in a wide array of arts organizations. My definition of "the arts" is very broad. We hear from everybody...everybody (KAC 2.9.21). The nature of my work is, and has been, such that I have learned to be flexible and adaptive.

Job titles change. Responsibilities change. Entire systems have shifted while I have been working with the State Arts Agency and still I keep working. How can those skills help your organization?

SIRAO: Well, none of us are educated in arts administration or in theatre. We mostly learned about theatre from other community theatres, starting out as actors or working backstage before getting involved in the management side of the organization. Most of us have full

time jobs and are part of this organization because we believe in it. As managers, though, we are learning as we go.

We have bachelor's degrees, some of us might have a master's degree, but not in theatre or nonprofit or anything similar. Our degrees aren't even in the arts. All of our knowledge of running this organization has come from watching the people who ran it before us. We all wear a lot of different hats to make sure that everything that needs to be done is accomplished. My official title is chief operating officer.... three positions have been combined into one. I do a lot of different things (ACCC, 1.1.1).

Also, none of us are from the communities where we live now. We have moved all around before settling here, and that outside perspective makes it both easier and harder to do our job. We are more educated than the majority of our communities so some people treat us like outsiders.

Our board members help when they can, but they don't have specific backgrounds or education in the arts or arts management, either. Lots of our board members are locals, though, so that helps when we are facing the outsider struggle.

I have worked with the state arts agency. Our organization had a relationship with the state before I worked here. My experiences have been very positive, but you're really just there for grants, right? I'm not sure what else you might be able to do to help us. You have made it clear how knowledgeable you are and that your experience is vast, but I really don't know what you do other than grants that could help my organization (ACCC, 1.8.2; Star, 1.8.4).

Beliefs

SAA: Thank you for sharing those skills with me. In this communication framework, beliefs are outward going, what the SAA and SIRAO believe about the outside, in other words, our worldviews. Let's discuss those beliefs and see where we might find common ground. As your SAA representative, I went from working in the arts to working for the state government. I moved around a bit within or between states, but stayed within the state infrastructure. I have been with the Arts Agency for many years and throughout that time, my duties have shifted somewhat as administrations change, impacting agency funding. Through every change, I continue to support the mandate that comes down from the state director.

I believe in people, especially artists. The work I do everyday aims to support artists and organizations across my state. I see my own organization much the same way that I know arts organizations across the state see themselves, as a lesser agency within the state bureaucracy. This belief, in the assumption that our status is diminished in the eyes of onlookers, motivates and informs interactions with other agencies and with constituents.

I believe in supporting the individual artist and in preserving traditional folk art forms within my state. I recognize that I am often primarily seen as part of a funding agency. I cannot deny that is true, but I see our agency as so much more. I know how valuable the services we provide are to arts organizations and I lament my own limited resources that prevent me from doing more. There is only so much time and so many of us to go around and we have a whole state to serve.

I love the state arts agencies; I think that across the nation, they are an underutilized resource. I think that the State Arts agency network is brilliant and some of the most brilliant minds in the arts are working in the state arts agencies (KAC, 2.2.4). In my interactions with organizations and artists around the state, I don't find the needs of small, rural, arts organizations much different than those of larger organizations, although, I do sometimes prefer dealing with the small organizations. Those rural arts administrators are more thankful than their legacy counterparts and I tend to find ego less of a struggle in the smaller organizations. The larger, metropolitan organizations sometimes bring those egos and a sense of entitlement to our exchanges and I would really rather not deal with that.

Specific Beliefs About SIRAOs.

SAA: I wish that some of you rural communities, well maybe the cities too, but especially the rural areas, recognized the value of the arts and of an artist's labor in particular. There is a consistent undervaluing of the artist as a provider of goods or services in rural communities. Some of this comes from the fact that so many of the rural arts organizations are run entirely by volunteers, and they always need more volunteers and more money.

SIRAO: You can say that again.

SAA: Some of our state's rural Appalachian communities have been the hardest hit by the opioid crisis and I am proud that we've been able to fund some of the programs that help in recovery. When I think of Eastern Kentucky or Eastern Tennessee or the Appalachian region I think of the traditional folk arts more than the fine arts.

SIRAO: I think that is one of our problems. Folk art doesn't describe what we do, at all.

SAA: And that's why, I find that the rural arts administrators, like you, are proud of what they are doing and of their accomplishments and are thankful to be seen by the state. I would say with small organizations and representatives, there is no or little sense of entitlement where is with a larger metropolitan groups (TAC 2.4.4). I find you often want to show off to me but not out of arrogance. Honestly, I think you are usually trying to overcome a stereotype that you expect me to be imposing on you. I know you aren't all barefoot on dirt floors but you think I might think that and so you are going to make sure to show me otherwise.

SIRAO: But you do think that! You think we are all basket weaving or whittling or playing Bluegrass music. You were just talking about someone making dulcimers. And those are fine things, but they aren't what we are doing at all.

SAA: OK. I hear you. I don't think that you're hillbillies but a lot of the work we do in Appalachia is with folk art and folk artists. I have found that SIRAO administrators tend to need more guidance than metropolitan administrators. Sometimes you don't know what resources are available or what to do with what you have. Maybe it has been hard for you to communicate to us exactly what you do, and we filled that void with folk art traditions. I feel strongly that SIRAOs have more power than you perceive yourselves to have within your communities. If you knew how to leverage your influence you would find, I think, more local support. On the other hand, sometimes in your small towns personality matters a whole lot more than in bigger cities. One personality clash can wreck an organization's relationship with the city for decades. I've seen that happen also and that lack of local support can be crippling for the rural organization. Have you experienced that?

SIRAO: I don't think a truer statement could've been made. Here in the last year in my organization, we have particularly seen this occur. With new leadership in our county, there has been a wave of potential support that we've never had. Even though things are in the preliminary stages, we are excited to see what the future holds (Barn Lot, 2.8.7).

It is a small town. Like you said, conflict between two people can create rifts that last for years. We have faced that and it has negatively affected our relationship with the local government. I hope that is changing. I'm optimistic that it is improving, because it has definitely been a challenge (ACCC, 2.9; Barn Lot, 2.9). I wish we had more support from the local community, not the people, but the government.

I believe in this organization and in its power to improve and affect people's lives. I don't think we just help the people in our shows either. We make our audiences happy and we bring them something that is hard to come by in this area. That's really why we are here, to help our community, in whatever way we can.

Because so many of us are not originally from the area, we face some opposition. There is a certain way people around here like to do things, "the way it's always been done" and sometimes that way is not the best way to actually do something. It's hard to break stereotype thinking (ACCC, 2.9). I think this is part of why we sometimes don't have more support from our local community. People drive from every county around us to participate or to watch our shows, but sometimes getting our local residents into the theatre is the hardest.

SAA: If you'll allow me to make an observation, it seems like you might be imposing that same "outsider status" on us, as the SAA.

SIRAO: Well, as far as the state is concerned, I think you'd like to forget we're down here (Star, 1.10). We are just a little organization and I don't think the government is going to do much to support us.

I'd like for us to get more from the state. I just think that is out of our league right now. I think that's a Mount Everest that we aren't ready to climb yet. I don't think you know we're here and I'm really not sure how to let you know.

You may have some genuine care, but because we don't have any direction, I guess we really don't know how to reach out to anyone. We can make that phone call, but is someone going to come to our community and sit down and talk with us and explain how the Arts Commission interacts with us (GNT, 2.9)?

I think you're ready to fund big organizations, like TPAC in Nashville or big organizations in Louisville or Lexington. I'm just not sure how interested you are in spending time out here with us. The SAA seems more interested in keeping folk art traditions alive, and I'm sure that's important, but that doesn't specifically help us or represent us. That's not what we do here.

Our collective experience with the SAA is limited. If you fund us, you've been funding us for many, many years. If you don't fund us, it seems like we can't get our foot in the door. KAC wanted us to have audited financials. The quote for that from the accountant was \$10,000. It's prohibitive. TAC, I don't even know how or where to start with you. I'm still not even sure of what all you do.

SAA: If we keep talking, maybe we can figure that out together.

Values

SAA: I value my state's long and storied traditions of folk art. My agency works to preserve art forms that could easily die out with a generation if no one deliberately works to carry them on. We support artists through our events and programming, providing opportunities for them to promote and sell their art, as well as resources for developing their businesses.

I strongly value exposure to the arts as an avenue for promoting and propagating the arts across the state. By supporting organizations and initiatives that provide arts opportunities for those otherwise neglected, I am encouraging future arts involvement. I support organizations in their artistic work, but even more, I support their work within their communities. In other words, I don't necessarily support them because they are making art. I support and value them because they are part of their greater community and their part in that community is bringing the arts to others.

Collaboration is critical to success. We find this is true within our own state arts agency, as we work together on massive campaigns across the state. We also encourage this from our constituent organizations. We want you to see yourselves as part of the state community, rather than as lone islands operating apart. When arts organizations succeed, communities succeed. We value being a part of that success.

You know, we're just helping you to really look at how to do it collaboratively because no organization or individual can really be an island and be responsive to the citizens of the state. I mean, it needs to have a real clear public value. If one organization or one individual is really the driving force behind an initiative or a project,

then we're going to really want to see how people are being rallied. How are people getting behind this? In the end, how are you uniting your community? (TAC 2.5.5).

You know, we really truly care about other people and serving our constituents, but also, we are dedicated to finding ways to make more people aware of the arts and all of the benefits of the arts in the state (KAC, 2.3.5).

Our team is defined by hard work at the SAA. We make things happen. We set up trade shows for local artisans to sell their work and by the time the event is over we are all just dead on our feet, but we are so gratified. We have worked together on an important mission and we've made something positive happen. It's sort of a right of passage in the agency (KAC 2.6).

We travel across the state, working long hours to meet artists and arts administrators from organizations throughout the state. It is exhausting and yet so rewarding. Seeing the work we have helped accomplish and meeting the administrators at organizations that we help support, through grants or other resources makes all of the hard work and fatigue worthwhile (TAC 2.3).

SIRAO: That sounds great. It seems like you are very hard working and I can tell that the arts are important to you and that you want to help artists and organizations succeed. But how can I find out about opportunities for my SIRAO?

SAA: All of that information is on our website, or you can call and talk to someone anytime.

SIRAO: I don't even know if we have the time or human power to figure that out.

My whole view of our organization is "family." We are one big family, and we encourage families to participate together in our productions. Our connection to our community is probably the most important thing to us.

Being part of this community means that we support our community. When there is a fundraiser for someone's medical bills, we contribute entertainment to the event. We've done food drives and clothing drives and other things that really have nothing to do with the theatre but they support our community. We offer scholarships to students who need help paying for our summer camps, because we don't want money to ever be a reason someone can't come to camp.

It is an amazing thing to see a child, who is afraid to make eye contact when you meet him, gain confidence and develop a love for performing and being onstage. Seeing children that have never had really good friends bond with other kids is something that I love and that inspires me to keep going.

My favorite experiences are definitely related to children. I have seen a couple of young ones come to our camps extremely shy. They are only there because their sibling is there or their parents wanted them to go to a camp. We had one that wouldn't talk to anyone. By the end of camp, during the showcase, they were joining in and 'performing' on stage. This is amazing to see a kid come out of shell and gain confidence. Many of these don't fit in anywhere else (ACCC, 2.3.3).

That's what our organization is all about. We support one another and encourage one another together. We really are a family. We value the arts, especially theatre. We work in communities that have almost no arts programming in the schools. There are no theatre or acting classes in any of our communities, no art teaches except maybe at the high school. None of us have a school choir or any kind of dance education. We do have a band, but that is only for high school. Bringing theatre to this community is important and our organization does that. We provide opportunities that would be entirely missing

if we closed (ACCC, 2; Barn Lot, 2; GNT, 2; Star, 2). Doesn't that seem like something SAA should fund?

SAA: Well it definitely sounds worthwhile. It sounds like you are serving an important role in your community.

Perceptions

SAA: And you know, sometimes I feel underappreciated, too. I think a lot of bureaucrats feel that way. I understand why we do things the way we do them and it sometimes hurts when you perceive me to be uncaring or far distant from the very people and organizations we try to serve. I want to make a difference but I am limited by mandates initiated above me in the hierarchy.

I think our work is powerful and important, and I see myself, and my peers sacrificing to make things happen across the state. I see our agency as a vehicle to promote the arts and artists and to accept and distribute federal arts funding across the state (KAC 2.1.1). I know that some people think I don't care, or that I'm just another bureaucrat, and I hate that.

I hate that anybody feels that we are distant or don't care, that they think that that's our attitude towards them. That's not anyone's attitude in our agency toward them. I think like I just mentioned a few minutes ago, there is a lack of understanding about the way the government works (KAC 2.8.18).

I'd like to think that we provide direction safety in a difficult journey. We hope that our grants are not just transactions, but help these organizations or organizations and communities transform in a way that they are comfortable with. We try to help organizations leverage support for the arts in their community (TAC 2.8.7).

I also perceive that much of my own reputation, as part of the state government, is informed by our constituents' interactions with other branches of government or government representatives. Sometimes you might see us a certain way and it has nothing to do with us. You might have never even spoken to us. That's how it is with government. I think people look at all government organizations, federal and state, as "it's the government, what do you expect" (KAC 2.9.21)?

SIRAO: Well, the old saying is that the scariest thing you will hear in Kentucky is a man walks up to you and says, "We're from the government, and we're here to help" (Star, 2.9.10).

SAA: I know. I know. I am just one part of a larger entity that is just one part of the state whole.

I'm proud of that whole state. I see our agency as strong and full of passionate people who genuinely care about the arts across the state. I feel that most of my work is behind the scenes and not seen or noticed by others, but every part of it is important, the public and the private. We really do care about our constituents.

SIRAO: I think you see us as just little country folk. You don't have any real idea of what we are doing here, and your idea of the arts in Appalachia is narrow. We aren't who you think we are, you know? You think we are bumpkins.

Your picture of rural Appalachia doesn't represent my type of organization...it only represents a portion of the arts in Kentucky. I have to say the picture definitely exudes the feelings of rural. I also have to point out in a negative way that I feel the picture has a feeling of unprofessional hobbyist feel to it. I have always regarded even the most rural of Kentucky artists to have an amount of class. These men look like, I'm sorry, but rednecks. Your perception of my organization may be a little skewed from my point of view (Barn Lot, 2.9.8).

I don't want you to think that we are uneducated, barefoot people, inbred with our family members (GNT, 2.9.5). We are educated, professional people.

SAA: I really don't think that about you. I hate that you perceive my regard that way.

SIRAO: We also struggle in our own local community with the idea that we are a non-profit.

We aren't a charity, you know? The understanding of nonprofit, it's because it's not a charity. We don't give things away or feed people or anything like that, and you have to buy tickets to our shows, so a lot of people in our community just don't understand that we also need them to donate money. We spend a lot of time trying to educate people about exactly what we do here and how we spend our money (ACCC, 2; Star 2).

We know that we bring revenue into the county. As I said before, a lot of our audience and participants come not from here, but from surrounding counties. They come here and they buy dinner and buy gas. We see that, but I'm not convinced the community-at-large recognizes that broader impact to the economy. If they really knew what we contribute, financially and culturally both, I think they'd be more supportive (Barn Lot, 2; ACCC, 2).

SAA: We struggle with that at the state level also. There are people in state government who say, "There's an organization or there's an agency in state government that's related to the arts, why?...We spend tax dollars on that? I mean, every time I have to reach out to another state government agency, in my introduction, I have to say we are part of state government. Otherwise I might not get a response. That's a challenge. And it's not just a challenge for the Kentucky Arts Council. That's a shared challenge among the states (KAC, 2.10.20).

SIRAO: So what now? I can tell that you care more than I gave you credit for. But where does that leave my SIRAO?

SAA: Well, unfortunately, at the moment, it leaves us in the same place. I am bound by the mandates of the agency and the current administration. But now that I know you are there, and a little more about your needs, I can try to help.

SIRAO: We'll just keep plugging away.

SAA: So will we...for our communities, for the arts.

Conclusion

The goal of this study was to understand the relationship between SIRAOs in Appalachian Kentucky and Tennessee and their representing SAAs. To understand that relationship, I asked about their perceptions of themselves and of one another. The resulting data revealed that SAAs and SIRAOs do, indeed have different perceptions of one another than they have of themselves. Those perceptions are largely rooted in stereotypes. SIRAOs perceive the SAA as a stereotypical bureaucracy and SAAs make an assumption that SIRAOs invariably produce folk art.

Unveiling these perceptions is useful for advising improvements to future communications between these two groups of administrators. It is my hope that understanding how they are perceived by one another might facilitate improved interactions.

Summary

This chapter introduced the findings from my narrative inquiry study of the relationship between SIRAO and SAA arts administrators. I explained the application of methods introduced in chapter three, and shared my analysis of gathered data. I also presented the final narrative that

resulted from interview data. Looking ahead, in chapter five I will offer my conclusions and make suggestions for future research related to this study.

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

This research began, unofficially, in Burkesville, Kentucky, where I served as founder and executive director of Burkesville Academy of Fine Arts. My experiences working in that small, isolated, Appalachian community inspired this study and informed my choice of narrative inquiry as the methodology to best explore this phenomenon.

I knew what similar communities looked like on paper, according to Census data and published data from the Kentucky Arts Council. I also knew that when I called the Kentucky Arts Council as an executive director, I failed to adequately explain the realities of where I worked and the organization I served. If, with my graduate education in nonprofit management and prior work experience in the arts, I could not communicate my reality, it seemed others might also face this dilemma.

This study sought to understand the communication between arts administrators at SAAs and at SIRAOs, with the goal of improving that communication, if data suggested that improvements were, indeed, needed.

Conceptual Framework

The communication framework used for this study originally served to examine communication between doctors and patients. In that application, the authors noted the importance of theory when trying to interpret complex human behaviors. This theory was specifically intended to improve “efficiency and effectiveness of problem-solving” and to solve problems (Feldman-Stewart & Brundage, 2008, p. 109). These aims align well with the objective of my applied philosophy, feminist-pragmatism, to solve wicked problems and amplify neglected voices.

Utilizing the codes from the original framework, Figure 20 illustrates the framework as applied to this study. Following interviews and data analysis, the framework presents the primary factor influencing outcomes from communication between SAAs and SIRAOs.

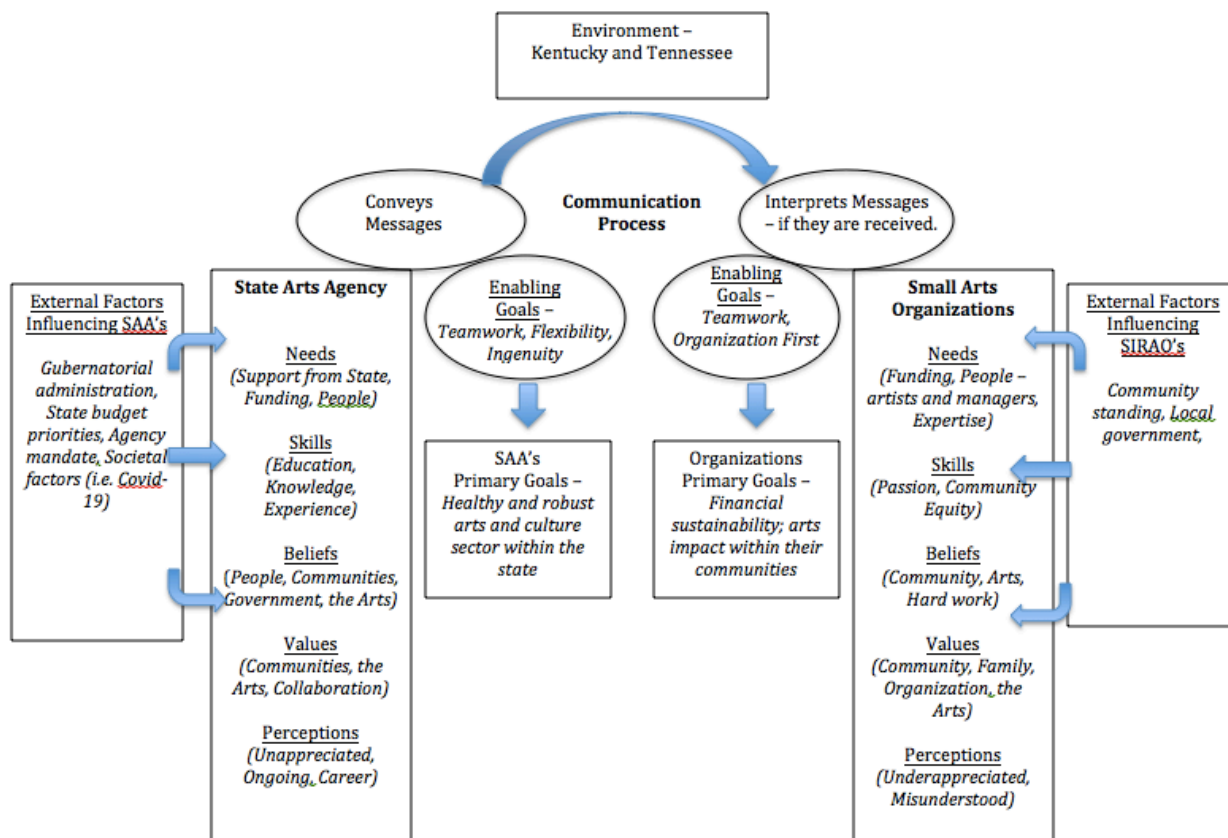


Figure 20

Conceptual Framework with Data

When reviewing this framework, with incorporated findings, it is quickly apparent that both groups of administrators have much in common, however, the differences are noteworthy and require further explanation.

Needs

Under the “needs” code, both groups share funding and people. SAAs also express the need for support from the state and SIRAOs need expertise. Interestingly, these are both external needs provided by individuals. Where the two groups differ is primarily in the area of expertise. SIRAOs are largely operated by people who are learning their jobs as they do them, while SAAs employ full staffs of highly educated, qualified administrators, many of whom have been with their agencies for years. The SAA is the doctor, holding the specialized knowledge and solutions, while the SIRAO patient can only explain their immediate symptoms, in the form of everyday needs and struggles.

Skills

Emerging themes coded as “skills” for SAAs included specialized education, knowledge and experience. For SIRAOs, their greatest skills were passion for their organization and equity within their communities.

One of the greatest needs of the SIRAO, expertise, is found in the skills held by SAAs, their experience. SAAs could have great and lasting impact in small, isolated, rural, Appalachian communities if they would actively share that knowledge and experience, rather than waiting for SIRAOs to come to them. As was made clear in these conversations, SAA reputations suffer by affiliation with the state government. It is reasonable to expect that a more positive relationship with their SAAs could improve overall community thoughts toward their State.

Beliefs

Within the “beliefs” code, both SAAs and SIRAOs shared a belief in the importance of communities for small organizations, and in the importance of the Arts. SAAs also identified a

belief in people and government, and SIRAOs believed in their own hard work to make their organizations succeed.

While both groups held beliefs in the importance of community, there is a key distinction between the two. For SAAs, the community is abstract. It is the nesting place of the organization, full of citizens they are mandated to serve. Within this frame of reference, the SAA might consider the community as a whole to be their constituency, rather than the organization seeking assistance.

For the SIRAo, the community is immediate and specific. Their community is their life-blood. It is their friends and families, their co-workers and participants within their organization. SAAs might believe in the power and importance of communities for organizational success, but for SIRAos their community has names and faces.

This distinction leads to different efforts and strategies on the part of the two groups of administrators. The SAA belief in the importance of community might lead them to contact the local government, or try to partner the SIRAo with another organization. For the SIRAo, their belief in community compels them to host benefits for citizens in need, to perform for special community events, to extend organization resources for the benefit of the community-at-large. That is how they are a part of their communities. For the SAA, phone calls and dialogue might be enough to begin incorporating the community into the organization, but for the SIRAo, truly being a part of their community can be exhausting, taking resources away from their own organization for the benefit of the larger community.

Jane Addams (1910) found that people are resourceful, learning to solve their own problems when institutions and structures fail them. SIRAos need their communities to survive and the way to earn their community's support is through giving, serving, and doing. If the

organization pursues only its own interests, the community will reject them. If, on the other hand, they show themselves to be central within the community, then the community will embrace and support them. This is community engagement at its core. This commitment to and collaboration with their communities reinforces the incorporation of multiple voices and perspectives, and deepens audience engagement (Bradley, 2008). “Arts organizations can serve as common ground for our communities and be seen by them as invaluable points and means of connection” (Pugh, 2012, p. 215).

Values

Values shared between both groups include community and the arts. SAAs also place value on collaboration. SAAs expressed this value to include collaboration at the state level, collaboration between the SAA and organizations, and also collaboration between SIRAOs and their communities. SIRAOs placed a high value on their organizations and also on the family atmosphere within their organizations.

The difference here between communities and the arts as beliefs versus as values is that the belief is outward going and prompts the organization to behave in particular ways, based on those beliefs. As values, the importance of communities and the arts create an atmosphere within the organization. If one does not support the value of the arts, one would not be part of these organizations. If one does not place value on being part of their local community, one would not commit to the many efforts the organizations pursue on behalf of their communities.

These values affect SAAs and SIRAOs differently. The value SAAs place on communities and the arts moves them to promote those activities that will have what they consider the largest impact. They will invest both time and resources most heavily on those organizations or events that benefit the most people.

For the SIRAO, though, valuing their specific community and the arts will manifest quite differently. The SIRAO might invest substantial resources into a community event for which they receive no compensation, simply because they are part of their community and that is valuable to them. They are part of their community not because it increases their influence but because it is “the right thing to do.”

Perceptions

Both groups perceive themselves as being unappreciated or underappreciated. SAAs perceive their roles as ongoing, never-ending, and continuous. SIRAOs perceive themselves as misunderstood, specifically by outsiders such as SAAs.

Perceptions refer to the way the groups see themselves. They are inward going. SAAs perceive that they are unappreciated by other departments of the state. They also perceive that, across the state, there is little understanding about how much they actually do. Beyond mere funding, they are providing information, expertise, training, and human power to organizations.

This was especially evident during the unique timing of my conversations with participants. SAAs were providing specific help to arts organizations regarding economic help during the Covid-19 pandemic, as well as health guidance for resuming arts activities. They are a repository of information and resources for arts organizations across their state, and they perceive that most activities beyond issuing grants are unrecognized. (I will address the practical solution to this perception later in this chapter).

The participating SIRAOs perceive themselves to be misunderstood by the state, as they are not producers of traditional Appalachian folk arts. They perceive that they are bringing unique value and culture to their communities and feel that work is underappreciated by the state apparatus that tries to place them in a different category than that with which they identify.

Additionally, SIRAOs often perceive that their own communities misunderstand them. As non-profit organizations who do not provide human services or act as charities, the regular need for fundraising can be misunderstood by the local community. The participating SIRAOs also expressed concerns that they were perceived to be an activity for “others.” Not everyone, or the average person will join them. Theatre is something you do if you cannot participate in athletics. This perception leads to the additional perception of being underappreciated.

External Factors

External factors that influence and affect SAAs include the national political landscape, their state gubernatorial administration and its priorities, and the overall economy of the state. For SIRAOs, external factors include local government, and interpersonal relationship dynamics unique to small towns.

Final Answers to Research Questions

Research Question 1: How Do The Experiences Of Arts Administrators In Small, Isolated, Rural, Appalachian Communities, And Those At State Arts Agencies Create And Define Their Perceptions Of One Another?

The first research question aimed to understand how experiences had shaped existing perceptions of SAAs and SIRAOs. The findings reveal that experiences within each type of organization, as well as experiences interacting with other government agencies and SIRAOs shape their perceptions of one another. SIRAOs do not perceive their SAAs as sources for resources other than funding and do not perceive SAAs as truly caring about them. Meanwhile, SAAs interact heavily with folk artists and organizations within their states and this influences their perceptions of what types of organizations exist within rural Appalachia. This perception of

arts organizations as folk art organizations leads to an unavailability of appropriate resources for organizations within Appalachia producing more traditional fine art, such as theatre.

Research Question 2: In What Ways Do SAAs And SIRAOS Perceptions Of One Another Shape Their Communications With One Another?

The perceptions uncovered shape communication between SAAs and SIRAOS in different ways. First, SIRAOS do not reach out to their SAAs. Because they do not view them as an overall resource, they do not contact them for help, guidance, or influence. If they do reach out, it is almost exclusively for funding and it is begrudgingly. SIRAOS perceive SAAs as bureaucracies saddled with rhetorical red tape.

SAAs, on the other hand, are not initiating contact with SIRAOS. They are waiting to be called. When they do communicate, SAAs might have a misperception about the services offered through the SIRAO, thinking most SIRAOS focus on folk art, rather than fine art.

This is an important finding. When the conceptual framework analogy of doctor and patient is brought to bear in this scenario, it would look like a patient being required to approach their doctor with a full and accurate diagnosis of their ailment and a carefully researched treatment protocol ready to be implemented. When we think of that knowledge dynamic in a medical setting it sounds preposterous. We usually do not go to the doctor if we already know exactly what was wrong and precisely how to fix it.

Yet I cannot help but think that this is how SAAs approach their interactions with SIRAOS. There is an expectation that everyone knows what the SAA is and what they do and anyone can come to them for help. However, as previously mentioned, we often don't know what we don't know. The SIRAOS in this study had very minimal knowledge of how much SAAs actually do on behalf of the arts across their states, seeing them instead as a mere funding

agency. SIRAOs cannot be expected to entirely educate themselves about what another organization does. It must fall to the SAA to increase awareness throughout their states, to organizations of all sizes, of who they are and what they do.

Research Question 3: In What Ways, If Any, Does Sharing Their Stories With One Another Change Perceptions Between SAAs and SIRAOs?

Driven by the practical solutions required by feminist pragmatism, this is the most satisfactory answer to report. While during our interviews, organizations did not immediately express changes in their perceptions of one another, changes did occur.

Following our interviews, GNT reached out to TAC. (GNT is the organization that perceived her SAA as a Mount Everest her organization was not ready to climb). They are now in regular dialogue and TAC is providing technical assistance for GNT as they journey through the grant application process.

Also, during our interview, Barn Lot said his perceptions had not changed. After the conclusion of the interview he emailed me and reported that he thought he had been unfair in his assessment of the KAC, and was more hopeful about their future working interactions. ACCC did not report a change in her attitude toward TAC, but sentiments I communicated to her from TAC changed her perceptions of her own organization and its capital within the community.

All of these changes indicate the importance of awareness. SIRAOs need to be aware of their SAAs. SIRAOs tend to look at themselves as islands but would benefit from viewing themselves as part of a broader arts sector that includes, and incorporates, their SAAs. The question remains, who is responsible for creating that awareness? Returning to Keller (1989), “If today’s institutions tend to be more the symbol than the cause of the inequities of society, what role should the institutions play in rectifying the imbalance” (Keller, 1989, p. 50)? The SAA

must take some responsibility for the ignorance of SIRAOs within their states. If SIRAOs are unaware of the resources available through their SAAs, perhaps the SAAs should be making more explicit efforts to educate them.

Recommendations

Practitioners

Rather than the current mandate issued by the National Endowment for the Arts to fund every congressional district, I suggest that SAAs pursue the objective of funding every county within their states. The current practice of distributing funds by congressional district creates inequity in a number of ways.

First, in rural states like Kentucky, with only six congressional districts, fifty-four Appalachian counties, all impoverished, compete for resources. In addition, the major metropolitan areas of the state vie for many of those same resources. Distributing them by county, rather than by district, would ensure that each community receives some access to arts programming.

The Tennessee Arts Commission currently claims this mandate and fulfills it in the form of ticket subsidies for students from every Tennessee County. This benefits those students by providing opportunities to experience arts events that they might otherwise miss. However, funding organizations in their counties would provide access to more regular arts opportunities for those students.

At the state level, I would advocate for a liaison whose primary job function is to identify small arts organizations and introduce those organizations to the resources available through their SAA. The organizations trudging away everyday in rural communities to make the arts a reality for their local citizens could be valuable advocates for the value of state arts agencies. It is

in both of their interests to increase and improve their communication. This practical solution is something feminist pragmatism, as a philosophy, would promote given the emphasis on communication and listening to all stakeholder voices.

Educators

This study reinforced the previously understood phenomenon within arts organizations, that managers of many hold backgrounds in the arts, rather than in arts administration, or other business management. This is important as curricula are developed and artists are educated. While art-making degrees necessarily concentrate on the craft, the findings of this study suggest that some introduction to arts management is valuable and necessary for those students. The incorporation of a survey course in arts administration at the undergraduate level would provide a foundational knowledge for artists who might one day become administrators. This introductory knowledge would at least provide an understanding of skills one might need to hone. The expression, “We don’t know what we don’t know” comes to mind. An introduction to arts administration principles would provide students of art practice with an idea of what they should know.

At the graduate level, this study suggests that educators should expose students to a diverse array of organizations. Focusing on only metropolitan organizations, or legacy fine arts institutions omits a large portion of active arts programming that is trudging along.

Mahatma Gandhi believed, “India is not Calcutta and Bombay....the soul of India lives in its villages” (Gandhi, M. 1963). This sentiment resonates with me, as the former director of a SIRAO. Every semester I ask my students to identify an experience with the arts that has impacted them. Over four semesters, I have never had a student identify Broadway, or a large

performing arts center. They don't mention huge museums. The encounters that they recount are intimate memories with small arts organizations in their communities.

Small arts organizations persist in keeping the arts alive for their particular constituents. Perhaps not in the major metropolitan performing arts centers, but rather in small community arts centers across many geographic regions, communities are learning to love and participate in the arts. Perhaps, like Gandhi's India, the arts in the United States thrive and are carried on through small arts organizations. Introducing students to this difference in organizational type and operation will be important for the future careers of budding arts administrators.

Students

These findings provide valuable guidance to students preparing to enter the arts administration workforce. They offer a glimpse into an array of organization types, providing distinct information about public and nonprofit arts administration. The study's identification of particular benefits and challenges facing each type of organization will better equip students for their own future encounters in the arts sector. The findings also enable students to make well-informed decisions about the type of arts organization they might want to pursue for their future careers. The narrative experiences depicted offer insight into the day-to-day work of arts administrators at SAAs and SIRAOs. This is helpful information for students making plans for their own lives.

Participants

Specifically to the participants in my study, all arts administrators themselves, I would make a strong recommendation toward opening communication between their organization and other arts organizations. This recommendation is not restricted to SAAs and SIRAOs

communicating with each other. This call is for an opening of dialogue across the sector, between organizations.

A key takeaway from all of my conversations was how each organization feels that they are on their own. SIRAOs feel isolated within their communities and SAAs feel isolated within their state governments. Yet all of these organizations share a common goal of advancing the arts. Collaboration, partnerships, increased interaction and communication between different organizations could serve to strengthen the arts sector as a whole. Once again, this suggestion is not surprising, given one of the core values of feminist pragmatism is its emphasis on open communication.

I have regularly returned to the framework analogy of the doctor-patient relationship. It is true that a patient typically calls the doctor to make an appointment. It could be argued that SIRAOs need to show some initiative by educating themselves about what resources and services are available for their organizations. However, dealing particularly with rural Appalachia, other government agencies provide mobile outreach services. Departments of Health and Human Services bring health screenings into rural clinics and promote them through local newspapers and radio. They do this for any number of common ailments including cancer screenings, diabetes screenings, cardiac screenings, and a variety of screening services particular to men's and women's health. The Social Security Administration and the Internal Revenue Service regularly bring representatives to the public library to provide necessary services to citizens living in remote communities. Again, these opportunities are promoted through newspaper and radio announcements. Dental, vision, and hearing screenings are brought into the schools for children to be assessed, in the event their parents have been unable to provide such medical attention (Ramirez, 2003; National Cancer Institute, 2018).

If the healthcare industry has realized the necessity of reaching out to rural communities to educate them about services and bring those necessary services to the people, why should the arts sector operate so differently? As Keller (1989) contributed, it is the responsibility of the arts manager and arts institutions to coordinate and administer community activities incorporating the arts into society at large. In the context of this study, SAAs are the institutions responsible for coordinating services for the society of small, isolated, rural, arts organizations, and the communities they serve. Now in our communication framework, the doctor is calling the patient to check up on their progress.

Future Research

There are a number of ways the findings of this study inspire future research and changes in both policy and resource allocation.

A Day in the Life

This study intentionally pursued the interaction between SAAs and SRAOs. However, in so doing, I became interested in the specific workings of each group of administrators. A fascinating study would examine the routine work of administrators in various arts organizations, not as they relate to one another, but unto themselves. This study would be especially important for arts administration educators and students. A more complete understanding of the regular duties and responsibilities of practicing arts administrators in various settings would provide insight to educators on how to prepare their students. For those students, it would serve as useful guidance as they determine which direction they choose for their careers as practitioners.

Research Question: How do employees at SAAs understand and make meaning of their experiences as part of their state bureaucracy?

Research Question: How does the meaning SAA employees make of their positionality within their state bureaucracy shape their views of the arts within their state?

Research Question: How might improved interactions with arts organizations across their state improve the status of the SAA within its state bureaucracy?

Impact of Universities

One of the required qualities of organizations participating as SIRAOs in this study is that they operate in communities lacking institutions of higher education. Future research could seek to understand the relationship between Universities and small arts organizations working within their communities. It would be interesting to understand whether those organizations benefit from the university's influence or if they struggle to compete against the university for scarce resources.

Research Question: Within rural Appalachia, in what ways do funding outcomes differ for small arts organizations in communities with institutions of higher education, as compared to those in communities without higher education institutions? (*This research question could be framed and replicated for many geographically specific locations*).

Branching out from Appalachia

One important avenue for future research would examine if the challenges associated with the breakdown in communication between SAAs and SIRAOs are more about the professionalization and size of the organizations than they are specifically due to their geographic location. The question could be explored whether other small arts organizations serving specific populations also face these difficulties when approaching their SAAs. For example, what is the relationship between SAAs and arts administrators at culturally specific organizations? This research would rely on cross-cultural literature, to inform researcher

assumptions and frame questions. Conducting this study could provide valuable information to an arts sector greatly in need of equitable diversification of resource availability and access. (This could be translated into any number of communities and organizations. Below are specific examples of broader application.)

Research Question: How do arts organizations founded in immigrant communities understand and make meaning of their SAA?

Research Question: How do culturally specific art-making organizations understand and make meaning of their place within their state arts community?

Local Arts Agencies

Local Arts Agencies (LAAs) are unaddressed in this study. This was a strategic choice by me, because no LAA currently represents Burkesville, Kentucky. To compare other organization's experiences with their SAAs with my own, the direct relationship between SAAs and SIRAOS needed exploring. However, in many communities, LAAs do provide mediation between SAAs and all manner of other arts organizations.

When specifically looking at small arts organizations serving specific populations, it would be important to understand if organizations represented by LAAs have different experiences than those dealing directly with their SAAs.

Research Question: In what ways do small arts organizations represented by LAAs experience different outcomes than those not represented by an LAA?

Folk Art and Fine Art

No one in this study perceived a lack of art production within the Appalachian counties of Kentucky and Tennessee. The disconnection between the two groups came when discussing the kind of art produced within those communities. The SAAs discussed largely folk art, while

the SIRAOs were all theatres producing traditional Western theatrical productions. It would be valuable to explore the experiences of traditional folk arts organizations within the Appalachian region, to understand if they face the same obstacles when communicating with their SAAs. Is the problem of misperception due to the geography or is it due to the type of art promoted by the organization?

Research Question: In what ways do the relationships between SAAs and SIRAOs in Appalachia change based on organization type?

Research Question: How does the relationship between SAAs and Folk Art SIRAOs in rural Appalachia differ from that of SAAs and Fine Art SIRAOs within the region?

Preparation for Arts Administrators

Although this is not entirely new information, this study confirmed the understanding that many arts organizations are currently run by those without specific education or training in arts administration. I am interested in pursuing work with SAAs or other Local Arts Agencies to provide opportunities for artist or board run organizations to learn necessary technical skills for the successful management of their organizations. In some SAAs this type of training already exists, and organizations that know to ask benefit from these services. However, as noted above, we are not always aware of what we do not know. We do not always know where or how to find needed resources, or even if those resources exist. As part of a targeted effort to support small arts organizations reaching specific populations, I would like to develop an introductory survey arts administration course and actively recruit individuals from those organizations to participate. SAAs could support this as part of their outreach.

This particular project brings the results of this study full circle within the philosophy guiding this research. It incorporates the mandates of feminist pragmatism by deliberately targeting neglected populations and provides practical remedy to address their concerns.

Conclusion

In chapter two I introduced the tenet of feminist pragmatism advocating for “radical change of social structures that maintain the status quo or encourage elitism.” In our current funding state, large legacy organizations are offered substantial financial support, employing staff of full-time administrators to carry out the management of the organization. Meanwhile, small arts organizations in rural communities struggle to sustain their organizations through local fundraising and programming revenue. They are surviving, even without regular support from their SAAs. Just as Jane Addams observed, people learn to meet their own needs through creative means. This is what SIRAOs administrators are doing daily to keep their organizations going. Feminist pragmatism’s emphasis on challenging institutional norms to solve wicked problems (Brown, et. al., 2010) brings us to a point of inflection. If the funding structures and resources provided by SAAs are not meeting the needs of all organizations within their states, then perhaps those structures need to be reassessed and then redesigned.

Returning to Dewey’s (1938) five steps for completing a thought, first I described the problem. SIRAOs in Appalachian Kentucky and Tennessee are unaware of resources available to them through their SAAs. Next, I identified the stakeholders, in this study the SIRAOs and the SAAs. Dewey then required formulating a solution. I alone cannot solve this wicked problem, without the cooperation of various stakeholders. However, this study does make recommendations for future research and programs. In addition, I suggested a plan of action for

next steps. Finally, Dewey advised continual review and reassessment. The recommended ongoing research will enable and encourage this perpetual reevaluation.

APPENDIX A

IRB EXEMPTION NOTIFICATION

FLORIDA STATE UNIVERSITY
OFFICE *of the* VICE PRESIDENT *for* RESEARCH



EXEMPTION DETERMINATION

April 20, 2020

Elise Kieffer, [REDACTED]
[REDACTED]

Dear Elise Kieffer:

On 4/20/2020, the IRB staff reviewed the following submission:

Type of Review:	Exempt (2)(ii) Tests, surveys, interviews, or observation (low risk)
Title:	EXPLORING RELATIONSHIPS BETWEEN ARTS ADMINISTRATORS IN APPALACHIAN KENTUCKY AND TENNESSEE AND THEIR STATE ARTS AGENCIES: A QUALITATIVE NARRATIVE INQUIRY
Investigator:	Elise Kieffer
Submission ID:	STUDY00001271
Study ID:	STUDY00001271
Funding:	None
Grant ID:	None
IND, IDE, or HDE:	None
Documents Reviewed:	<ul style="list-style-type: none">• Information Sheet for Exempt Study, Category: Consent Form;• Introduction to SAAs, Category: Recruitment Materials;• Introduction to SIRAOs, Category: Recruitment Materials;• Kieffer hrp 503a, Category: IRB Protocol;• Kieffer Interview Protocols, Category: IRB Protocol;

The IRB staff determined the protocol qualifies for exemption, effective on 4/20/2020.

You are advised that any modification(s) to the protocol for this project that may alter this exemption determination must be reviewed and approved prior to implementation of the proposed modification(s).

Modifications to the research may invalidate the exemption determination (because the research no longer meets the exemption criteria described in HRP-312 – WORKSHEET – Exemption Determination).

Examples of minor changes to exempt research that would *not* alter the exemption determination and should therefore not be submitted to the IRB for further review include the following:

- Making administrative (formatting, grammar, spelling) revisions to the protocol, consent or recruitment materials or other study documents

Page 1 of 2

- Adding or revising non-sensitive questions or non-identifiable response options to a survey, interview, focus group or other data collection instrument
- Increasing or decreasing the number of study subjects—*unless* adding a new study sample such as children or prisoners or adding a new source of data or records
- Making study team/personnel changes—*except* a change in Principal Investigator (PI)

Examples of changes to exempt research that *do require* prospectively submitting a modification to the IRB before implementing changes include the following:

- Making substantive revisions or additions (e.g., change in PI; funding source; sample; source of study subjects or their data; study sites or settings; procedures, interventions or interactions with study subjects; use of any drug, device, supplement or biologic; study subjects' time or duration spent performing or participating in study activities) to the protocol, consent or recruitment materials or other study documents
- Adding or revising sensitive questions or identifiable response options to a survey, interview, focus group or other data collection instrument
- Adding a new study sample such as children or prisoners or adding a new source of data or records
- Obtaining, using, studying, analyzing, generating, storing or maintaining identifiable information or identifiable biospecimens in addition to or in lieu of de-identified or anonymous information or specimens
- Change in study risks (e.g., impact upon study subjects; impact upon students' opportunity to learn educational content or assessment of educators who provide instruction; any disclosure of study subjects' responses outside of the research may place study subjects at risk of criminal or civil liability or be damaging to subjects' financial standing, employability, educational advancement or reputation)
- Change in Principal Investigator (PI) or (for students) faculty advisor
- New or change in financial interest

In conducting this protocol, you are required to follow the applicable requirements listed in the Investigator Manual (HRP-103), which can be found by navigating to the Library within the RAMP IRB system.

Sincerely,

Office for Human Subjects Protection (OHSP)
 Florida State University Office of Research
 2010 Levy Avenue, Building B Suite 276
 Tallahassee, FL 32306-2742
 Phone: 850-644-7900
 OHSP Group Email: humansubjects@fsu.edu
 OHSP Web: <https://www.research.fsu.edu/hs>

APPENDIX B

PARTICIPANT INFORMATION SHEET

FLORIDA STATE UNIVERSITY
OFFICE *of the* VICE PRESIDENT *for* RESEARCH



INFORMATION SHEET

You are being asked to voluntarily participate in a research study. I am doing this study as a qualitative narrative inquiry to understand the nature and quality of the communication relationship between isolated, Appalachian arts administrators in Kentucky and Tennessee and administrators at their representing state arts agencies. If you choose to participate, you will be asked to participate in two one on one interviews.

I will make an audio recording of both interviews.

I will store your information in ways I think are secure. I will store paper files in locked filing cabinets. I will store electronic files in computer systems with password, encryption and other authentication protection. However, I cannot guarantee complete confidentiality.

If you have any questions, please contact Elise Lael Kieffer at [REDACTED] or Dr. Pat Villeneuve at [REDACTED].

If you have any questions or concerns about your rights as a research participant, or regarding the study and would like to talk to someone other than the researcher(s), you are encouraged to contact the FSU Office for Human Subjects Protection (OHSP) at (850) 644-7900.

You may also contact the OHSP by email at humansubjects@fsu.edu, or by writing OHSP at 2010 Levy Avenue, Research Foundation Building B, Suite 276, Tallahassee, FL 32306-2742.

APPENDIX C

INTERVIEW PROTOCOLS

Interview One: 20-30 minutes

Interview One Questions for SAAs (Basic personal information including education and work experience):

1. What is your official title?
2. How long have you been with this SAA?
3. What is your educational background?
4. What resources are available through your SAA?
5. How often do you field calls from SIRAO?
6. Do you ever specifically try to reach out to them?
7. What resources, if any, available through SAA specifically target remote communities?
8. What do you consider to be the greatest need of small, rural, arts organizations?
If you said funding, what is the second greatest need?
9. If I asked them the same question, what do you think they would answer?
If you said funding, what would they say is their second greatest need?

Before our next interview, I'd like to ask you to submit two photographs, if you can. Could you please look for one photograph that you think best depicts your organization? It can be of the organization at work or something else altogether, but when you see that image, you think, "That's my SAA." Also, could you find one picture, from Google or wherever is convenient for you, that makes you think of SIRAO, or what you think SIRAOs represent?

Interview One Questions for SIRAOs

1. What is your title?
2. How long have you been with SIRAO?
3. What is your educational background?
4. Tell me a bit about funding sources and revenue streams at SIRAO?
5. Have you ever received funding through your SAA?
6. If not...have you ever tried to receive funding?
7. If not...why have you never applied?
8. Do you have any idea what resources are available for your organization through SAA?
9. What do you consider to be the greatest need of rural, arts organizations like yours?
If you said funding, what is the second greatest need?
10. If I asked SAA the same question, what do you think they would answer?
If you said funding, what would they say is your second greatest need?

Before our next interview, I'd like to ask you to submit two photographs, if you can. Could you please look for one photograph that you think best depicts your organization? It can be of the organization at work or something else altogether, but when you see that image, you

think, “That’s my SIRAO.” Also, could you find one picture, from Google or wherever is convenient for you, that makes you think of SAA, or what you think SAAs represent?

Interview Two: 60-90 minutes

Interview two questions for SAAs

1. Tell me about your organization (founding, history, progress).
2. Share with me your experience working with this organization.
3. Share with me a favorite memory that typifies your experiences here.
4. Walk me through a typical interaction with a SIRAO administrator.
5. What do you consider your SAAs role is within your state community?
6. Why did you select this image to represent your SAA?
7. Why did you select this image to represent SIRAO?

Show the image selected by their counterpart to represent them...

8. What do you think this image communicates about your type of organization?

Share a comment from first SIRAO...

9. Does that statement inform your perception of SIRAO?

Interview two questions for SIRAOs

1. Tell me about your organization (founding, history, progress).
2. Share with me your experience working with this organization.
3. Share with me a favorite memory that typifies your experiences here.
4. Walk me through a typical interaction with your SAA.
5. What do you consider your SIRAO role is within your community?
6. Why did you select this image to represent your SAA?
7. Why did you select this image to represent SIRAO?

Show the image selected by their counterpart to represent them...

8. What do you think this image communicates about your type of organization?

Share a comment from first SAA...

9. Does that statement inform your perception of SAA?

APPENDIX D

PROSPECTIVE ORGANIZATIONS

Population < 5,000
≤ 5,001 - 9,999
≤ 10,000 - 14,999
≤ 15,000 - 19,999

Kentucky

Casey 15,808 (Somerset Community - Casey Center; Campbellsville U. Branch)

Casey County Community Arts Council
Casey County Community Theatre

Edmonson 12,007

Edmonson County Arts Council (Guild)

Elliott 7,648

Elliott County Heritage Arts Network
Adkins Caudill Performing Arts Center

Estill 14,375

Estill Arts Council

Fleming 14,637

Fleming County Council for the Arts
Fleming County Museum Society
Golden Chord Singers

Garrard 17,226

Garrard County Arts Council
The Lancaster Grand Theater

Green 11,044

Green County History Museum

Hart 18,531

Horse Cave Theatre 76
Kentucky Rep Creative Arts Resource Education Center Inc

Jackson 13,369 X

Lawrence 15,844

Lawrence County Arts Council

Lee 6,717

Three Forks Historical Museum
The Art Factory on Main (business?)

Lewis 13,565 X

Magoffin 12,783 X

Martin 12,175 X

Menifee 6,381

Menifee Community Theatre Group (nonprofit?)

Metcalfe 9,990

Barn Lot Theatre

Monroe 10,645 X

Morgan 13,281

Foothills Artists

Owsley 4,497

Owsley County Arts Council

Powell 12,349

Kentucky Art Education Association
Kentucky Friends of Bluegrass Music Club

Robertson 2,161 X

Rockcastle 16, 815

Kentucky Country Music Hall of Fame
Rockcastle Arts Association
Rockcastle Council for the Arts

Russell 17,731

Artworks Community Art Education Center
Russell County Arts Council
Star Theater

Tennessee

Bledsoe 12,792 X

Tina's School of Ballet (business?)
Cabinfever Arts, Crafts and Museum (business?)

Cannon 13,829 ++**

Arts Center of Cannon County

Clay 7,813 X

Clay County Museum

Dekalb 18,941

Art Revolution ?

Friends of the Appalachian Center for Crafts of Tennessee (FACCT)

Idyll Dandy Arts

Dekalb Performing Arts Company (501(c)3 ??)

Grundy 13,640 X

Johnson 18,244

Heritage Hall Theatre

Meigs 11,691 X

Pickett 5,081 X

Good Neighbors Theatre

Polk 16,617

Ducktown Basin Museum

Southern Appalachian Cultural Arts and Heritage Association

Sequatchie 14,424 X

Smith 19,126

Smith County Center for the Arts

Smith County Fine Arts Center/Theatre

The Eads Museum

Unicoi 18,247

Unicoi County Heritage Museum

Tanasi Arts & Heritage Center

Union 19,168

Union County Arts Council

Painting With Expression (business)

Van Buren 5,626

APPENDIX E

INTERVIEW SCHEDULE

All interviews were conducted through ZOOM.

All times are in Eastern Daylight Time Zone.

INTERVIEW ONE:

Date	Time	Participant
April 27, 2020	1:00 pm	The Star Theater
April 28, 2020	10:00 am	Good Neighbors Theatre
April 29, 2020	11:00 am	Barn Lot Theatre
April 29, 2020	1:00 pm	Arts Center of Cannon County
April 30, 2020	9:30 am	Tennessee Arts Commission
April 30, 2020	1:00 pm	Kentucky Arts Council

INTERVIEW TWO

Date	Time	Participant
May 1, 2020	11:00 am	Barn Lot Theatre
May 4, 2020	10:00 am	Good Neighbors Theatre
May 5, 2020	1:00 pm	Kentucky Arts Council
May 7, 2020	9:30 am	Tennessee Arts Commission
May 7, 2020	5:00 pm	The Star Theater
May 8, 2020	1:00 pm	Arts Center of Cannon County

APPENDIX F

SAA NARRATIVE

SAA Individual Goals

SAA: I am driven by the mandates of the state arts agency. My individual goals are less relevant when the group, as a whole, is motivated by the institutional culture. I tend to want what the Arts Agency wants and my goals are oriented around fulfilling those objectives. I try to be a team player and I am encouraged and inspired by my peers, encouraging and inspiring them in return.

So I'm kind of like a catch all I think of myself as a junk drawer. Just reach in and find whatever it is you're looking for....so I also a couple weeks ago started referring to myself as the office Janet, and there was, there was one day where I talked to all the people on our staff, except for one on the phone course, we're all working from home right now. And I saw it at the end of that day I was so tired and I was like, I cannot believe I talked to all these people about all different things. And then I realized, oh my gosh, I'm Janet (KAC).

This reference, from pop culture is a rich description of a multi-faceted, multi-tasking, all-around useful individual who is there for everyone and is always able to provide support and assistance. (The character originated on the television show *The Good Place*. Janet is the source of infinite information and knowledge for residents of The Good Place. She can provide any answer or object on demand, no matter how outlandish or extravagant. For example, "Do you have something shiny Jason can play with?" Janet hands Jason a lit sparkler.

([https://sublikescript.com/series/The_Good_Place-4955642/season-2/episode-3-](https://sublikescript.com/series/The_Good_Place-4955642/season-2/episode-3-Team_Cockroach)

[Team_Cockroach](https://sublikescript.com/series/The_Good_Place-4955642/season-2/episode-3-Team_Cockroach))

Answers to questions are always framed as "we," as the Agency is cohesive and working together toward common goals. I consider myself a part of a whole. Individual aims are forgotten in the pursuance of the common good. I respect the structure and order of the bureaucracy and

understand that the nature of my work necessarily changes with elections and new administration's political priorities.

SAA Beliefs

In this communication framework, beliefs are outward going, what the SAA believes about the outside, their worldview. I went from working in the arts to working for the state government. I moved around a bit within or between states, but stayed within the state infrastructure. I have been with the Arts Agency for many years and throughout that time, my duties have shifted somewhat as administrations change, impacting agency funding. Through every change, I continue to support the mandate that comes down from the state director.

I believe in people, especially artists. The work I do everyday aims to support artists and organizations across my state. I see my own organization much the same way that I know arts organizations across the state see themselves, as a lesser agency within the state bureaucracy. This belief, in the assumption that our status is diminished in the eyes of onlookers, motivates and informs interactions with other agencies and with constituents.

I mean, every time I have to reach out to another state government agency I always, in my introduction, say we are part of state government because otherwise I might not get a response. So, that's also a challenge. And it's not just a challenge for the Kentucky Arts Council. That's a shared challenge, you know, among the states (KAC).

I believe in supporting the individual artist and in preserving traditional folk art forms within my state. I recognize that I am often primarily seen as part of a funding agency, and I cannot deny that is true, in large part, but I see our agency as so much more. I know how valuable the services we provide are to arts organizations and I lament my own limited resources that prevent me from doing more. There is only so much time and so many of us to go around and we have a whole state to serve.

But I love the state arts agencies, I think that they they across the nation. They are probably an underutilized resource. I think that the State Arts agency network is brilliant and like some of the most brilliant minds in the arts are working in the state arts agencies.

Interacting with organizations and artists around the state, I don't consider the needs of small, rural, arts organizations much different than those of larger organizations, although, I do sometimes prefer dealing with the small organizations. Those rural arts administrators are more thankful than their legacy counterparts and I tend to find ego less of a struggle in the smaller organizations. The larger, metropolitan organizations sometimes bring those egos and a sense of entitlement to our exchanges and I would really rather not deal with that.

Beliefs About SIRAOs

I wish that some of the rural communities, well maybe the cities too, but especially the rural areas, recognized the value of the arts and of an artist's labor in particular. There is a consistent undervaluing of the artist as a provider of goods or services in rural communities. Some of this comes from the fact that so many of the rural arts organizations are run entirely by volunteers, and they always need more volunteers and more money!

Some of the rural Appalachian communities have been the hardest hit by the opioid crisis and I am proud that we've been able to fund some of the programs that help in recovery. When I think of Eastern Kentucky or Eastern Tennessee or the Appalachian region I do think of the traditional folk arts more than the fine arts.

So that second photo that I sent you is actually at the Hindman School of Lutherie in Knott County and we have done we've done, we do a lot of work in Eastern Kentucky and and there was a period of time where we were doing a whole lot of work in in Eastern Kentucky...all of the things that have taken place there and they all actually grew out of a Kentucky Arts Council folk and traditional arts apprenticeship grant (KAC 2).

I find that the rural arts administrators are proud of what they are doing and of their accomplishments and are thankful to be seen by the state. “I would say with small organizations and representatives, there is no or little sense of entitlement where is with a larger metropolitan groups” (TAC 2). They want to show off to me but not out of arrogance. Honestly, I think they are often trying to overcome a stereotype that they expect me to be imposing on them. I know they aren’t all barefoot on dirt floors but they think I might think that and so they are going to make sure to show me otherwise (KAC).

The SIRAO administrators do need more guidance than the metropolitan administrators. Sometimes those SIRAO administrators don’t know what resources are available or what to do with what they have. For example, I feel strongly that SIRAOs have more power than they perceive themselves to have within their communities. If they knew how to leverage their influence they would find, I think, more local support. On the other hand, sometimes in those small towns personality matters a whole lot more than in bigger cities. One personality clash can wreck an organization’s relationship with the city for decades. I’ve seen that happen also and that lack of local support can be crippling for the rural organization.

SAA Perceptions

Like many bureaucrats (source), I feel underappreciated. I understand why we do things the way we do them and it sometimes hurts when we are perceived to be uncaring or far distant from the very people and organizations we try to serve. I want to make a difference but I am limited by mandates initiated above me in the hierarchy.

I think our work is powerful and important, and I see myself, and my peers sacrificing to make things happen across the state. I see our agency as “a vehicle to promote the arts and

artists” and to accept and distribute federal arts funding across the state (KAC 2). I know that some people think I don’t care, or that I’m just another bureaucrat, and I hate that.

I hate that anybody feels that way you know, that they think that that's our attitude towards them, and that is that is not, anyone's attitude in our agency toward them. I think like I just mentioned a few minutes ago, there is a lack of understanding about the way the government works (KAC 2).

I'd like to think that we provide direction and that and safety in a difficult journey,... We just hope that our grants are not just transactions, but help these organizations or organizations and communities transform, you know, in a way that they are comfortable with, you know, and leverage support for the arts in their community (TAC 2).

I also perceive that much of my own reputation, as part of the state government, is informed by our constituents’ interactions with other branches of government or government representatives. Sometimes they see us a certain way and it has nothing to do with us. They might have never even spoken to us.

But I also think that some of those perceptions can be informed from other interactions. With government and I do also know that lots of times they do look at all government organizations. The same sometimes even federal and state, they're like, well, it's the government. What do you think, you know, what did you think was going to happen? (KAC 2)

I am just one part of a larger entity that is just one part of the state whole. I’m proud of that whole state. I see our agency as strong and full of passionate people who genuinely care about the arts across the state. I feel that most of my work is behind the scenes and not seen or noticed by others, but every part of it is important, the public and the private.

You know, they really truly care about other people and serving you know our constituents our direct constituents, but also are like totally dedicated to finding ways to make more people aware of the arts and all of the benefits of the arts in the state (KAC 2).

SAA Skills

I hold a bachelor's degree, and have taken graduate courses as well. My foundational background is in the arts, but my higher education is in art administration or another similarly applicable administrative field. I have moved around either between state agencies or within the state arts agency.

The nature of the State Arts Agency is that staff work closely together and are aware of their colleagues' work, so I have a keen knowledge of all of the different aspects of my organization and its many activities and resources.

I have experience across my state and in a wide array of arts organizations. My definition of "the arts" is very broad. "We hear from everybody...everybody" (KAC 2). The nature of my work is, and has been, such that I have learned to be flexible and adaptive. Job titles change. Responsibilities change. Entire systems have shifted while I have been working with the State Arts Agency and still I keep working.

SAA Needs (skills, passion, resources)

Needs include the resources we have but also those we need. Our agency has financial resources to distribute to organizations throughout the state but those resources are not always ours to control. We are at the mercy of the current administration and legislative body for our capacity to fund arts organizations in the state. We have financial resources, it's true, but the greatest resource we possess is our expertise and dedicated staff.

I consider our staff, with my wonderful colleagues, as our greatest resource, providing so much more than just grants. We travel across the state offering technical support and training. We provide artists unique opportunities to showcase their work and hone their craft. "And one

thing I can say about the staff of the Arts Council...always a great group of people, you know, and that's that's a wonderful thing" (KAC 2).

As a state arts agency, we sometimes have access to additional resources, including other government agencies and people with incredible knowledge. We work with the Appalachian Regional Commission and Mountain Association for Community and Economic Development to try to provide support for the more rural parts of the state.

In order to really succeed, we need support from the gubernatorial administration. Unfortunately, that changes regularly and our organization has to change as often to keep pace and fit within new priorities and budgetary constraints.

"So you know we have a staff of eleven people currently. When I started at the Arts Council with there was a staff of twenty-one and so yeah over the last, you know, several years our funding has diminished significantly" (KAC 2).

SAA Values

I value my state's long and storied traditions of folk art. My agency works to preserve art forms that could easily die out with a generation if no one deliberately works to carry them on. We support artists through our events and programming, providing opportunities for them to promote and sell their art, as well as resources for developing their businesses.

I strongly value exposure to the arts as an avenue for promoting and propagating the arts across the state. By supporting organizations and initiatives that provide arts opportunities for those otherwise neglected, I am encouraging future arts involvement. I support organizations in their artistic work, but even more, I support their work within their communities. In other words, I don't necessarily support them because they are making art. I support and value them because

they are part of their greater community and their part in that community is bringing the arts to others.

Collaboration is critical to success. We find this is true within our own state arts agency, as we work together on massive campaigns across the state. We also encourage this from our constituent organizations. We want them to see themselves as part of the state community, rather than as lone islands operating apart. When arts organizations succeed, communities succeed. We value being a part of that success.

You know, we're just helping them to really look at how to do it collaboratively because, you know, I mean, no organization or individual can really be an island anyway and be responsive to the citizens of the state. I mean, if it doesn't have a real clear public value. One organization or one individual is really the driving force behind, you know, an initiative or a project. Then we're going to really want to see how how are people being rallied, you know, and and how are people getting behind this? In the end. You know, how are you uniting your community? (TAC 2).

You know, they really truly care about other people and serving you know our constituents our direct constituents, but also are like totally dedicated to finding ways to make more people aware of the arts and all of the benefits of the arts in the state (KAC 2).

Hard work defines our team. We make things happen. We set up trade shows for local artisans to sell their work and by the time the event is over we are all just dead on our feet, but we are so gratified. We have worked together on an important mission and we've made something positive happen. It's sort of a right of passage in the agency (KAC 2).

We travel across the state, working long hours to meet artists and arts administrators from organizations throughout the state. It is exhausting and yet so rewarding. Seeing the work we have helped accomplish and meeting the administrators at organizations that we help support, through grants or other resources makes all of the hard work and fatigue worthwhile (TAC 2).

APPENDIX G

SIRAO NARRATIVE

SIRAO Individual Goals

SIRAO: The theatre itself is everything. I've been a part of community theatre in this area for longer than I can even remember. It seems like people fall into one of those two extremes. I was with another organization before joining this one and I just feel so proud and fortunate to be part of this group, working with these people.

For me, I'm not here for the money, goodness knows! I am here because I love this community and I think this organization really serves an important role in our community. I spend most of my free time working with and for the organization, and I'm happy to do that. I do need a break from time to time and I would love to see new people join us and begin volunteering, to take the load off of some of us who have been serving for more years than I can count.

SIRAO Beliefs

I wish we had more support from the local community, not the people, but the government. The city and the county don't do much to support us and I wish that was different. I think some organizations get support from their local governments but we don't see much of that. I hope that is changing though.

I believe in this organization and in its power to improve and affect people's lives. I don't think we just help the people in our shows either. We make our audiences happy and we bring them something that is hard to come by in this area. That's really why we are here, to help our community, in whatever way we can.

Because so many of us are not originally from the area, we face some opposition. There is a certain way people around here like to do things, “the way it’s always been done” and sometimes that way is not the best way to actually do something. “It’s hard to break stereotype thinking” (ACCC, 2). I believe this is part of why we sometimes don’t have more support from our local community. People drive from every county around us to participate or to watch our shows, but sometimes getting our local residents into the theatre is the hardest.

Also, it’s a small town. Conflict between two people can create rifts that last for years. We have faced that and it has negatively affected our relationship with the local government. I hope that is changing. I’m optimistic that it is improving, because it has definitely been a challenge (ACCC, 2; Barn Lot, 2).

As far as the state is concerned, “I think they'd like to forget we're down here” (Star, 1). We are just a little organization and I don’t think the government is going to do much to support us. “Well, the old saying is that the most scary thing you will hear in Kentucky is a man walks up to you and says, “We’re from the government, and we’re here to help” (Star, 2).

I’d like for us to get more from the state. I just think that is out of our league right now. I think that’s a Mount Everest that we aren’t ready to climb yet. I don’t think they know we’re here and I’m really not sure how to let them know.

It shows that they [TAC} may have some genuine care, but because we don't have any direction, I guess we really don't know how to reach out to anyone. We can make that phone call, but is someone going to come to our community and sit down and talk with us and explain how the Arts Commission interacts with us (GNT, 2).

I think the state is ready to fund big organizations, like TPAC in Nashville or big organizations in Louisville or Lexington. I’m just not sure how interested they are in spending time out here with us. The SAA seems more interested in keeping folk art traditions alive, and

I'm sure that's important, but that doesn't specifically help us or represent us. That's not what we do here.

Our collective experience with the SAA is limited. If they fund us, they have been funding us for many, many years. If they don't fund us, it seems like we can't get our foot in the door. KAC wanted us to have audited financials. The quote for that from the accountant was \$10,000. It's prohibitive. TAC, I don't even know how or where to start with them. I'm not even sure of what all they do.

It's funny. In this town, you are either all about the theatre or you think it is for girls and little kids. "Art is not important. It's just not that's not...this is gonna sound really bad, but it's not a manly man thing and it's not you know, it's just not something you do past the age of about 10 it's just not okay..." (ACCC, 2).

SIRAO Perceptions

I think the State sees us as just little country folk. They don't have any real idea of what we are doing here, and their idea of the arts in Appalachia is narrow. We aren't who they think we are, you know? They think we are bumpkins.

"And it's also like a statement on rural Kentucky. I think it's a statement of rural Kentucky. OK. We're going to put this out. We've got a couple of guys with beards and long beards and they're working with wood. If you didn't know they were making instruments especially. And this what happens in rural Kentucky. I think it's pejorative" (Star, 2).

First of all, I want to stay that I feel the picture doesn't represent my type of organization...it only represents a portion of the arts in Kentucky. I have to say the picture definitely exudes the feelings of rural. I also have to point out in a negative way that I feel the picture has a feeling of unprofessional hobbyist feel to it. I have always regarded even the most rural of Kentucky artists to have an amount of class. {These men} seems for lack of a better word, a redneck. While I'm sure a good deal of people in the Commonwealth look like this person, it does not bring class to the

picture. Maybe I'm being biased, but their perception of my organization may be a little skewed from my point of view (Barn Lot, 2).

And I don't want them to feel that we. I guess the hardest part to say is that we are not an educated, barefoot people married to or are, you know, inbred with our family members (GNT, 2).

We also struggle with the idea that we are a non-profit. We aren't a charity, you know? The understanding of nonprofit, it's because it's not a charity. We don't give things away or feed people or anything like that, and you have to buy tickets to our shows, so a lot of people in our community just don't understand that we also need them to donate money. We spend a lot of time trying to educate people about exactly what we do here and how we spend our money (ACCC, 2; Star 2).

We know that we bring revenue into the county. As I said before, a lot of our audience and participants come not from here, but from surrounding counties. They come here and they buy dinner and buy gas. We see that, but I'm not convinced the community-at-large recognizes that broader impact to the economy. If they really knew what we contribute, financially and culturally both, I think they'd be more supportive (Barn Lot, 2; ACCC, 2).

SIRAO Skills

None of us are educated in arts administration or in theatre. We mostly learned about theatre from other community theatres, starting out as actors or working backstage before getting involved in the management side of the organization. Most of us have full time jobs and are part of this organization because we believe in it, but as managers, we are learning as we go.

We have bachelor's degrees, some of us might have a master's degree, but not in theatre or nonprofit or anything similar. Our degrees aren't even in the arts. All of our knowledge of

running this organization has come from watching the people who ran it before us. We all wear a lot of different hats to make sure that everything that needs to be done is accomplished.

“My official title is chief operating officer.... three positions have been combined into one” (ACCC, 1).

None of us are from the communities where we live now. We have moved all around before settling here, and that outside perspective makes it both easier and harder to do our job. Our board members help when they can, but they don’t have specific backgrounds or education in the arts or arts management, either. Lots of our board members are locals, though, so that helps when we are facing the outsider struggle.

I have worked with the state arts agency. Our organization had a relationship with the state before I worked here. My experiences have been very positive, but they’re really just there for grants, right? I’m not sure what else they might be able to do to help us. I really don’t know what they do other than grants (ACCC, 1; Star, 2).

SIRAO Needs

We need people. We need people to participate in the shows, people to come to the shows, and people to volunteer with the organization. Some of us have been year for decades and it’s nice when someone new steps in to help.

Trying to choose what shows people will see is a big challenge. Of course, it has to have children. Everyone will come to see the kids, but that means we can’t do as many of the most artistic things we would like to do. But we never can be sure what people will come to see. We think we know and then we’ll choose one and it will be a great show but, for some reason, it’s a flop.

And then we think, oh, this will be a great show. And it's like nobody comes in. It is a great show, but still nobody comes. So it's just all. I don't know. It's kind of a

guessing game. We really do play a guessing game. And I'm not trying to be negative, but it is just a guessing game (ACCC, 2).

Our biggest need is always money. We try to be responsible with what we have, but hard times, like this current pandemic, are hard. We have a mortgage and utilities to pay whether a show is successful or not. We do try to get grants from companies, but with most of us being volunteers, there just isn't time for all of the detailed applications- especially the state applications! Those are like another language! When your organization is run by volunteers, there is only so much you can ask of them, and most of those requests support the programming of the organization, not the management.

We also need volunteers that are capable. A lot of people are willing to help, and might really want to help, but I'm just honestly not sure where to plug them in. They want to run the box office but I know that would not be a good idea. It's not just a need of having more people, it's a need of having qualified, competent people who are willing to volunteer (ACCC, 2; GNT, 2).

We need a better space in which to work. Our theatre is small and a lot of our technology is out of date. We try to slowly update things but it is expensive and we don't always have a surplus of money. The size and composition of our space makes some of our programming choices for us too. You can't really have Mary Poppins fly onto stage in our little blackbox! (GNT, 2; Barn Lot, 2).

SIRAO Values

My whole view of our organization is "family." We are one big family, and we encourage families to participate together in our productions. Our connection to our community is probably the most important thing to us.

Being part of this community means that we support our community. When there is a fundraiser for someone's medical bills, we contribute entertainment to the event. We've done food drives and clothing drives and other things that really have nothing to do with the theatre but they support our community. We offer scholarships to students who need help paying for our summer camps, because we don't want money to ever be a reason someone can't come to camp.

It is an amazing thing to see a child, who is afraid to make eye contact when you meet him, gain confidence and develop a love for performing and being onstage. Seeing children that have never had really good friends bond with other kids is something that I love and that inspires me to keep going.

It is definitely related to children. I have seen a couple of young ones come to our camps and are extremely shy. They are only there because their sibling is there or their parents wanted them to go to a camp. We had one that wouldn't talk to anyone. By the end of camp, during the showcase, they were joining in and 'performing' on stage. This is amazing to see a kid come out of shell and gain confidence. Many of these don't fit in anywhere else (ACCC, 2).

That's what our organization is all about. We support one another and encourage one another together. We really are a family.

We value the arts, especially theatre. We work in communities that have almost no arts programming in the schools. There are no theatre or acting classes in any of our communities, no art teaches except maybe at the high school. None of us have a school choir or any kind of dance education. We do have a band, but that is only for high school. Bringing theatre to this community is important and our organization does that. We provide opportunities that would be entirely missing if we closed (ACCC, 2; Barn Lot, 2; GNT, 2; Star, 2).

REFERENCES

- About State Arts Agencies. (2018). In *National State Arts Assemblies*. Retrieved from <https://nasaa-arts.org/state-arts-agencies/>
- About Us. (n.d.). Appalachian Regional Commission. Retrieved March 22, 2018 from <https://www.arc.gov/about/index.asp>
- Addams, J. (1893). *Philanthropy and Social Progress: Seven Essays*. New York, NY: Crowell.
- Addams, J. (1905). Problems of municipal administration. *American Journal of Sociology*, 10(4), 425.
- Addams, J. (1910). *Twenty years at Hull-house: With autobiographical notes*. London, UK: Macmillan Co.
- Americans for the Arts. (2020). The economic impact of coronavirus on the arts and culture sector. Retrieved September 15, 2020 from <https://www.americansforthearts.org/by-topic/disaster-preparedness/the-economic-impact-of-coronavirus-on-the-arts-and-culture-sector>
- Anderson, E. (2014). Dewey's Moral Philosophy. In E. N. Zalta (Ed.), *The Stanford Encyclopedia of Philosophy*. (Spring). Retrieved February 6, 2018, from <https://plato.stanford.edu/archives/spr2014/entries/dewey-moral/>
- Appalachian Regional Commission. (2009). *Subregions in Appalachia*. Retrieved from https://www.arc.gov/research/mapsofappalachia.asp?MAP_ID=31 on January 14, 2019.
- Anglin, M. K. (2004). Erasures of the Past: Culture, Power, and Heterogeneity in Appalachia. *Journal of Appalachian Studies*, 10(1/2), 73.
- Balfour, B., Fortunato, M. W.-P., & Alter, T. R. (2018). The creative fire: An interactional framework for rural arts-based development. *Journal of Rural Studies*, 63, 229–239. <https://doi-org.proxy.lib.fsu.edu/10.1016/j.jrurstud.2016.11.002>
- Banker, M. (2000). Beyond the Melting Pot and multiculturalism: Cultural politics in Southern Appalachia and Hispanic New Mexico. *Montana: The Magazine of Western History*, 50(2), 16- 35.
- Barbu, C. M. (2013). Zoom: A spatial data visualization tool (Version 2.0.4). Available from <https://github.com/cbarbu/R-package-zoom>
- Barker, C. (1991). *The handcraft revival in Southern Appalachia, 1930 - 1990*. Knoxville, TN: The University of Tennessee Press.

- Barn Lot Theater About Us. (2019). Barn Lot Theater. Retrieved January 7, 2020 from barnlottheater.org/aboutus.
- Barry, D. & Elmes, M. (1997). Strategy retold: Toward a narrative view of strategic discourse. *The Academy of Management Review*, 22(2), 429-452, doi: 10.5465/AMR.1997.9707154065
- Bartik, A. W., Bertrand, M., Cullen, Z., Glaeser, E. L., Luca, M., & Stanton, C. (2020). The impact of COVID-19 on small business outcomes and expectations. *Proceedings of the National Academy of Sciences*, 117 (30) pp. 17656-17666. doi:10.1073/pnas.2006991117
- Benjamin, W. (1996). *Selected Writings*. H. Eiland & M. W. Jennings (Eds). (E. Jephcott, Trans). Cambridge, Massachusetts: Belknap Press.
- Bennett, W. (1987). Why the arts are essential. *Association for Supervision and Curriculum Development*. Retrieved from http://www.ascd.org/ASCD/pdf/journals/ed_lead/el_198712_bennett.pdf
- Brown, V. A., Deane, P. M., Harris, J. A. & Russell, J. Y. (2010). Towards a just and sustainable future. In *Tackling wicked problems: Through the transdisciplinary imagination*. London: Routledge, (3-15).
- Bruni-Bossio V, Story DC, & Garcea J. (2016). Board governance in the nonprofit sector: Role-performance relationships of directors. *Innovation Journal*, 21(1), 1-22.
- Carey, M. C., Means, B., Burriss, T. L. ., & Stepno, B. (2016). Four views on NPR's "A View from Appalachia". *Journal of Appalachian Studies*, 22(2), 288–294.
- Carey, M. C. (2017). *The News Untold: Community Journalism and the Failure to Confront Poverty in Appalachia*. Morgantown, WV: University of West Virginia Press.
- Clandinin, D. J. (2006). Narrative inquiry: A methodology for studying lived experience. *Research Studies in Music Education*, (27), 44–54.
- Clandinin, D. J., & Huber, J. (2010). Narrative inquiry. In B. McGaw, E. Baker, & P. P. Peterson (Eds.), *International encyclopedia of education* (3rd ed.). New York, NY: Elsevier.
- Coles, R. (2016). *Visionary pragmatism: Radical and ecological democracy in neoliberal times*. Durham, NC: Duke University Press Books.
- Connelly, F. M. and Clandinin, D. J., (2006). Narrative inquiry. In Green, J., Camilli, G. and Elmore, P (eds.), *Handbook of complementary methods in education research*. 375-385. Mahwah, NJ: Lawrence Erlbaum.

- Connelly, F. M., & Clandinin, D. J. (1990). Stories of experience and narrative inquiry. *Educational Researcher*, 19(5), 2-14.
- Croghan, R., Griffin, C., Hunter, J., & Phoenix, A. (2008). Young people's construction of self: Notes on the use and analysis of the photo-elicitation methods. *International Journal of Social Research Methodology*, 11(4), 345-356.
- Davis, A. F. (2009). Kentucky's urban/rural landscape: What is driving the differences in wealth across Kentucky? *Kentucky Annual Economic Report 2009*. Center for Business and Economic Research.
- Davis, N., & Callihan, L. (2013). Integral methodological pluralism in science education research: Valuing multiple perspectives. *Cultural Studies of Science Education*, 8(3), 505.
- Dewey, J. (1910). *How we think*. New York, NY: D. C. Heath & Co.
- Dewey, J. (1927). *The public and its problems*. New York, NY: Henry Holt & Company.
- Dewey, J. (1934). *Art as experience*. New York, NY: Capricorn Books.
- Dewey, J. (1925/1981). Experience and nature. In *The later works of John Dewey* (Vol. 1). Carbondale: Southern Illinois University Press.
- Dewey, J. (1991) *The collected works of John Dewey, 1882-1953. The later works* (J. Boydston, ed., vol. 12). Carbondale: Southern Illinois University Press.
- Dewey, J. (2009). *Democracy and education: An introduction to the philosophy of education*. Waiheke Island: The Floating Press.
- Dewey, J. (1938/2012). Education and democracy in the world of today (1938). *Schools: Studies in Education*, 9(1), 96. doi: 10.1086/665026
- Eaton, A. H. (1973). *Handicrafts of the Southern Highlands*. New York: Dover Publications, Inc.
- Emerson, R. W. (1908). *The essay on self-reliance*. East Aurora, NY: The Roycrofters.
- Farley, K. W., & Bush, C. B. (2016). Using relationships as resources in social impact investing: Examining a local food movement in Appalachia. *Journal of Appalachian Studies*, 22(2), 224-244.
- Feldman-Stewart, D. & Brundage, M. D. (2008) A conceptual framework for patient-provider communication: A tool in the PRO research tool box. *Quality of Life Research*, 18. 109-114. doi: 10.1007/s11136-008-9417-3

- Flood, B. & Vogel, B. (2009). *The Arts in Cross-Sector Collaborations: Reflections on Recent Practice in the U.S.*
- Frenette, A. (2017). The rise of creative placemaking: Cross-sector collaboration as cultural policy in the United States. *Journal of Arts Management, Law and Society*, 47(5), 333-345.
- Frankfort-Nachmias, C. and Nachmias, D. (2008) *Research Methods in the Social Sciences*. (7th Edition), New York, NY: Worth.
- Frost, D. M. (2011). Stigma and intimacy in same sex relationships: A narrative approach. *Journal of Family Psychology*. 25(1).
- Galloway Family Foundation (2019). Appalachia Today. Retrieved April 25, 2019 from <http://www.gallowayfoundation.org/appalachia-today/>
- Gandhi M, Village Swaraj. Ahmedabad: Navajivan Publishing House; 1963.
- Garrison, J. W. (2008). Reconstructing democracy and recontextualizing Deweyan Pragmatism. In J. Garrison (Ed.), *Reconstructing democracy, recontextualizing Dewey* (pp. 1-18). New York, NY: SUNY Press. Good Neighbors Theatre About. (2014).
- Good Neighbors Theatre, Retrieved January 7, 2020 from <https://www.goodneighborstheatre.org/about>
- Graff, E. R. (2012). Preserving traditional culture in the Cumberland Gap Region. *Journal of Appalachian Studies*, 18(1), 234–243.
- Graves, J. B. (2005). *Cultural democracy: The arts, community, and the public purpose*. Urbana: University of Illinois Press.
- Grossman, D. S., Humphreys, B. R., & Ruseski, J. E. (2019). Out of the outhouse: The impact of place-based policies on dwelling characteristics in Appalachia. *Journal of Regional Science*, 59(1), 5–28. <https://doi-org.proxy.lib.fsu.edu/10.1111/jors.12398>
- Halberstadt, A. (2015). Out of the Woods. *The New York Times Magazine*, 42 August 9, 2015. Retrieved May 8, 2020 from <https://www.nytimes.com/2015/08/09/magazine/out-of-the-woods.html>
- Harper, D. (2002). Talking about pictures: A case for photo elicitation. *Visual Studies*, 17(1), 13-26.
- Harrington, M. (1962). *The other America: Poverty in the United States*. New York,: Macmillan.

- Higgins, C. (2010). A question of experience: Dewey and Gadamer on practical wisdom. *Journal of Philosophy of Education*, 44(1-2), 301-333.
- Hookway, C. (2016). Pragmatism. In E. N. Zalta (Ed.), *The Stanford Encyclopedia of Philosophy*. (Summer). Retrieved February 6, 2018 from <https://plato.stanford.edu/archives/sum2016/entries/pragmatism/>
- Horwitz, E. L. (1974). *Mountain people, mountain crafts*. Philadelphia, PA: J.B. Lippincott Company.
- Hutton, S. & Phillips, F.N. (2016). *Nonprofit kit for dummies (5th ed)*. Hoboken, NJ: John Wiley & Sons.
- James, W. (1907). *Pragmatism: A new name for some old ways of thinking*. New York, NY: Longmans, Green, and Co.
- Keller, A. S. (1989). The Arts Manager's Social Responsibility, *Arts Management and Law*, 19(2), 44-54.
- Kentucky Arts Council (n.d.) Retrieved April 25, 2019 from <http://www.artscouncil.ky.gov/KAC/Creativity/FAA.htm>
- Kieffer, E. L. (2019). I landed a U.F.O. on Main Street: An autoethnography of the founding of an arts education organization in Appalachian Kentucky. *The International Journal of Social, Political and Community Agendas in the Arts*, 14(1), 3-15.
- Kieffer, E. L. (2018). Riding the Seesaw Between Artist and Administrator. *American Journal of Arts Management*, 6(2), 1-22.
- King, C. (2012). What's a girl like you doing in a place like this? *Journal of Public Affairs Education*, 18(1), 51-66.
- Kofman, J. (2014). Trint Transcribing Software [Web Based Application]. London, UK: Trint Ltd.
- Kohler Riessman, C., & Speedy, J. (2006). Narrative inquiry in social work, counseling and psychotherapy: A critical review. In D. J. Clandinin (Ed.), *Handbook of narrative inquiry: Mapping a methodology* (pp. 426–456). Thousand Oaks, CA: Sage.
- Krumov, K. & Larsen, K. S. (2013). Cultural values in organizational and social behavior. In *Cross-cultural psychology: Why culture matters*, (pp. 315-353). Charlotte, NC: Information Age Publishing.
- Lake, D. (2017). Engaging across intractable differences: Why, when, and how should educators work with? *Educational Theory*, 67(6), 693-711.

- Lake, D. (2014). Jane Addams and wicked problems: Putting the pragmatic method to use. *The Pluralist*, 9(3), 77-94.
- Leciejewski, M., & Perkins, H. A. (2015). Environmental justice in Appalachia: Procedural inequities in the mine permitting process in Southeast Ohio. *Environmental Justice*, 8(4), 111-116.
- Lee, Howard. (1969) *Bloodletting in America*. Morgantown, WV: West Virginia University.
- Legg, C. & Hookway, C., (2019). Pragmatism. In E. N. Zalta (Ed.), *The Stanford Encyclopedia of Philosophy* (Spring). Retrieved April 27, 2019 from <https://plato.stanford.edu/archives/spr2019/entries/pragmatism/>.
- Lincoln, Y. & Guba, E. (1985). *Naturalistic inquiry*. Beverly Hills, CA: Sage.
- McCleary, E. L. (2010). Taxed: How one-tenth of one percent transformed Denver. *The Journal Of Arts, Management, Law, and Society*, 40, 184-199.
- McGrath, B. & Brennan, M. A. (2011). Tradition, cultures, and communities: Exploring the potentials of music and the arts for community development in Appalachia. *Community Development*, 43(3), 340-358. doi: 10.1080/15575330.2010.519040.
- Miewald, C. (2003). Making Experience Count in Policy Creation: Lessons from Appalachian Kentucky. *Journal of Poverty*, 7(1/2), 163-181.
- Millesen, J. (2015). Understanding collective impact in a rural funding collaborative: Collective grantmaking in Appalachian Ohio. *The Foundation Review*, (4), 128.
- Mills, A. J., Durepos, G., & Wiebe, E. (2010). *Encyclopedia of case study research*. SAGE.
- Morris, C. B. & Sanders III, J. H. (2009). Culture, identity, representation: The economic policies of heritage tourism. *International Journal of Education Through Art*, 5(2), 129-142.
- National Cancer Institute (2018). Special populations network. Retrieved December 26, 2019 from <http://crchd.nci.nih.gov/spn/index.html>.
- National Endowment for the Arts (2019). Grant search database for Fiscal Year 2017. Retrieved May 13, 2019 from <https://apps.nea.gov/grantsearch/>.
- National Endowment for the Arts (2016). Arts works: Quick facts. Retrieved April 15, 2020 from <https://www.arts.gov/sites/default/files/nea-quick-facts.pdf>
- National Endowment for the Arts. (2013). *How a nation engages with art: Highlights from the 2012 survey of public participation in the arts*, (Report No. 57). Washington, DC: National Endowment for the Arts.

- Neubert, S. (2008). Dewey's pluralism reconsidered: Pragmatist and constructivist perspectives on diversity and difference. In J. Garrison (Ed.), *Reconstructing democracy, recontextualizing Dewey* (pp. 89-118). New York, NY: SUNY Press.
- Olshan, K. (2017). After art school: Professional development training in nonprofit organizations. *The Journal of Arts Management, Law, and Society*, 47(4), 230-244, doi: 10.1080/10632921.2017.1340210
- Patton, M. Q. (2015). *Qualitative research and evaluation methods*. (4th ed). Washington, DC: Sage.
- Peirce, C. S., & Peirce Edition Project. (1998). *The essential Peirce, Volume 2 : Selected philosophical writings* (1893-1913). Bloomington, Indiana: Indiana University Press.
- Perry, D. (2000). *American pragmatism and communication research*. Mahwah, NJ: Routledge.
- Polkinghorne, D. (2007). Validity issues in narrative inquiry research. *Qualitative Inquiry*, 13(4), 417-486. doi: 10.1177/1077800406297670
- Polkinghorne, D. (1995). Narrative configuration in qualitative analysis. *Qualitative Studies in Education*. 8 (1).
- Population Data (2016). United States Census. Retrieved on March 22, 2018 from <https://www.census.gov>
- Pugh, D. G. (2012). Dance: Ballet Memphis. In D. Borwick (Ed). *Building Communities, Not Audiences: The Future of the Arts in the United States* (pp. 212-220). ArtsEngaged.
- Ramirez, A. G. (2003). Consumer-provider communication research with special populations. *Patient Education and Counseling*, 50, 51-54.
- Reich, K. (2008). Democracy and education after Dewey: Pragmatist implications for constructivist pedagogy. In J. Garrison (Ed.), *Reconstructing democracy, recontextualizing Dewey* (pp. 55-88). New York, NY: SUNY Press.
- Rosenstein, C., Riley, V., Rocha, N., & Boenecke, T. (2013). The distribution and policy implications of US state government general operating support to the arts and culture: Lessons from the great recession. *Cultural Trends*, 22(3/4), 180-191.
- Rubin, H. J. & Rubin, I. S. (2012). *Qualitative interviewing: The art of hearing data*. Thousand Oaks, CA: Sage Publications.
- Saldaña, J. (2009). *The coding manual for qualitative researchers*. Thousand Oaks, CA: Sage.
- Sarnoff, S. (2003). Central Appalachia-Still the *Other America*. *Journal Of Poverty*, (1/2), 123-139.

- Schur, M., Miner, D., Sackett, M., & Goddard, D. (Producers) (2017, October, 5). *The Good Place: Team Cockroach*. Los Angeles, CA: Fremulon, Universal Television, 3 Arts Entertainment.
- Scott, S. L. (1995) *Two sides of everything: the cultural construction of class consciousness in Harlan County, Kentucky*. Albany, NY: State University of New York Press.
- Seigfried, C. H. (2001). Beyond epistemology: From a pragmatist feminist experiential standpoint. In N. Tuana & S. Morgan (eds.), *Engendering rationalities*. New York, NY: State University of New York Press, 99-121.
- Seigfried, C. H. (2008). Thinking desire: Taking perspectives seriously. In J. Garrison (Ed.), *Reconstructing democracy, recontextualizing Dewey* (pp. 137-156). New York, NY: SUNY Press.
- Sheppard, S. (2014). Measuring the economic and social impacts of cultural organizations. *Community Development Investment Review*, 10(2), 43–48.
- Shields, P. M. (2008). Rediscovering the taproot: Is classical pragmatism the route to renew public administration?. *Public Administration Review*, 68(2), 205-221.
doi:10.1111/j.1540-6210.2007.00856.x
- Shields, P. M. (2005). Classical pragmatism does not need an upgrade: Lessons for Public Administration. *Administration & Society*, 37(4), 504.
- Shuford, A. L. (2010). *Feminist epistemology and American pragmatism: Dewey and Quine*. London: Continuum.
- Sidford, H. (2017). Not just money: Equity issues in cultural philanthropy. New York, NY: Helicon Collaborative.
- Sidford, H. (2011). *Fusing arts, culture and social change: High impact strategies for philanthropy*. Washington DC: National Center for Responsible Philanthropy, October.
<http://www.ncrp.org/paib/arts-culture-philanthropy>
- SOI Tax Stats. (2016). SOI Tax Stats - Charities & Other Tax-Exempt Organizations Statistics. *Internal Revenue Service*. Retrieved February 21, 2020 from <https://www.irs.gov/statistics/soi-tax-stats-charities-and-other-tax-exempt-organizations-statistics>
- Swanson, L. E. (2001). Rural policy and direct local participation: Democracy, inclusiveness, collective agency, and locality-based policy. *Rural Sociology*, 66(1), 1-21.
- Tanner, R. (2015). Motivation—Applying Maslow’s Hierarchy of Needs Theory. Retrieved October 26, 2020 from <https://managementisajourney.com/motivation-applying-maslows-hierarchy-of-needs-theory/>.

- Tennessee Arts Commission (n.d.). Retrieved November 5, 2019 from <https://tnartscommission.org>
- The Star Theatre History. (2019). Star Theatre. Retrieved April 21, 2020 from <https://www.startheater.org/about>
- Tomes Y. I. (2013). *Cross-cultural interaction and understanding: Theory, practice, & reality*. Hauppauge, New York: Nova Science Publishers, Inc.
- U.S. Department of Education Regional Advisory Committee (2011). *Appalachian region: A report identifying and addressing the educational needs*. Washington, DC: U.S. Department of Education.
- Valadez, G. (2004). Walking to the dance: Teaching and cross-cultural encounter. *Journal of Appalachian Studies*, 10(1), 152–166.
- Vance, J. D. (2016). *Hillbilly elegy: A memoir of a family and culture in crisis*. New York, NY: Harper, an imprint of Harper Collins Publishers.
- Vance, R. B., & Ford, T. R. (2015). *The Southern Appalachian region: A survey*. Lexington, KY: The University Press of Kentucky.
- Wallace, L. A., & Diekroger, D. K. (2000). “The ABCs in Appalachia”: A descriptive view of perceptions of higher education in Appalachian culture. doi:10.1177/0095399711418915
- Wells, J. W. (1947). *History of Cumberland County*. Louisville, KY: Standard Printing Company.
- Whetsell, T. A., & Shields, P. M. (2011). Reconciling the varieties of pragmatism in public administration. *Administration & Society*, 43(4), 474-483. doi:10.1177/0095399711418915
- Whipps, J. & Lake, D. (2017). Pragmatist Feminism. In E. N. Zalta (Ed.), *The Stanford Encyclopedia of Philosophy* (Winter). Retrieved April 28, 2019 from <https://plato.stanford.edu/archives/win2017/entries/femapproach-pragmatism/>.
- Who Are We. (2020). The Arts Center of Cannon County. Retrieved online May 5, 2020 from <https://www.artscenterofcc.com>.
- Wooten, R. 1992. *Cumberland County, Kentucky, Yesterday And Today*. Dallas, TX: Curtis Media Corporation.
- Wuthnow, R. (2013). *Small-town America : Finding community, shaping the future*. Princeton, New Jersey: Princeton University Press.

BIOGRAPHICAL SKETCH

Elise Lael Kieffer

Education

- | | |
|------|--|
| 2020 | Doctor of Philosophy, Florida State University, Tallahassee, FL.
Major: Arts Administration.
GPA: 3.95 |
| 2019 | Graduate Certificate, Florida State University, Tallahassee, FL.
Major: Program Evaluation |
| 2005 | M.P.A., Tennessee State University, Nashville, TN.
Major: Public Administration
Graduated Magna Cum Laude |
| 2005 | Graduate Certificate, Tennessee State University, Nashville, TN.
Major: Nonprofit Management
Completed Summa Cum Laude |
| 1998 | B.F.A., Jacksonville University, Jacksonville, FL.
Major: Music-Theatre. Graduated Magna Cum Laude. |

Nondegree Education and Training

- | | |
|------|--|
| 2019 | Diversity and Inclusion Certificate, The Center for Leadership and Social Change, Florida State University |
| 2019 | Social Justice Ally Training, The Center for Leadership and Social Change, Florida State University |
| 2017 | Global Partner Certificate, The Center for Global Engagement, Florida State University. |

Professional Experience

- | | |
|-----------|--|
| 2020-2021 | Adjunct Professor Online – Florida State University <ul style="list-style-type: none">• Currently teaching “Introduction to Arts Administration,” upper level undergraduate course as Instructor of Record in online delivery format• Developed syllabus independently• Coordinated with Office of Distance Learning to meet requirements• Managing virtual classroom• Grading papers and presentations• Coordinate relevant virtual site visits and guest speakers |
|-----------|--|

- 2019-2020 Adjunct Professor – Florida State University
- Currently teaching “Introduction to Arts Administration,” upper level undergraduate course as Instructor of Record
 - Develop syllabus independently
 - Manage classroom
 - Grading papers and presentations
 - Coordinate relevant site visits and guest speakers
 - COVID-19 emergency adaptation of course to online format and continuity of education
- 2019-2020 Adjunct Professor – Florida State University
- Currently teaching “Introduction to Arts Administration,” upper level undergraduate course as Instructor of Record
 - Develop syllabus independently
 - Manage classroom
 - Grading papers and presentations
 - Coordinate relevant site visits and guest speakers
- 2018-2019 Teaching Assistant – Florida State University
- Taught “Introduction to Arts Administration,” upper level undergraduate course as Instructor of Record
 - Develop syllabus independently
 - Manage classroom
 - Grading papers and presentations
 - Coordinate relevant site visits and guest speakers
- 2017 Graduate Research Assistant – Florida State University
Tallahassee, FL
- Research assistant under the supervision of Dr. Pat Villeneuve
 - Co-author of journal article
 - Provided research support in preparation for conference presentations and journal articles
 - Facilitated and supervise ongoing interactive program at FSU Museum of Fine Arts
 - Coordinated new website for affiliate organization and maintain website content
- 2012-2017 Executive Director and Founder – Burkesville Academy of Fine Arts,
Burkesville, KY
- Legally established organization and successfully filed for 501(c)3 status.
 - Directed all programming and program development
 - Hired and managed instructors, volunteer staff and board members
 - Developed resources including grant procurement, individual and corporate fundraising, and event planning

- Oversaw strategic planning and capital campaigns
 - Served as primary instructor, director and vocal coach
- 2010 Lead Instructor - Esther House Women's Empowerment Center,
Burkesville, KY
- Provided formal classroom instruction and facilitated discussion
 - Conducted individual assessments, helping students set goals and work toward achieving those goals
 - Created curriculum
 - Provided fundraising support
- 2007-2009 Charitable Giving Advisor – Catholic Near East Welfare Association,
New York, NY
- Managed Planned Giving (i.e. charitable gift annuities, wills, bequests, endowments, trusts)
 - Managed foundation relations (i.e. grant writing, applications, follow through after receipt of funding, progress reports, research and investigate new funding sources);
 - Cultivated personal donor relations (i.e. telephone campaigns, email campaigns, individual and personal written correspondence);
 - Designed and wrote mail appeals (i.e. letters, brochures, catalogue descriptions).
- 2006 – 2007 Communications Director – Powered by Professionals,
New York, NY
- Received and processed all incoming communications and donations and prepare and/or review all outgoing communications for nine non-profit organizations and our company.
 - Managed all interns, database, mailings, mailing list preparation, email communications, donor acknowledgements and donor solicitations.
 - Assisted in the creation process of new non-profit organizations including processing 501(c)(3), branding (i.e., writing mission statements, naming organizations, selecting logos).
 - Work with Board Members and event honorees to maximize their giving base
- 2005 Management Intern – Nashville Children's Theatre,
Nashville, TN
- Wrote grants, researched other resource development
 - Corresponded with Board of directors and large donors
 - Facilitated community outreach, education activities and corporate marketing activities
 - Assisted with box office, ticket sales, and school correspondence
- 2002-2005 Traveling Acting and Modeling Instructor – John Robert Powers,

Minneapolis, MN

- Traveled throughout the South and Midwest teaching acting (film/commercial/stage) and modeling (print/runway) to children and teenagers (class size varied from 2-12 students) as the sole instructor
- Assisted with curriculum development

2000-2002 Songwriter and Artist – ProdigalSong
Nashville, TN

1999-2004 Professional working musical theatre actor in various professional theatres.
Nashville, TN

Honors, Awards, and Prizes

2021 Emerging Scholar Award at *Arts In Society 2021 Conference*. Perth, Australia

2020 Emerging Scholar Award at *Arts In Society 2020 Conference*. Galway, Ireland

2019 Emerging Scholar Award at *Arts In Society 2019 Conference*. Lisbon, Portugal

2019-2020 Bernard Michel Career and Technical Education Scholarship

2018-2019 Florida State University Fellows Society

2018-2019 Jessie Lovano-Kerr Scholarship recipient

2017-2019 Florida State University Graduate Grant recipient

2017-2018 Florida State University Graduate Tuition Scholarship Fund recipient

2013 Innovation Award Recipient, Cumberland County Chamber of Commerce
For the vision and founding of Burkesville Academy of Fine Arts

2005 Pi Alpha Alpha Honor Society (Public Administration honor society), Tennessee
State University

1998 The Honor Society of Phi Kappa Phi (Undergraduate honor society), Jacksonville
University

Refereed Journal Articles

Kieffer, E. L. (2020). Prosthetic Ontology Into Pedagogy: Applying Garoian's Theory to the Performing Arts. *The International Journal of Lifelong Learning in Art Education*.

Kieffer, E. L. (Accepted, 2020). Engaging Non-Arts Students in Arts Administration. *American Journal of Arts Management*

Kieffer, E. L. (2019). I Landed A U.F.O. on Main Street: An Autoethnography of the Founding of an Arts Education Organization in Appalachian Kentucky. *The International Journal of Social, Political and Community Agendas in the Arts*.

Kieffer, E. L. (2018, September). Riding the See-Saw Between Artist and Administrator. *American Journal of Arts Management*.

Other Publications

Kieffer, E. L. (2020). Building a Foundation: Lessons from Vygotsky Applied in Appalachia. *College Leadership Council: SIX Magazine*.

Presentations

Refereed Proceedings

Kieffer, E. L. (Will Present 2021, June). "Using Theatre to Bridge A Divide." In *International Conference on Diversity in Organizations, Communities, & Nations*. Willemstad, Curaçao.

Kieffer, E. L. (Will Present 2021, June). "Exploring Relations Between Arts Administrators." In *Arts In Society 2021 Conference*, Perth, Australia.

Kieffer, E. L. (Will Present 2020, June). "Using Theatre to Bridge A Divide." In *Arts In Society 2020 Conference*. Galway, Ireland. *Conference held virtually due to Covid-19.

Kieffer, E. L. (Presented 2020, January). Engaging Students With Diverse Backgrounds in Arts Administration Education". In *Southeastern Arts Leadership Educators 2020 Conference*. Charleston, SC.

Kieffer, E. L. (Presented 2019, October). "Communication Breakdown: How Can the NEA Ensure They Reach Isolated Rural Populations?" In *Social Theory, Politics, and the Arts 2019 Conference*, New Orleans, LA.

Kieffer, E. L. (Presented 2019, June). "A Journey of Learning and Becoming Through Performing: A New Application of Prosthetic Pedagogy". In *Arts In Society 2019 Conference*. Lisbon, Portugal.

Kieffer, E. L. (Presented 2019, February). Confronting The Challenge of Providing Students With Productive Learning Environments in Arts Organizations. In *Southeastern Arts Leadership Educators 2019 Conference*. Jacksonville, FL.

Kieffer, E. L. (Presented 2018, June). I Landed a U.F.O. on Main Street: An Autoethnography of the Founding of an Arts Education Organization in Appalachian Kentucky. In *Arts In Society 2018 Conference*. Vancouver, B.C., Canada.

Kieffer, E. L. (Presented 2018, April). Academicians as Trainers of Practitioners: What is our role, as arts leadership educators in facilitating the administrative success of artists recast as managers? In *Southeastern Arts Leadership Educators 2018 Conference*. Atlanta, GA.

Kieffer, E. L. (Presented 2018, January). When Experience and Expertise are Not Enough: Why relationship building is necessary when introducing the arts to disaffected or underserved populations. In *Art & Education for Social Justice Symposium*. Tallahassee, FL: Florida State University.

Invited Proceedings

Kieffer, E. L. (Facilitator and Moderator, 2019). The Value of Regional Gatherings for Arts Administration Educators?" In *Social Theory, Politics, and the Arts 2019 Conference*, New Orleans, LA.

Kieffer, E. L. (Presented 2019, January). Learning About the Communication Breakdown Between the NEA and Small, Isolated, Rural, Appalachian Communities. In *FSU Fellows Society Research Sharing Luncheon Series*. Tallahassee, FL: Florida State University.

Current Membership in Professional Organizations

Association of Arts Administration Educators
Southeastern Arts Leadership Educators
Social Theory, Politics, and the Arts

Guest Reviewer for Refereed Journals

Arts In Society (2019).