

NEH Application Cover Sheet (GG-266368)

Humanities Discussions

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INSTITUTION

International Storytelling Center
Jonesborough, TN 37659-1239

APPLICATION INFORMATION

Title: *Freedom Stories: Unearthing the African American Heritage of Appalachia*

Grant period: From 2019-09-01 to 2021-08-31

Project field(s): African American History; African American Studies; Folklore and Folklife

Description of project: Building on a successful record of providing innovative public programs and serving as a clearinghouse for storytelling and educational resources, the International Storytelling Center's project will achieve a deeper public appreciation of the history and cultural heritage of African American communities in Appalachia. The project will bring together professional storytellers, humanities scholars, community experts and audiences for a series of bridge-building, forward-looking planning sessions, public discussions and resource development initiatives. Products to be developed include a podcast series and multi-media toolkit prepared by humanities scholars, which will support the development of similar project featuring collaboration and dialogue between storytellers and scholars across the US. The Center will complete the project in partnership with the National Association of Black Storytellers, Heritage Alliance of Northeast Tennessee and Southwest Virginia and other

BUDGET

Outright Request	248,050.00	Cost Sharing	0.00
Matching Request	0.00	Total Budget	248,050.00
Total NEH	248,050.00		

GRANT ADMINISTRATOR

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Freedom Stories: Unearthing the African American Heritage of Appalachia

“Without storytelling, we’d have no roots.” –Alex Haley, author, historian, and East Tennessean

Introduction

The thrill of piecing together forgotten and fragmented stories, the joy of becoming engrossed in new story worlds, the satisfaction of crafting and sharing stories about oneself and one’s community—these experiences are familiar to almost everyone, and they are the essence of the rapidly expanding storytelling movement. Originating in Jonesborough, TN, the movement has revived the art of face-to-face storytelling in communities throughout the US, reaching across racial, ethnic, socioeconomic and rural vs. urban divides in the US.

These experiences are also the essence of the humanities. Stories about history, stories in literature and the arts, personal stories of self-discovery and growth—these and other stories draw people into and sustain humanities scholarship. The humanities in turn provide evidence for, reshape and enliven stories. Humanities scholars, from the perspectives of history, folklore, linguistics and other disciplines, help us to examine and celebrate the power of stories, and generate new information and insights that facilitate and support storytelling.

Our proposed project is, for the first time, to bring the storytelling movement and humanities scholarship into direct dialogue in the planning and delivery of public programs and educational resources. Our larger goal is to support ongoing collaboration between storytellers and humanities scholars that will lead to a deeper public appreciation of the roles that stories have played in struggles for freedom, equality and justice, bridging divides and strengthening our democracy.

Our project will be focused on stories and scholarship about African American heritage and Appalachian history; it will explore what Kentucky poet laureate Frank X. Walker has called “Affrilachia” (Walker 2000). The project will have national significance, because it will complement and build on programs across the country commemorating the 400th anniversary of the arrival of Africans in colonial America in 2019. At the same time, it will be deeply rooted in the Central Appalachian region; it will engage under-served audiences in the region and illuminate underappreciated and neglected aspects of African American and Appalachian history.

Through public discussions and the creation of podcasts and other multi-media resources that involve renowned African American storytellers, emerging humanities scholars and regional community experts, our project will trace for regional and national audiences the history of African Americans, from first arrivals in Appalachia, to the shaping of a distinct culture, from struggles for freedom and equality to the emergence of an African American storytelling movement and the formation of the National Association of Black Storytellers (NABS).

The International Storytelling Center (ISC), which will lead the project, has been at the forefront of the storytelling revival for more than forty years. ISC organizes the National Storytelling Festival, the world’s largest and longest-running storytelling festival. We also host 26 nationally recognized storytellers in a residency program throughout the year. In addition, ISC engages, trains and amplifies the voices of at-risk youth in Appalachia through outreach programs and an annual youth summit. We collaborate closely with schools, nonprofits, institutions of higher education, museums and civic organizations across our region, and with national and international networks and organizations. Our major partners include but are not limited to: Ballad Health, the Dollywood DreamMore Resort, East Tennessee State University, the American Folklife Center,

and the Alliance for Peacebuilding. Our interactive website, which we are currently expanding into a multi-media resource, receives 1.6 million hits each year.

A) Nature of the Request

Our proposed project builds on ISC's successful record of providing innovative public programs for audiences in our region and serving as a nexus and clearinghouse for national and international storytelling networks. In partnership with the Heritage Alliance of Northeast Tennessee and Southwest Virginia, NABS and other regional and national organizations, we will bring together professional storytellers, humanities scholars and audiences in the Central Appalachian region for direct dialogues in a series of bridge-building, forward-looking planning sessions, public discussions and resource development initiatives.

Our interpretive goals are: a better appreciation of episodes in the history of Appalachia that intersect with the broader history of African Americans in the US, including but not limited to the emergence of the abolitionist movement, the Jim Crow era, migrations of African American families within and away from Appalachia, and desegregation; the contributions of African Americans to the economic, cultural and religious history of Appalachia; and the role that face-to-face storytelling has played in African American and Appalachian communities.

For the project, beginning in September 2019 and ending in August 2021, ISC is seeking an NEH Division of Public Programs Humanities Discussions grant, in the amount of approximately \$248,000. This amount includes (b) (6) for a Position in the Public Humanities.

Activities will include planning and hosting a series of public discussions about African American heritage and Appalachian history that involve humanities scholars as presenters and discussion leaders and introduce storytelling as a humanities resource; recording public discussions, as well as brief interviews with scholars, storytellers and experts, and producing podcasts and video clips for our website that feature segments of the discussions and interviews; and create a toolkit, with information and discussion guides prepared by humanities scholars, which organizations across the US can use for facilitating collaboration between storytellers and humanities scholars in the production of additional public programs beyond 2021.

Public discussions will take place in East Tennessee, Southwest Virginia and Western North Carolina. The format that discussions will follow will be: a 20- to 30-minute presentation by a professional storyteller, a 20- to 30- minute presentation by a humanities scholar or community expert, and a 20- to 30-minute discussion involving storytellers, scholars, experts and audience members. The project's main themes are: storytelling is integral to historical inquiry; storytelling has been a valuable form of cultural heritage and means for achieving cultural equity for historically marginalized communities; and Affrilachians have played key roles in improving conditions for Appalachians of all backgrounds and African Americans across the US.

The project addresses three areas currently of interest to the NEH. 1) Our public discussions will contribute to preparations for the 250th anniversary of American Independence, by focusing attention on the role of Appalachian communities in the broader history of the US since 1776, and historical efforts to broaden and redefine the meanings of freedom, equality and democracy. 2) Our project advances civics education, by promoting a better understanding of American history and culture, and providing opportunities for audiences to become more knowledgeable about contemporary issues. 3) Our project introduces the humanities to under-served and vulnerable populations, including Appalachian communities, members of low-income households, youth, and racial and ethnic minorities, and increases engagement in the humanities through storytelling.

B) Humanities Content

Our project is a groundbreaking effort to develop synergies and facilitate ongoing collaboration between the storytelling movement and humanities scholarship through public programs. It establishes and promotes storytelling as a humanities resource like historical films, literature and films. Unlike these other resources, storytelling invites examination of storytelling itself as a form of cultural heritage and art form that has sustained marginalized communities. By making storytelling a focus of our project, we will engage diverse and under-served audiences in the humanities, and open discussions that bridge disciplines.

Our project will introduce to the public ongoing research and analysis in history, folklore and African American studies, and it will enrich scholarship, by providing fora in which humanities scholars can continue to share ideas with storytellers, regional community experts and community members. With this project, we provide a foundation for ongoing engagement and communication across communities, disciplines and specializations that will contribute to informed, community-driven solutions to contemporary challenges.

We have identified three major themes that will allow different points of entry and produce insights that can advance storytelling and humanities scholarship in an integrated fashion well beyond the duration of the project. We have rendered these themes in the following statements to illustrate the educational direction of our project:

- 1) Storytelling is integral to historical inquiry and discovery.
- 2) Storytelling has been a crucial means for cultural survival, shaping identities, facilitating dialogues and achieving equity for marginalized communities.
- 3) Affrilachian communities and individuals have played key roles in improving conditions for Appalachians of all backgrounds and African Americans across the US.

The first two themes are defined broadly to accommodate a focus on other topics besides Affrilachian history and allow communities that access our toolkit after 2021 to develop programs featuring storytelling and humanities scholarship about other histories in the US. The last theme provides opportunities to challenge perceptions about Appalachia, and to highlight the spaces that Appalachia has provided historically for resistance and activism that had repercussions beyond the region.

Through public discussions, podcasts and the toolkit, we will invite further exploration of episodes like the formation of the Watauga Association in what is today Northeast Tennessee, which defied European rule in the 1770s in anticipation of American Independence; the development of the anti-slavery movement in Northeast Tennessee, led by Elihu Embree, who published the first abolitionist newspaper in the US in Jonesborough, Tennessee, in 1819 and 1820; Unionist movements in Central Appalachia during the Civil War era and the emergence of strong Republican Party support in East Tennessee during Reconstruction, which has survived until the present day; participation of African Americans in coal mining industries initially as strikebreakers and later as union supporters and activists; and contributions of African American citizens in East Tennessee to school desegregation and the Modern Civil Rights Movement.

These themes and topics are important to audiences in our region, because audience members recognize storytelling to be an important and valuable dimension of African American and Appalachian cultural heritages and identities, and are interested in listening to, discussing and learning more about storytelling. In addition, audience members are aware that people outside of Appalachia perceive the region as backward, all-white and disconnected from the larger US, and

they are eager to explore and highlight the diversity of Appalachian communities, the complexities of Appalachian histories and the role that the region has played in US history.

Through public discussions, digital products and the toolkit, we will invite self-conscious examinations of different forms of storytelling and the contexts in which storytelling occurs, and offer multiple perspectives on the ways in which storytelling can be used as a tool for inspiring engagement in history, and humanities scholarship can enrich and support storytelling. We will illustrate through both historical and contemporary examples how storytelling helps to bridge divides and contributes to mutual understanding and ongoing cultural and social change. In addition, our project will facilitate learning about African American and Appalachian histories and provides new information about Affrilachian cultural heritage.

As folklorists and other scholars have shown, storytelling takes place every day, in a wide range of traditional settings and is essential to human communication and culture (See, for example, Bauman 2004; Cashman 2008; and Zeitlin 2016). Traditional storytelling involves the sharing of folk tales, tall tales, historical narratives, personal narratives and other stories in homes, schools, businesses, churches and other community centers, and preserving stories across generations. Historians have shown that traditional forms of storytelling can be used not only as a source of historical information, but also as a resource for audience engagement and civics education in classrooms and public programs (See Henegar 1998).

The American “storytelling revival” (Sobol 1999), which began with the first National Storytelling Festival in 1973 in Jonesborough, restored an appreciation of the richness of traditional storytelling, and it has provided venues and developed large audiences for storytelling across the US and contributed to the professionalization of storytelling.

In conjunction with the storytelling revival, Linda Goss (born and raised in East Tennessee) and other storytellers established NABS in 1984, and several major anthologies of African American stories have been published and used as references for African American storytellers, including *Talk That Talk* edited by Linda Goss and Marian Barnes (Touchstone Books, 1989), and more recently *The Annotated African American Folktales* edited by Henry Louis Gates and Maria Tatar (Liveright Publishing, 2018). In addition, storyteller Lyn Ford has published *Affrilachian Tales* (Parkhurst Brothers, 2012) featuring stories that she regularly shares. With this project, ISC will strengthen ties with NABS and highlight the distinctive contributions of the African American storytelling movement to the broader storytelling revival in the US.

Our project will involve collaboration with African American storytellers who are specialists in historical narratives and reenactments. Many of these storytellers seek to recover and inhabit the role of the Western African griot, who traditionally served as storyteller, historian, educator and musical composer (Goss and Barnes 1989, 12). These storytellers tap into alternative histories, preserved through oral tradition and informal communication, which conventional histories of Appalachia and the US once ignored and marginalized, and they will generate conversations about history, culture and identity beyond the duration of the project.

By exploring alternative and marginalized histories, we will build on the work of scholars that have shown how Appalachia has been at the center of major national processes and events, including works by Richard Drake (2001), Ron Eller (2013), and Steven Stoll (2017), and the edited volume *Appalachia in the Making* edited by Mary Beth Pudup and others (University of North Carolina Press, 1995). We will also draw on and highlight other work that addresses the history of African Americans and mixed-race populations in Appalachia, including *Blacks in Appalachia* edited by William Turner and Edward Cabbell (University Press of Kentucky, 1985), works about Melungeons by Wayne Winkler (2005) and others, and the recently published

monograph by Karida Brown (2018), as well as historical books for general audiences that have been especially effective in challenging stereotypes of Appalachia and revealing underappreciated aspects of East Tennessee's history by Jeff Biggers (2006) and Elizabeth Catte (2018).

Public discussions will invite audiences to consult the works that we have cited here as they address episodes in the complicated history of the region during the 1800s and 1900s, including Appalachia's integration into the US, the expansion of slavery and anti-slavery movements, the Underground Railroad, the Civil War, Reconstruction, the Jim Crow era, the second Industrial Revolution, union activism, the Great Migration, and the Civil Rights Movement. These topics will also permit considerations and a better understanding of political and racial divisions and struggles for social justice across time, from the 1800s through the present day.

In sum, our project activates and engages storytelling and humanities scholarship in new and much needed ways. It is situated within and will reach audiences in the Appalachian region, a historically marginalized region that has been the focus of relatively few public humanities projects. It will contribute to a better appreciation of African American and Appalachian identities, by challenging perceptions and dispelling myths. It will examine and explore African American identities, showing that they encompass rural and urban roots, forced and chosen settlement and migrations. The practices and traditions that emerged through these experiences, including storytelling, have become integral to the American story. The project, however, is not solely focused on African American history; it seeks to extend the benefits of our public discussions to communities across the US, by creating podcasts and a toolkit that storytelling networks, arts and humanities organizations, and related organizations can use for organizing public discussions of other previously misunderstood histories and communities.

C) Project Formats

For this project, a total of 16 public discussions, lasting between one and two hours, will take place at sites in East Tennessee, Southwest Virginia and Western North Carolina. The first discussion will take place at the National Storytelling Festival in October 2019, and will kick off our planning for additional public programs in 2020 and 2021. The discussion in 2019 will feature a story about slavery, anti-slavery movements and the Underground Railroad in Appalachia by Sheila Arnold, followed by a brief presentation on the same topic by Deborah Montanti, Executive Director of the Heritage Alliance. The discussion will take place at the actual site where Elihu Embree printed the first abolitionist newspaper, which is on the grounds of the National Storytelling Festival, on property that the Heritage Alliance cares for. The discussion will establish a new venue at the National Storytelling Festival for reflections on storytelling and history, and the participation of audience members in dialogues with humanities scholars.

All other public discussions will take place between May 2020 and August 2021. Discussions in 2020 will be focused largely on 18th and 19th Century African American and Appalachian history, while discussions in 2021 will be focused on the 20th and 21st Centuries.

Each public discussion will have three parts: It will feature a story told by a professional storyteller, a presentation by a humanities scholar or community expert and open discussions involving the storyteller, scholar or expert, and audience member. Stories will engage audiences, frame the topics to be explored, and generate questions to be addressed.

More information on the individuals who will participate public discussions is provided below; currently, our project involves nine storytellers, seven scholars and seven community experts (A few people have dual roles). For 2021, once we have established productive dialogues between storytellers and humanities scholars and provided models for public discussions that storytellers

and scholars can build on, we will involve at least two additional scholars to in the project; we have received initial statements of interest, pending further communication, from Karida Brown, Assistant Professor of Sociology at the University of California, Los Angeles, and author of *Gone Home: Race and Roots through Appalachia* (University of North Carolina Press, 2018) and Frank X. Walker, Professor of English at the University of Kentucky.

Our goal, as stated above, is to facilitate collaboration between storytellers and scholars, so scholars use storytelling as a humanities resource, and storytellers use scholarship to improve and refine their storytelling. From October 2019 through December 2019, storytellers, scholars and community experts will collaborate on planning and designing public programs through a series of planning sessions. Participants who cannot easily travel to Jonesborough during this time will participate in planning sessions by phone or Skype.

Our objectives for the organization of public discussions will be:

- 1) to integrate presentations by historians and other humanities scholars and public dialogues between storytellers and scholars into storytelling venues.
- 2) to offer presentations by storytellers at historical sites and institutions of higher education, along with community experts, with behind-the-scenes guidance from scholars, to increase engagement with history in audiences that do not regularly attend storytelling events.

We will offer three public discussions featuring presentations by humanities scholars in conjunction with the Storytelling Live! Series at ISC in 2020 and three in 2021, for a total of six during the project period. Public discussions involving humanities scholars will also take place in conjunction with the National Storytelling Festival in 2020.

We will offer four public discussions featuring storytelling and community experts at historical sites and institutions of higher education in 2020 and four in 2021, for a total of eight. Humanities scholars will be involved in planning the events, preparing materials to be highlighted in the events, and recommending topics to be explored, but we have chosen to allow local community experts to play a key public role in the events alongside storytellers. They will share stories of their experiences, illustrating how they have participated in keeping Affrilachian heritage alive through their own storytelling practices.

For 2020, discussions involving storytellers and community experts will take place at Appalachian State University in Boone, NC, Northeast State Community College in Blountville, TN, and East Tennessee State University in Johnson City, TN. By organizing discussions in our region's leading institutions of higher education, we seek to build audiences for our project, and facilitate participation by young people and intergenerational dialogues. We will also hold a public discussion at the Birthplace of Country Music Museum in Bristol, VA, where African American leader and former President of Fisk University Charles S. Johnson (1893-1956) was born. Bristol, VA, and Bristol, TN, were also the sites of several lynching's in the late 1800s and early 1900 (See Gilpin and Gasmin 2003, 2), and discussions will unearth and address these contested moments in the region's history and the leadership of Johnson and others to end lynching's.

For 2021, discussions involving storytellers and community experts will take place at sites that were once segregated schools for African Americans and are now important sites for exploring and learning about African American history and the Civil Rights Movement. These sites will be the McKinney Center for the Arts in Jonesborough, TN, the Green McAdoo Cultural Center, Clinton, TN, and the Langston Education and Arts Development (LEAD) in Johnson City, TN. Another discussion will take place at a church in Johnson City, TN, that participates in the Black/White Dialogue initiative, organized in part by the Rev. Edward Wolf. We will also seek

to schedule public discussions in conjunction with related regional events, including the Umoja Festival, an African American arts and heritage festival, and Juneteenth celebrations.

For the project, we will build on the success of our annual Storytelling Live! Teller-in-Residence Series. This series hosts a new performer each week, offering daily matinees and special evening concerts from May through October. We will facilitate synergies between the public discussions series and the Storytelling Live! Series, allowing us to easily implement additional public events. Storytellers in residence will participate in proposed public discussions, and will choose stories and topics, in collaboration with participating scholars and community experts, that are appropriate for each venue and audience.

For this project, we will extend the residency of storyteller Sheila Arnold in 2020 to allow her time to work with humanities scholars and community experts on the development of new stories ideally suited for the project, and to participate in as many as four of the public discussions in 2020, as well as additional public discussions in 2021.

D) Project Resources

All public discussions will be recorded, and with the recordings, ISC will create podcasts and short video clips, and make podcasts and video clips available on ISC's redesigned and expanded website, which functions as a multimedia resource for storytelling organizations globally. (ISC also currently makes our podcasts available on Google Play, iTunes, Sticher, Podbean and other major podcast platforms, and we will offer podcasts that we develop for this project on these platforms as well as our website.) Podcasts and video clips will ensure that the humanities discussions reach larger audiences, both in and beyond Central Appalachia, and they will broaden the numbers of participants in discussions. In addition to recordings of public discussions, we will record brief, separate interviews of participating storytellers and scholars by ISC's President. Podcasts will be edited to a length of about 60 minutes and will incorporate both segments of the public discussions and interviews; we will produce a total of between 16 podcasts.

The podcasts and video clips will provide a basis for the development of a toolkit that will be available on ISC's website and guide the replication of storytelling-led public discussions beyond the grant period at sites across the US. The toolkit will include a survey of each of the themes mentioned above (approximately 5,000 words in length). One survey will address storytelling as a means of exploring and revealing history; and one, using storytelling to bridge divides and facilitate collaboration. Ethan Sharp, an independent scholar, freelance writer and folklorist, will collaborate with NABS storytellers to write surveys about the first and second themes. Historians at East Tennessee State University, led by Andrew Slap, will collaborate on the survey about the third themes. Surveys will highlight relevant examples from ISC's archives, ongoing work and the public discussions series, and draw on an extensive bibliography; surveys will be reviewed and edited by other humanities scholars, before being posted on our website.

The toolkit will also include discussion guides for other topics in African American history in addition to Affrilachian heritage, in which storytelling can be used to increase engagement in and learning about history and illustrate the importance of storytelling across historical and contemporary context. It will include examples of storytellers who can play a role in humanities public programs for each topic or episode, while allowing users of the toolkit to find a humanities scholar or community expert in their region who can engage in dialogue with storytellers. Finally, the toolkit will incorporate links to podcasts and videos produced for this project as examples of the kinds of public dialogues that can take place, as well as links to other websites that participants

in discussions have developed, and links to examples from an extensive archive of recordings of ISC's storytelling events, held at the American Folklife Center in the Library of Congress.

In the production of the toolkit, staff and consultants will build on ISC's experience not only with creating well-produced videos and podcasts, but also with developing educational modules. For these educational models, ISC's staff converts live recordings of audio and visual events and creates online educational modules that support classroom instruction for K-12 teachers.

We expect to complete the public humanities discussion toolkit and begin promotion of it in the summer of 2021. NABS and ISC will collaborate on promotion of the toolkit in storytelling festivals and other events, including the National Storytelling Festival in 2021. Because the toolkits will be organized around broad themes, storytelling, arts and cultural organizations will be able to easily adapt the toolkit to organizing public programs that involve storytellers, humanities scholars and community experts in discussions of a variety of topics and contexts. Furthermore, because the toolkit will be an online resource, we will build in sustainable features, and add more to it in response to feedback and additional information that we receive from partners. Like a story, the online toolkit will continue to grow and adapt, in response to changing needs and demands.

In addition to the toolkit, which will be developed for use for similar organizations, we will develop curriculum guides about Affrilachian history for K-12 teachers, modeled on the modules that ISC has created in recent years for teachers.

Beyond material and digital resources, ISC has a wealth of other resources that we will draw on for the completion of the project. It has established partnerships with regional and national organizations that it will use to facilitate the organization and promotion of public discussions. Furthermore, it has an experienced staff consisting of six full-time employees and eight part-time employees. Every year, ISC contracts the services of more than 70 storytellers for public programs, drawing storytellers from around the US, and collaborates with more than 500 volunteers. ISC's facilities regularly accommodate large public events. Our facilities include the Mary B. Martin Storytelling Hall, a 14,000-square-foot public facility and cornerstone of the ISC campus, a three-acre Storytelling Park, and additional administrative offices in the adjacent, historic Chester Inn in the heart of downtown historic Jonesborough, Tennessee's oldest town.

E) Project History

The proposed project builds on several initiatives and programs that ISC has undertaken in recent years, including but not limited to the ongoing cultivation of a wide range of local and national partnerships, a successful record of organizing the Storytelling Live! series and the National Storytelling Festival (these events have a combined attendance of around 26,000 people each year), resources that demonstrate the educational potential of storytelling for youth, teachers and other stakeholders, our involvement in innovative digital products, including the development of our website into multi-media resources for national and international audiences and our existing podcast series, and taking leadership to ensure that diversity and inclusion are hallmarks of our programs that also reach and benefitting under-served audiences and enable addressing neglected topics and issues.

For much of its history, ISC has collaborated with the town of Jonesborough and other organizations in Northeast Tennessee on promoting Jonesborough's brand as the "Storytelling Capital of the World." Our facility is a hub for cultural activity for co-sponsored events with the Town of Jonesborough, the Heritage Alliance, the Jonesborough Storytellers Guild and others. Through ISC's leadership, storytelling remains one of the region's primary economic drivers. ISC

produces more than 300 hours of live storytelling for the community and visitors each year, fueling economic development (with an estimated impact of \$7.6 million annually).

ISC's most significant undertaking and contribution each year is the National Storytelling Festival. The first National Storytelling Festival was held in 1973. It was the beginning of what would grow and evolve over four decades to become the nation's largest and most prestigious storytelling event. The proposed public discussions series will represent a culmination of the work that ISC has undertaken to date and will usher in the 50th anniversary of the National Storytelling Festival in 2023. The project will help us to promote ISC's accomplishments over five decades and ensure ISC's ongoing growth and expansion beyond the duration of the project.

From the outset, ISC has sought to promote equality and diversity through the Festival, and represent all communities touched by the storytelling revival. We ensure that the Festival is and remains representative of America's diverse heritage; it has consistently featured the participation of well-known African American storytellers, including Alex Haley, Jackie Torrence and many others. Featured tellers, including both professional and traditional story bearers, perform on the main stages an entire spectrum of existing and emergent traditions. In recent years, the Festival has expanded to include the growing ranks of Youth Storytellers, showcasing winners of the National Youth Storytelling Showcase and National Poetry Out Loud Championship.

The project will also build on ISC's involvement in youth and educational programs. ISC has developed a two-year youth and civic leadership program, called "Stories for Change," in collaboration with local partners. The program serves 30 at-risk youth from counties across Northeast Tennessee. This program offers training, workshops and creative solutions to at-risk youth, using storytelling to speak to the challenges they face. In addition, in 2018, ISC held its first youth conference in Jonesborough, attracting about 50 young people from the immediate region and neighboring states, including Virginia, Kentucky, and North Carolina.

ISC also offers a wide variety of educational programs, including free online classroom materials, live broadcasts, and other digital projects for schools. With grant support, we provide access to live storytelling events to more than 2,200 youth each year. We also work year-round with local African-American and Latino groups to incorporate storytelling into cultural heritage events across the region, providing support in planning, development, and artistic advising.

F) Audience, Marketing and Promotion

The anticipated size of the audience to be reached is at least 40,000, which will include about 10,000 audience members for public discussions and more than 30,000 people whom we will reach through podcasts, streaming live events (about 5,000 people each year view ISC's live-streamed events) and other digital tools. Our website, which will incorporate information, podcasts and video clips about our project, averages about 1.6 million annual hits. We also expect to feature segments of public discussions on WETS-FM, our regional public radio station, through our collaboration with Wayne Winkler, which will reach thousands more throughout our region.

We will promote the proposed discussion series, podcast series and the toolkit widely through our existing channels, including our email newsletters with over 30,000 subscribers, our social media channels, and the social media channels of our partners, including the Heritage Alliance and NABS. We will also promote podcasts and other digital resources through social media groups that ISC has collaborated with, such as The Positive Side of our Blackness group.

The National Storytelling Festival and other ISC initiatives regularly receive coverage in national news outlets, including NPR, the BBC, *The New York Times* and *Los Angeles Times*. ISC also has more than 20 media partners, which will rely on to promote our proposed project. Once

we receive notification of the NEH award in 2019, we will prepare a press release for our partners, and we will prepare press releases for specific public events through 2020 and 2021. We expect that the public discussions taking place at institutions of higher education and historical sites like the McAdoo Cultural Center and LEAD, which will feature storytellers and community experts, will receive extensive coverage in local and regional news outlets.

As we have indicated above, we have designed our project to provide opportunities for deeper engagement with the humanities among under-served audiences. These audiences include but not are limited to: African American audiences in Appalachia and beyond the region; Appalachian audiences who as residents of smaller cities, towns and rural areas, have few opportunities to participate in public humanities projects; young people; and African American and other storytelling networks, which are deeply engaged in history and cultural heritage preservation, but have not had programs that supported ongoing collaboration with historians and other schools.

Steps that we have taken, or will take, to reach these audiences with our project are:

- 1) cultivated partnerships with NABS, the Heritage Alliance and East Tennessee State University and other institutions of higher education.
- 2) offered a space within the project for planning and both informal and public dialogues involving NABS storytellers, humanities scholars and community experts.
- 3) created a venue for presentations by humanities scholars in storytelling events.
- 4) incorporated community leaders and experts into the project to ensure that there is strong community support for the project, that we achieve high levels of attendance for all events, and that the project provides a foundation for ongoing engagement in African American and Appalachian history across a wide range of audiences.
- 5) planned to offer public discussions at institutions of higher education and historical sites.
- 6) proposed to build on our experience with the production of podcasts and multi-media resources to create a podcast series that audiences across the US will benefit from.
- 7) planned to develop multi-faceted, adaptable resources that storytelling, arts and humanities organizations and educators can use well beyond the duration of the project.
- 8) proposed to use our media partnerships to promote all aspects of the project widely, and to used social media channels to ensure that specific groups are aware of the project and participating in and benefitting from planned events and products.

G) Evaluation

ISC maintains comprehensive program performance data, including both quantitative and qualitative data. Quarterly meetings of ISC's board include a formative data review and analysis to steer continuous improvements in our operations. Each year our executive leadership team compiles data for an annual report, which we provide to board. We also compile reports as needed for funding partners. The reports provide evidence of the continuous growth in ISC's programs, audiences, and income in recent years.

Because of this experience with data collection, evaluation and programmatic growth, ISC is equipped to carry out an effective evaluation for the proposed project. Qualitative data that we will collect will include but not be limited to the numbers of promotional efforts that we undertake for the project through email newsletters, social media and other means, the numbers of people that promotional efforts reach, the number of participants and audience members for all public discussions, the number of downloads of podcasts produced for the project, and the numbers of people who access and use the toolkit during the last months of the project period.

For this project, ISC will also create and administer three evaluation forms that will yield both quantitative data and qualitative data. This data will be essential for determining if the project is meeting its audience engagement and learning goals. 1) All storytellers, humanities scholars and community experts who participate in public discussions will be provided evaluations forms by email in which they will provide feedback on program design, levels of audience engagement, the effectiveness of dialogues with humanities scholars and audiences, and ideas for the development of podcasts and the toolkit. 2) For all public discussions, we will encourage all audience members to register their attendance by providing email addresses; by email, we will send audience members a link to a brief online anonymous survey in which they will indicate levels of engagement and the degree to which they improved their understanding of the themes and topics that the project addresses. They will also have opportunities to provide comments and suggestions via the online survey. 3) For select public discussions, the Public Humanities Coordinator, whom we will hire for this project, and our volunteers will conduct three-minute in-person surveys with randomly selected audience members at the end of public discussions. Audience members who participate in the surveys will also have opportunities to provide additional comments and suggestions.

In addition, we will encourage audience members and individuals who download podcasts to send us email or call with comments and questions. Working with the Public Humanities Coordinator, we will identify and record the stories of three or four audience members who participate in the public discussions, download podcasts and access and use the toolkit. Their stories will provide qualitative evidence of the effectiveness of the project, alongside quantitative data generated by evaluation forms, surveys and other tools.

The Public Humanities Coordinator will compile data in the fall of 2020 for a brief, formative report on the project. An advisory committee consisting of ISC's staff and participating storytellers, humanities scholars and community experts will review the formative report, and will make adjustments to programs and plans as warranted. ISC's staff, working with the Public Humanities Coordinator, will compile all data produced during the two years of the project for a summative report at the end of the project period in the summer of 2021.

H) Organizational Profile

At ISC, founded in 1975, our mission is to enrich lives and build a better world through the power of storytelling, to help people use stories to engage with, contribute to, and illuminate culture, to nurture world-class talent, to develop and host educational resources and digital archives, and to remain grounded in oral tradition while being open to storytelling's new, emerging forms. We believe that to tell our stories is an act of love that can change the world.

For over forty years, ISC has been at the forefront of the storytelling revival, preserving storytelling as a traditional art form, promoting its study, innovation and the integration of storytelling across disciplines. Our flagship event, the National Storytelling Festival, ignited a renaissance of storytelling throughout America and the world, and is recognized as the world's first, largest and most acclaimed public event devoted exclusively to the art of storytelling. ISC is about more than storytelling as a performance art; we serve as a learning resource center and a hub for networking, research, and innovation for the storytelling field.

ISC's staff served as consultants to the Ferguson Commission, of Ferguson, Missouri, and the city of Charleston, South Carolina, helping leaders come together with youth, communities of color, and economically disadvantaged populations to use the power of storytelling to address racial and socioeconomic tension. We commissioned a story from a female storyteller in Baltimore, who is the great-great granddaughter of Frederick Douglass, focusing on women as

peace builders and using storytelling to support the healing process and community building in the wake of rioting. We are working alongside the Library of Congress to help digitize America's largest collection of oral storytelling and, through digital means, make this accessible to classrooms across America and help our nation truly understand its diverse cultural heritage.

ISC works with health care providers to use stories and new technologies to reach patients with disabilities. We are recognized as a Tennessee Major Cultural Institution and are a Google Cultural Institute partner. Locally, nationally, and globally, we share our practices with communities, especially youth, communities of color, and economically disadvantaged populations, so they may share their stories with the world.

D) Project Team

Members of the project staff will include:

Kiran Singh Sirah (President) Prior to his appointment at ISC, Kiran developed a number of award-winning peace-building programs in cultural centers across the UK. As an artist, folklorist, teacher, and advocate for social justice, he has used the power of human creativity to establish dialogue. An advisory member to UNESCO and a Rotary World Peace fellow, he has developed educational programs, publications, articles, talks and conference papers on interdisciplinary approaches to relationship building in communities and around the globe. In 2017, Kiran was awarded the "Champion of Peace" recognition at the culmination of Geneva Peace Week, at United Nations in Geneva, Switzerland, in recognition for his work to advance the arts of storytelling, within the arenas of global development and peacebuilding.

Susan O'Connor (Director of Programs) Susan is responsible for the overall direction and artistic programming of the National Storytelling Festival, the Teller-In-Residence Series, as well as ISC's visitor activities and regional outreach programs.

Krystal Hawkins (Program Administrator) Krystal is responsible for coordinating the talent logistics for the National Storytelling Festival, managing the daily operations for the Teller-In-Residence Series and providing general administrative support of all programs.

Presenters and discussion leaders will include:

Sheila Arnold (storyteller) has been a full-time storyteller since 2003, traveling throughout the country sharing her stories and songs, historic character presentations, Christian monologues, and professional development for educators. Known for her interactive style which often incorporates song, Arnold has been featured at multiple festivals across the U.S. She has produced two CDs and published two books.

Charlotte Blake Alston (storyteller) breathes life into traditional and contemporary stories from African and African American oral and cultural traditions. In 1999, she began studying West African history-telling traditions with the highly respected Senegalese griot, the late Djimo Kouyate. She has received numerous honors, including the Pew Fellowship in the Arts, the Pennsylvania Artist of the Year Award, two honorary PhDs, the Circle of Excellence Award from the National Storytelling Association, and NABS Zora Neale Hurston Award.

Daryl Carter (humanities scholar) is Associate Professor of History at East Tennessee State University. He received the Ph.D. in History degree from the University of Memphis. His area of expertise is 20th and 21st Century American political history, and the intersections of race, class, and gender, and how they impact American political history. He is the author of *Brother Bill: President Clinton and The Politics of Race and Class* (University of Arkansas Press, 2016).

Ray Christian (humanities scholar and storyteller) is a professional storyteller and instructor

at Appalachian State University, where he teaches courses in African American studies. He holds an MA in history from North Carolina State University.

Francis Canedo (Humanities Scholar) is Dean of Humanities at Northeast State Community College. She is also a Maxine Smith Fellow and coordinates humanities department. She is a 2019 Doctoral Candidate in Educational Leadership.

Adam Dickson (community expert) is an Alderman (Town Council Member) for Jonesborough, TN, a community advocate for under-served populations in Northeast Tennessee, and an instructor of political science at East Tennessee State University. He holds an MPA from East Tennessee State University.

Pastor Vincent Dial (community expert) is a former teacher and school principal in Johnson City, TN. He participated in the founding of Umoja Festival in 1997 and is currently a minister at Bethel Christian Church in Jonesborough.

Diane Ferlatte (storyteller) is an internationally recognized storyteller. She has received numerous honors including grants from the National Endowment for the Arts, the National Storytelling Network's Circle of Excellence Award, the NABS Zora Neale Hurston Award, The Friends of Negro Spirituals Heritage Keepers Award, as well as the California Arts Council's highest ranking. In addition to receiving a 2008 Grammy nomination, her recordings have received other awards including, multiple Parents' Choice, American Library Association, National Parenting Publications, and Storytelling World Awards.

Joy Fulkerson (community expert) is the Director of Leadership and Community Engagement at East Tennessee State University, and facilitates student engagement in the community.

Lyn Ford (storyteller) is a fourth-generation, Affrilachian storyteller based in Ohio. She is a teaching artist with the Ohio Alliance for Arts Education, a Thurber House mentor and a writer, who has published articles in storytelling magazines and newsletters, as well as teachers' enrichment book and story anthologies.

Linda Goss (storyteller) co-founded NABS, established as a space to bring out stories from the community. In 1984, she was named the Official Storyteller of Philadelphia by the city's mayor. She has worked for over 30 years in the Philadelphia community, from circles for mothers to share stories of murdered children to intergenerational residencies to circles for breast cancer survivors. In 2003 she received the Oracle Lifetime Achievement Award for Storytelling from the National Storytelling Network. She is the author of six books.

Linda Gorham (storyteller) is an award-winning professional storyteller based in North Carolina. Her awards include the Distinguished National Service Award from the National Storytelling Network and the Linda Jenkins Brown Nia Award for Service from NABS.

Reggie Harris (storyteller) is a gifted and inspiring storyteller, songwriter and lecturer. Reggie's storytelling ranges from the personal to the historical and cultural. Using his commitment to humanity based narratives, he moves easily from stories of the Underground Railroad and the Modern Civil Rights Movement to stories that frame the rich context of our present

Jasmine Henderson (storyteller and community expert) is a spoken word artist, writer, and host. She produces and hosts events devoted to sharing poetry and song including Jam Night every February at East Tennessee State University. She has been a featured performer at the Pack Memorial Library in Asheville, NC, the Yarn Exchange Radio Show in Jonesborough, TN, and the NAACP's Freedom Fund Banquet in Johnson City, TN.

Deborah Montanti (community expert and humanities scholar) is Executive Director of the Heritage Alliance of Northeast Tennessee and Southwest Virginia.

Steve Nash (humanities scholar) is Assistant Professor of History at East Tennessee State

University. He received the PhD in history from the University of Georgia, and specializes in 19th Century US history, the Civil War and Reconstruction, and Appalachian history.

Andrew Slap (humanities scholar) is Professor of History at East Tennessee State University. He is the author of *The Doom of Reconstruction: The Liberal Republicans in the Civil War Era* (Fordham University Press, 2010), editor of *Reconstructing Appalachia: the Civil War's Aftermath* (University Press of Kentucky, 2013), and co-editor with Frank Towers of *Confederate Cities: The Urban South during the Civil War Era* (University of Chicago Press, 2015) His research includes African American communities in nineteenth-century Memphis. The communities that emerge challenge central paradigms of African American history, showing that emancipation was a gradual process in which multiple antebellum African American communities and traditions continued through the end of the 19th century. His essays look at African American marriage practices in the era of emancipation and the process of African American urbanization in the decades after the Civil War.

Michele Treece (community expert) is a former teacher and community leader. She currently is an elected member of the Johnson City School Board.

Wayne Winkler (humanities scholar and community expert) is director of WETS-FM, a university-owned public radio station. He lectures and presents widely, on Melungeons and regional history. He holds an MA in history and is the author of *Walking Toward the Sunset: The Melungeons of Appalachia* (Mercer University Press, 2004) and *Beyond the Sunset: The Melungeon Outdoor Drama* (Mercer University Press, forthcoming 2019).

J) Humanities Scholars and Consultants

Ethan Sharp (humanities scholar) will serve as a consultant for the planning of public programs, facilitating collaboration between storytellers and scholars, and the development of the toolkit. He holds a PhD in folklore from Indiana University. He has conducted ethnographic research in Latino communities in the Midwestern US, and therapeutic communities for men in recovery from substance use disorders in Mexico, and published several book chapters and journal articles. He currently works as a writer and consultant for arts organizations.

K) Work Plan

October – December 2019: Notification of award; convene an advisory committee consisting of storytellers, humanities scholars and community experts who have agreed to participate in the project, and hold an initial planning meeting; prepare press release about the project; organize first public humanities discussion for the National Storytelling Festival in October; hire an individual who has recently completed an MA or PhD Humanities for the Public Humanities Coordinator Position; organize a series of planning and informal dialogue sessions that will involve members of the project team discussed above.

January – March 2020: Plan eight public discussions to take place in 2020; prepare brief on-line evaluation forms to be completed by project participants and audiences; begin gathering materials for the preparation of the toolkit.

April – September 2020: Promote planned events via media partners and social media; host seven public discussions (three at ISC and four at other sites in East Tennessee, Western North Carolina and Southwest Virginia); record all discussions; conduct brief interviews with participating storytellers, scholars and community experts; prepare podcasts and video clips and incorporate them into ISC's website; promote podcasts via storytelling networks and other means; collect email from participants and send evaluation forms; the hired Public Humanities

Coordinator will also conduct in-person brief surveys for selected events.

October – December 2020: Organize public humanities discussions for the National Storytelling Festival in October; begin preparation of the toolkit; review evaluations and prepare a brief formative report; distribute report to participating storytellers and scholars.

January – March 2021: Re-convene an advisory committee for planning the second year of programs and the preparation of the toolkit; plan seven public discussions for 2021; complete an initial version of the toolkit; share initial version of toolkit with storytellers, scholars and community experts for feedback.

April – September 2021: Promote planned events via media partners and social media; host seven public discussions (three at ISC and four at other sites in East Tennessee); record all discussions; conduct brief interviews with participating storytellers, scholars and community experts; prepare podcasts and video clips and incorporate into ISC's website; collect email from participants and send evaluation forms; complete final version of the toolkit and make the toolkit available as on-line resource through ISC's website; promote the use of the toolkit through national storytelling networks, media partners and social media; prepare a summative report.

L) Project Funding

ISC is focused on sustainable growth, steady expansion, solid leadership and community support, while remaining committed to excellence in our programs. We receive earned income from ticket sales, and in recent years, we have significantly increased donations and grants for operating support, as well as grants for programmatic initiatives. In 2017, ISC received an NEH Humanities Access grant, and for the past four years, it has received Art Works grants from the NEA. Private foundation supporting our work includes the Niswonger Foundation, the Mooneyhan Family Foundation, the East Tennessee Foundation, the Massengill-DeFriece Foundation and the Acton Family Fund. The requested funds from the NEH will cover all expenses for the proposed project. We have not raised additional funds for the project, and we do not expect expenses to exceed the amount that we have requested. In 2020 and 2021, we will seek additional funds from private foundations and other sources to continue developing and promoting the toolkit, and to maintain a venue within the National Storytelling Festival, in which storytellers engage in direct dialogue with historians and other humanities scholars.

Project Walkthrough
International Storytelling Center (ISC)
Freedom Stories Public Humanities Discussions Project

The proposed project includes public discussions featuring stories and presentations that complement the stories, the creation of a series of podcasts that incorporate segments of the discussions as well as interviews with participants, and the development of digital resources that incorporate video clips of discussions and provide information about additional readings and materials that audiences can explore. Because ISC has extensive experience reaching and serving diverse audiences locally, regionally and nationally, we are confident that our project will generate high levels of engagement, and that we will be able to develop the project in ways that reflect our commitment to excellence and meet our audiences' expectations for high-quality inspirational and educational programs.

Because our project is multi-faceted, audiences will be able to experience the project on different levels as they dig deeper into African American history, Appalachian history and storytelling. Audience members who experience the project as participants in public discussions can turn to podcasts to listen to segments of other discussions that have taken place, and audience members who listen to podcasts can turn to our website to explore further and learn more about the topics addressed in the podcasts. By the conclusion of the project, audience members who access the website will also be able to use our multi-media toolkit for creating public programs in their communities that feature discussions with storytellers and humanities scholars about forgotten histories and marginalized groups.

In all facets of the project, we will deliver humanities content and provide information about resources that audience members can use to continue exploring and learning.

- 1) Humanities scholars will participate in planning, give presentations and respond to questions and comments from audiences for public discussions.**
- 2) Segments of interviews with scholars will be included in all podcasts.**
- 3) Humanities scholars will help design and write content for the website.**

Public Discussions

A total of 16 public discussions will take place at ISC and other sites in East Tennessee, Southwest Virginia and Western North Carolina. The first discussion will take place at the National Storytelling Festival in October 2019 and will feature presentations by storyteller Sheila Arnold and humanities scholar Deborah Montanti about slavery, anti-slavery movements and the Underground Railroad in Northeast Tennessee.

After the National Storytelling Festival in October 2019, we will begin planning for additional public programs in 2020 and 2021. It is important that we have this window of planning time because storytellers and humanities scholars do not regularly work together on public programs, and our objective is to begin to facilitate collaboration and dialogue in 2019 that will allow us to establish a definitive agenda for public discussions that we will follow in 2020 and 2021.

We have a clearly defined agenda to produce podcasts and develop a multi-media toolkit (which is discussed in the following pages). For public discussions, we have a flexible agenda that we will begin to define through planning sessions with storytellers and humanities scholars. The elements of this agenda as it stands now are outlined below.

For 2020, the topics to be addressed, in addition to storytelling as cultural heritage, art form and communication, are: first arrivals of African Americans, slavery, free people of color and mixed-race populations, anti-slavery movements, Elihu Embree, the Underground Railroad, the Civil War, Unionist movements, Reconstruction, the Jim Crow era, lynchings, migrations and the growth of African American communities in Appalachia in the late 1800s and early 1900s. Participating storytellers will be: Sheila Arnold, Charlotte Blake Alston, Diane Ferlatte, Linda Goss, and Reggie Harris. Participating humanities scholars will be: Daryl Carter, Deborah Montanti, Steve Nash, Andrew Slap and Wayne Winkler. Participating community experts will be: Vincent Dial, Adam Dickson, and Joy Fulkerson. (Some individuals will participate in more than one public discussion per year.)

For 2021, the topics to be addressed, in addition to storytelling as cultural heritage, art form and communication, are: resistance, education and growth during the Jim Crow Era, de-segregation, the Civil Rights Movement, contemporary challenges and activism, and Appalachian heritage and identities. Participating storytellers will be: Sheila Arnold, Diane Ferlatte, Lyn Ford, Linda Gorham, Jasmine Henderson and Reggie Harris. Participating humanities scholars will be: Daryl Carter, Ray Christian, Steve Nash and Andrew Slap. We will invite more humanities scholars to participate in 2021; we will seek high-profile African American studies scholars who have made contributions to a better understanding of Appalachian heritage, such as Karida Brown or Frank X. Walker. Participating community experts will be: Vincent Dial, Adam Dickson and Michele Treece. (Some individuals will participate in more than one public discussion per year.)

In planning sessions in 2019, storytellers and humanities scholars will discuss with each other their repertoires and areas of expertise and interest. Through this process, we will continue pairing storytellers with scholars and community experts for public discussions. For each public discussion, the participating storyteller and scholar or community expert will collaborate on developing an agenda for the discussion months in advance of the event. For events that do not feature presentations by community experts rather than scholars, scholars will nevertheless continue to be involved in planning the event, and we will invite participating scholars from East Tennessee State University to attend all events and contribute to the question and answer sessions. In this way, we will ensure that audience members experience a discussion that is well-planned, engaging and consistent with the project's larger themes and goals.

All public discussions will be free-admission events. As audience members enter the facility where the public discussions will take place, we will ask audience members to register by providing their names, email address, numbers of people in their party, and the zip code of their residence. Audience members will receive a short, two-page program guide, which will include brief bios of individuals featured in the public discussion, a brief overview of the larger project, and information about upcoming events. The program guide will point audience members to the website for additional information and resources.

Public discussions will last about an hour and thirty minutes. We will begin each public discussion with an introduction by ISC's president, who will provide an overview of the project and introduce participants. The order for the rest of the discussion will vary, depending on participants. Most discussions will feature a story told by a professional storyteller after introductions.

All storytellers who have agreed to participate in the project are professional, award-winning and dynamic artists and cultural heritage specialists; their stories will hold audiences rapt, as they do at storytelling events around the country. For audiences familiar with storytelling events, the public discussions will be opportunities to experience storytelling in a new venue and to reflect in new ways about the art and history of storytelling and its connections to African American and Appalachian history. For audiences who are not familiar with storytelling events, the public discussions will provide a fascinating introduction to storytelling.

After the story, for eight of the public discussions, a humanities scholar will give a presentation about his or her research and provide new perspectives on the story. Humanities scholars will present research and information in an engaging style for general audiences. They will typically introduce several slides to accompany their presentations; slides will feature maps, art, photographs, newspapers, and many other images. Scholars will illustrate the research that provides the foundation for stories that are shared in public discussions, and will provide new information and insights that enrich the experience of listening to stories.

For the other eight public discussions, a community expert will use the story as an opportunity to share their experiences and stories from their families. Community experts are essential to the project because they are very few local African American studies scholars who can provide expertise on the project's themes and topics, and much of the knowledge and expertise about Appalachian history continues to be held by community leaders and storytellers.

Community experts will use their own personal and family, rather than research, to complement and enrich the storytelling piece of the public discussion. For example, for events held in former segregated schools, local community leaders will present stories from their parents and grandparents about the schools and efforts to end segregation. Many local audiences will eagerly engage and respond to these presentations, and we intend to use these presentations as opportunities for supporting ongoing engagement in local histories.

Following the presentation by a humanities scholar or community expert, we will open the floor for questions and comments from the audiences; one of ISC's staff members will serve as moderator during this piece of the public discussion. We will ask the storytellers, humanities scholars and community experts to respond to questions and comments by using them as opportunities to engage in dialogues with each other and audience members. Many post-event question and answer sessions are typically flat; we seek to avoid this by emphasizing that the question and answer piece should be an occasion for open-ended dialogues.

We will not pre-determine the questions or prompts that will guide audience discussion; we expect audiences to formulate questions in response to presentations that will facilitate further discussion. If, however, no questions are raised during the question and answer session, we will ask audience members to address questions like, how did the story that was presented in the public discussion affect them? What are some details about the story that they liked? What are

some details that they felt were missing from the story? What are some additional stories that audience members have heard about the topics presented? How is the history that was presented related to current issues and controversies in Central Appalachia or the US?

To conclude public discussions, the Public Humanities Coordinator will provide closing announcements and information about how audience members can provide feedback and find more information. In sum, we expect that audience members will experience our public discussions as dynamic, engaging events that present opportunities for further exploration and reflection.

The most innovative aspects of our project are that it relies on and promotes storytelling as a humanities resource, and it makes storytelling a primary focus of public discussions. Other projects have focused on texts, artifacts, films and music; however, we seek to harness the power and popularity of storytelling for reaching under-served audiences and increasing engagement in the humanities. We will create opportunities for further examination of storytelling and its essential roles in cultural survival, shaping identities, education and scholarship, as we explore and illuminate aspects of African American and Appalachian history.

Supplementary readings that we will recommend to audiences and include on the website for the project are mentioned in the project narrative and provided in the bibliography. They include works about storytelling, African American history and Appalachian history and story anthologies.

Public discussions will take place in a variety of venues, including the National Storytelling Festival in 2019 and 2020. As indicated the project narrative, the venue for six public discussions will be ISC, in conjunction with the Storytelling Live! Series. Other venues for public discussions in 2020 will be Appalachian State University in Boone, NC, Northeast State Community College in Blountville, TN, East Tennessee State University in Johnson City, TN, and the Birthplace of Country Music Museum in Bristol, VA. Other venues for public discussions in 2021 will be the McKinney Center for the Arts in Jonesborough, TN, the Green McAdoo Cultural Center, in Clinton, TN, and the Langston Education and Arts Development (LEAD) in Johnson City, TN. Another discussion will take place at a church in Johnson City, TN, that participates in the Black/White Dialogue initiative. The church is to be determined.

To extend the life of the project beyond the project period, we will produce a series of podcasts and create a multi-media toolkit to be used for the development of similar projects. We have provided more details about podcasts and multi-media resources below.

Podcasts

As indicated in the project narrative, all public discussions will be recorded, and with the recordings, ISC will create podcasts and make the podcasts available on ISC's redesigned and expanded website, which functions as a multimedia resource for storytelling organizations nationally and globally. ISC also currently makes podcasts available on Google Play, iTunes, Stitcher, Podbean and other major podcast platforms, and we will offer podcasts that we develop for this project on these platforms as well.

Podcasts—and accompanying video clips that listeners will be able to find on our website—will ensure that the humanities discussions reach larger audiences, both in and beyond Central Appalachia. In addition to recordings of public discussions, we will record brief, separate

interviews of participating storytellers and scholars by ISC's President. Podcasts will be edited to a length of about 60 minutes and will incorporate both segments of the public discussions and interviews; we will aim to produce a total of 15 or 16 podcasts.

Audiences will experience podcasts as concise, well-produced episodes, much like other professionally produced podcasts, and we will produce and release podcasts in an order that will allow audiences who are participating in our project primarily through podcasts to move through examinations of different historical episodes chronologically. The series will begin with a podcast featuring segments of public discussions and interviews about the first arrivals of African Americans, slavery, free people of color, mixed-race populations and anti-slaver movements in Appalachia during the early 1800s. The series will end with several podcasts dedicated to the Modern Civil Rights Movement and contemporary struggles for equality and justice.

ISC's president and staff and the Public Humanities Coordinator will oversee the production of podcasts, which will involve input from storytellers and humanities scholars. We will also hire technical production assistants on a part-time contractual basis to ensure that the podcasts are of the highest quality. All podcasts will incorporate a complete story as told by a storyteller for one of the public discussions. All podcasts will also include segments of an interview with or presentation by a humanities scholar.

In sum, audiences for podcasts will experience the podcasts as high-quality products, listen to stories that will capture their attention and increase their engagement in history, and hear perspectives from historians and other humanities scholars that encourage further exploration of the stories and topics featured in the podcasts.

Multi-media resources

As indicated in the project narrative, the production of podcasts will provide a basis for the development of a multi-media toolkit that will be available on ISC's website. We will design the toolkit to guide the replication of storytelling-led public discussions beyond the grant period at sites across the US, but the toolkit will also be of interest to the general public.

The toolkit will include surveys of storytelling as a means of exploring and revealing history, storytelling as a means of bridging divides and facilitating collaboration, and Appalachian history and cultural heritage. The toolkit will provide links to videos from ISC's archives, and incorporate an extensive list of references that users can consult to find additional information.

The toolkit will also include discussion guides for specific topics in American history in addition to Appalachian history and heritage, in which storytelling can be used to increase engagement in and learning about history and illustrate the importance of storytelling across historical and contemporary context. Topics will include Chinese American history in the Northwest US, Mexican American history in the Southwest, and LGBTQ history in the Southeast. It will also include examples of storytellers who can play a role in humanities public programs for each topic or episode, while allowing each user of the toolkit to find a humanities scholar or community expert in their region who can engage in dialogue with storytellers. Finally, the toolkit will incorporate links to podcasts and videos produced for this project as examples of the kinds of public dialogues that can take place.

Audience members who access our multi-media resources will be able to explore the full breadth and depth of the project, and will experience the resources as adaptable tools that they can turn to and use as needed in the development of educational and outreach projects.

Resumes and Letters of Commitment

Kiran Singh Sirah (Project Director, International Storytelling Center)

Dr. Raymond Christian (Humanities Scholar, Storyteller, Appalachian State University)

Dr. Andrew Slap (Humanities Scholar History, East Tennessee State University)

Dr. Steven Nash (Humanities Scholar History, East Tennessee State University)

Francis Canedo (Dean of Humanities, Northeast State Community College)

Dr. Daryl Carter (Humanities Scholar American Studies, East Tennessee State University)

Dr. Ethan Sharp (Humanities Scholar, Consultant)

Deborah Montanti (Humanities Scholar History, Heritage Alliance)

Wayne Winkler (Scholar & Community Expert, Radio Producer – WETS-FM)

Jasmine Henderson (Community Expert & Spoken Word Artist, NAACP & UMOJA)

J. Michelle Treece (Community Expert & Educator, Retired)

Pastor Vincent Dial (Community Expert, Pastor, Bethel Christian Church)

Reggie Harris (Storyteller)

Charlotte Blake Alston (Storyteller)

Sheila Arnold (Storyteller)

Lyn Ford (Storyteller)

Diane Ferlatte (Storyteller)

Additional Letters of Commitment

National Association of Black Storytellers

Green McAdoo Cultural Center

Northeast Tennessee Tourism Association

East Tennessee State University

Town of Jonesborough Mayor, Chuck Vest

Adam Dickson (Political Science Instructor, Board of Mayor and Alderman Town of Jonesborough)

Rev. Edward Wolfe (Reverend, Black/White Dialogue)

PERSONAL PROFILE

Kiran Singh Sirah is President of the International Storytelling Center, producers of the world acclaimed National Storytelling Festival, based in Jonesborough, Tennessee. Kiran has established a number of award-winning arts, cultural and human rights programs in the UK. After 9/11 he developed programs at National Museums Scotland, and created a number of peace and conflict resolution initiatives exploring issues of religious, ethnic, and sectarian conflicts in Scotland and Northern Ireland. He went on to lead the Helen Keller International Arts award, establishing disability arts part of Glasgow's Creative UNESCO City of Music. In 2011 Kiran embarked on a Rotary Peace Fellowship, focusing on focusing on the folklore of "home". Working across the arts, cultural and peacebuilding and the international development community he emphasizes his interest in "the power of human creativity, arts, storytelling and social justice, and the notion of a truly multicultural society." In 2012, Kiran was invited to give a key note address at the RI- United Nations Day at the UN headquarters, entitled Telling Stories That Matter- A project that encourages the use of arts, culture and diverse storytelling within the international peace building community. Kiran continues to serve on numerous boards; currently, he is on the board for Tennesseans for the Arts and The Association for American Cultures which advocates equal participation in policymaking, an elevation in multicultural leadership and essential networks that impact cultural policies. In 2017, Sirah was awarded the "Champion of Peace" recognition at the culmination of Geneva Peace Week, during Rotary UN Day at United Nations in Geneva, Switzerland, in recognition for his work to advance the arts of storytelling, within the arenas of global development and peacebuilding.

PROFESSIONAL EXPERIENCE

International Storytelling Center 8/2013 – present- President of the International Storytelling Center (ISC). ISC's mission is to enrich lives and build a better world through the power of storytelling, to forge connections through story and promote cultural understanding around the world, to nurture world-class talent, to inspire and enrich people's lives everywhere through the power of storytelling. Under the leadership of Kiran Sirah, the International Storytelling Center is forging new, national and international partnerships. Working to digitize collections of oral storytelling with the Library of Congress and to make this accessible to every child and every classroom in America. Sirah develops collaborative programs with state and federal agencies including the NEA's National Poetry Out Loud Program, Smithsonian Institution, Tennessee Arts Commission, US State Department, US Aid Learning Lab, White House's faith and neighborhood partnerships. Sirah leads research and relationships with health care providers to use stories and new technologies and has established digital partnerships with Google's Cultural Institute and the United Nations Education ensuring ISC continues to enhance storytelling opportunities to respond to the needs of organizations around the globe engaged in poverty eradication, health and educational outcomes, and peacebuilding.

AWARDS, RECOGNITION, SELECTED LECTURES, WORK EXPERIENCE.

Work Experience Highlights:

Rotary World Peace Fellowship (8/2011- 6/2013) at University of North Carolina (Chapel Hill) & Duke University. As a Rotary World Peace Fellow in the U.S, Kiran was based within UNC's Department of American studies' folklore department. As a folklorist, he emphasizes his interest in "the power of human creativity, and the notion of a truly multicultural society. **Sense Scotland (5/2009 – 4/2011)** As Arts Manager, managed the Helen Keller International Award and exhibition. (120 artists, 26 participating countries) including led and developed National and International Arts and communication programs supporting people with complex and diverse dual disabilities. Establishing Sense Scotland as a member of the UNESCO Creative Cities (Disability Arts). **Glasgow Museums (12/2002-4/2009)** Established high profile, adult and young people's social justice education program on issues of human rights, slavery, world faiths and crimes against humanity. Developed 'societies emerging from conflict' peace and reconciliation program for leaders from Northern Ireland's divided communities. **National**

Museums Scotland 4/2002-12/2009 Established national post 9/11 educational and interfaith public dialogue program.

Key Note Lectures, Awards and Recognition:

- Botkin Lecture, "The Transformative Power of Storytelling: A Social Force for Social Change" 40th Anniversary of the American Folklife Center at the Library of Congress, May 25, 2016.
- Telling Stories that Matter- part of a collaboration series of workshops to engage the public following the shooting at the Emmanuel AME Church in the City of Charleston, South Carolina
- Rotary International World Assembly, San Diego, California, 2015.
- Cultural Equity in the Arts- Broward Arts council, South Florida. (May, 2015)
- Storytelling; a Force for Social Change, United Nations Headquarters, New York City, November 2012.
- Conference on World Religions, January 2007.
- Engaging with Communities and New Arrivals, Ulster Museum, Belfast, Northern Ireland, 2005.
- Storytelling and diplomacy; Bureau of Educational and Cultural Affairs of the U.S. Department of State) July 2016.
- At the special request of the White House, participated in the Community Partners Action Summit in Washington, D.C (May 2015). Highlighting best practices in community leadership.
- United Nations headquarters for the International Day of Peace program. Established educational partnership with UN education project. Hosted by Secretary General Ban Ki-Moon and Dr. Jane Goodall.
- Invitation to discuss the future of UNESCO with Director General of UNESCO (May 2011)
- Awarded The Paul Harris Fellowship, for contribution to world peace and understanding in 2011.
- Established 'Arts of the Folklorist', relationship with The Desmond Tutu Peace Foundation USA. (2013-2015)
- Presented, "Storytelling: A Peaceful Power," TEDxNashville, May 2016.
- Presented, "Storytelling for Peacebuilding," Alliance for Peacebuilding conference in conjunction with US Institute for Peace (USIP), 2014 and 2016.

Selected Publications

- Storytelling and Community, Main Streets America: The National Trust for Historic Preservation, a privately funded nonprofit organization, works to save America's historic places. Spring 2016.
- Telling Stories That Matter- a Toolkit, 2013- adapted in 2015. Used in teaching to communities, schools across the USA and around 18 countries worldwide, in schools and as a scholarly resource.
- Challenging Stigmas, Celebrating Disability, Deaf Blind International 2010.
- Museum responsibilities in wider discourses of our societies. April 2008, Museum Journal (UK).
- Towards Understanding Slavery: Past and Present learning resource. 2007.
- Controversy Outside the Classroom: 'Tackling Controversy', Beyond the Comfort Zone, 5 nation conference on citizenship and controversy, Nov 2007.
- Review for 'Material Religion' of The British Museum's Guide to World Religions by John Reeve. Volume 3, issue 1, March 2007.

Education:

- **University of North Carolina/Duke University-** M.A., 2013, in Folklore Studies & Graduate certificate in International Peace & Conflict Resolution. As part of Rotary World Peace Fellowship.
- **University Of Newcastle Upon Tyne -** M.A., 2003, International Center for Cultural and Heritage Studies, in Museum, Gallery and Heritage Studies
- **De Montfort University-** Post Graduate Certificate in Education (Art & Design), 1999
- **Wolverhampton University -** B.A., Honors in Art & Design, 1998
- **Languages:** Fluent English / intermediate spoken Spanish/ Basic Punjabi Sound British Sign language (level 1).

1/7/2019

Kiran Singh Sirah, President
International Storytelling Center
116 West Main Street
Jonesborough, TN 37659

Dear Kiran,

Please allow me to express my unwavering support and assistance towards your proposal to organize a series of public discussion called "Freedom Stories".

The goals and objectives of your proposal are in line with my own scholarly and performance interest. Clearly the subject matter lines up with my own experience. I have served as an Adjunct professor of History and General Education at Appalachian State University for the past 15 years where I have taught the courses "The Souls of Black Folks", an examination of African American social culture, and "Storytelling: Life in the Narrative" a course that explores the historic and contemporary use of storytelling and oral history in America.

As a storytelling and performer I have shared stories on Stage in the US and Canada, two have appeared in Readers Digest (One of the Best Stories in America Edition in 2016 and in The American Hero's Edition in the July August edition 2017. In addition my stories have been featured on NPR Radio shows The Moth Radio Hour, Snap Judgment, Backstory Radio, and The Risk Podcast among many others. And as a competitive storyteller I am a "10" time Moth story Slam Champion and the winner of the 2016 National Storytelling Festival Story slam.

Peoples of African descent have had a major impact on the political social and cultural influence of the region, from the legacy of slavery, the civil war, reconstruction projects, and the convict lease system where Black men's free labor built many of the early infrastructure projects throughout Appalachia. Despite this nothing of this significance, magnitude and importance has been undertaken. The series you propose will open up numerous opportunities to capture the regional African American perspective, history and legacy in story form.

It is my wish that the project, will help facilitate collaboration between experienced storytellers and scholars within the larger community and help encourage a much deeper appreciation of the diversity and complexity of Appalachian and the role Appalachia has played in African American history.

I look forward to maintain a dialog regarding the development of the project potentially playing a direct or advisory role in the one or more of the public humanities discussions.

Sincerely

Dr. Raymond Christian

Raymond Christian

(b) (6)

(b) (6)

(b) (6)

Education

- **EdD** (Education Leadership), Liberty University, 2017
Dissertation: The Characteristics of African American Parental Influence on Academic Success in a Rural School District: A Collective Case Study
- **EdS** (Education Leadership), Liberty University, 2013
- **MA** (Public History), North Carolina State University, 2002
- **Certificate** (Equal Opportunity Institute), North Carolina State University, 2002
- **BS** (History), Regents College, 1999

Certifications

Member Academy of Certified Archivist. Recognized expert in the field of archival science, certification requires significant experience, specific education and comprehensive examination. Relevant expertise includes knowledge of best practices for archival storage of oral histories and narratives, ability to access and interpret oral recordings, familiarity with the National Archives record keeping practices and collections that include extensive oral histories, Slave narratives, radio broadcast, and recordings of American folk life.

Storytelling Experiences

Featured Performances

- Stories of Service: Fisher House; 2018: Ann Arbor, MI
- Snap Judgment
 - Live Tour; March to October 2018: St Louis, MO; Kalamazoo, MI; Nashville, TN; Austin, TX; Portland, OR; Seattle, WA; Royal Oak, MI; Chicago, IL; Louisville, KY; Iowa City, IO; Indianapolis, IN
 - "Fight Club"; 2018: NPR
 - Gratitude Special; 2017: NPR
 - "Bad Medicine"; 2017: NPR
 - "The Voice of Reason"; 2016: NPR
- Risk Live
 - 2018: New York, NY; Los Angeles CA
 - 2017: Los Angeles, CA; Carrboro, NC
 - 2016: Richmond, VA; Carrboro, NC
 - 2015: New York, NY; Chapel Hill, NC
 - 2014: Chapel. Hill, NC

Storytelling Research and Workshops

- Obtained IRB approval for, interviewed and recorded individuals and focus groups utilizing qualitative methods as part of a doctoral research study; 2016-2017
- Designed and presented faculty/staff professional development workshop: “Storytelling as a Method of Engagement”; Appalachian State University; Spring 2016
- Storytelling Workshop Instructor; Asheville Wordfest; June 2016
- Storytelling Guest Lecturer: North Carolina Governor’s School; June 2015, June 2016

Public History Experience

Oral History

- Women Veterans Project, UNC Greensboro, Obtained IRB approval for and conducted and edited audio and video interviews of female veterans, September -December 2007
- Southern Oral History Project, UNC Chapel Hill, Archived and created finding aid for a collection of over 200 sound recordings and its associated manuscripts, May-July 2002
- Southern Oral History Project, UNC Chapel Hill, First Intern selected in the program’s history. Obtained IRB approval for, interviewed, recorded, and archived the oral histories of numerous early African American paratroopers, August-December 2002

Museums

- Davidson Intern - Greensboro Historical Museum, May-Aug 2003
- In addition to specific graduate course work in museum studies, as an intern familiarized with all aspects of a medium sized museum operation, to include cultural interpretation, commemoration and celebration of American folkways, public relations and outreach.

Documentary Editing

- In addition to specific graduate course work course, Public History Project, The Civil War Letters of George Garner, UNC Chapel Hill, Aug 2001-Dec 2001. Conducted historic research and edited twenty-seven original civil war letters

Teaching Experience

Graduate

Appalachian State University
Records and Society. This was a graduate level introduction to archival science and archival management. Spring 2010



COLLEGE of
ARTS & SCIENCES
EAST TENNESSEE STATE UNIVERSITY

119 Rogers-Stout Hall
PO Box 70672
Johnson City, TN 37614
423-439-4222

Department of History

January 1, 2019

Kiran Singh Sirah, President
International Storytelling Center
116 West Main Street
Jonesborough, TN 37659

Dear Kiran,

I am writing to express my support for your proposal to organize a series of public humanities discussions tentatively entitled "Freedom Stories." This project engages many elements that have been central to my career as a historian. I have edited a collection of essays on the aftermath of the Civil War in Appalachia and my current research is focused the process of emancipation for African Americans in Tennessee. For seven years I also was the academic director of a Teaching American History Grant, so I have extensive experience working with community groups, local schools and historic organizations.

This is a valuable project. Facilitating collaboration between experienced storytellers, accomplished scholars, and the community at large, the project will encourage a much deeper appreciation of the diversity and complexity of Appalachia by exploring the central role that Appalachia has played in important episodes in African American history. I look forward to continuing to participate in discussions about the development of this project, if funded, and to potentially play a role in one or more of the public humanities discussions, as part of an advisory role, or possibly in direct participation.

Yours Sincerely,

Andrew Slap

Andrew Slap
Professor of History
East Tennessee State University

Sincerely yours,

Andrew Slap

Andrew Slap
Professor of History
East Tennessee State University

ETSU.EDU

Andrew L. Slap

Professor of History
East Tennessee State University
Department of History, Box 70672
Johnson City, TN 37614
Work Phone: (b) (6)
Work Email: slap@etsu.edu

EDUCATION

Ph.D. History, Pennsylvania State University, University Park	2002
B.A. History, Latin minor, University of Massachusetts	1994

PROFESSIONAL EXPERIENCE

Professor of History, East Tennessee State University	2014-
Associate Professor of History, East Tennessee State University	2008-14
Assistant Professor of History, East Tennessee State University	2003-08

EDITORIAL ACTIVITIES

Series Editor, <i>Reconstructing America</i> , Fordham University Press	2012-
Series Editor, <i>The North's Civil War</i> , Fordham University Press	2012-

PUBLICATIONS

Authored Books

(b) (4)

The Doom of Reconstruction: The Liberal Republican Movement in the Civil War Era.
New York: Fordham University Press, 2006.

Edited Books

(b) (4)

Confederate Cities: The Urban South during the Civil War Era. Co-editor with Frank Towers.
University of Chicago Press, 2015.

This Distracted and Anarchical People: New Answers for Old Questions about the Civil War Era North. Co-editor with Michael Thomas Smith. New York: Fordham University Press, 2013.

Reconstructing Appalachia: The Civil War's Aftermath. Lexington, Kentucky: University Press of Kentucky, 2010.

Articles and Essays

"From Memphis to Mexico: The United States Army's Assertion of Sovereignty during Reconstruction," in *A Continent in Crisis: Transnational Histories of the Civil War Era*. Editors Jewel Spangler and Frank Towers. Fordham University Press (Manuscript June, 2018).

"On Duty in Memphis: Fort Pickering's African American Soldiers," in *The Memphis Race*

- Massacre. Editors Beverly Bond and Susan O'Donovan. University of Georgia Press (in press)
- "Reconstruction Forum," *Civil War History* (September 2015)
- "African American Veterans, the Memphis Region and the Urbanization of the Postwar South," in *Confederate Cities: The Urban South during the Civil War Era*. Editors Andrew L. Slap and Frank Towers. University of Chicago Press (2015).
- "'No regular marriage': African American Veterans and Marriage Practices after Emancipation," in *This Distracted and Anarchical People: New Answers for Old Questions about the Civil War Era North*. Editors Andrew L. Slap and Michael Thomas Smith. New York: Fordham University Press (2013).
- "The Loyal Deserters: African American Deserters and Community in Civil War Memphis," in *Weirding the War: Stories from the Civil War War's Ragged Edges*. Editor Stephen Berry. Athens, Georgia: University of Georgia Press (2011).
- "A New Frontier: Historians, Appalachian History, and the Aftermath of the Civil War," in *Reconstructing Appalachia: The Civil War's Aftermath*. Editor Andrew L. Slap. Lexington, Kentucky: University Press of Kentucky (2010).
- "'The Strong Arm of the Military Power of the United States': The Chicago Fire, the Constitution, and Reconstruction," *Civil War History*, 47 (June 2001): 146-63.
- "The Spirit of '76: The Reconstruction of History in the Redemption of South Carolina," *The Historian*, 63 (Summer 2001): 769-86.

Conference Proceedings

- "Methodological Concerns and Lessons for Examining Nineteenth Century African American History," in *Proceedings of the Access and Diversity Conference*, Tennessee Board of Regents Research Office (April, 2012).
- "Serendipity in Historical Research: Finding the Unexpected with the Third United States Colored Heavy Artillery," in *Proceedings of the 2nd Annual Research Development Conference*, Tennessee Board of Regents (March, 2012).

Book Reviews

Twenty-six book reviews in *Agricultural History* (1), *American Historical Review* (3), *Civil War Book Review* (1), *Civil War History* (6), *H-Net South* (1), *Indiana Magazine of History* (*Journal of the Abraham Lincoln Association*) (1), *Journal of American History* (2), *Journal of the Civil War Era* (3), *Journal of Southern History* (3), *Reviews in American History* (1), *Tennessee Historical Quarterly* (1), *Virginia Magazine of History & Biography* (1), *West Virginia History: A Journal of Regional Studies* (1)

January 2, 2019

Kiran Singh Sirah, President
International Storytelling Center
116 West Main Street
Jonesborough, TN 37659

Dear Kiran,

I am delighted to support your "Freedom Stories" project. The history and experiences of African Americans remain one of the least appreciated aspects of Central Appalachia's rich history. Your proposed series of public lectures and discussions will help bring those stories to a broad public audience.

When I began researching what became my book, *Reconstruction's Ragged Edge: The Politics of Postwar Life in the Mountain South*, I noted that there was very little existing scholarship on the impact of emancipation on Appalachia. Historians typically covered the period through the Civil War or post-industrialization in the 1880s and 1890s, and they uncovered important aspects of the region's history. But the role of Reconstruction and emancipation was largely left out. For their part, the public generally accepted the myth that slavery was virtually non-existent in Appalachia or that mountaineers were all Union loving abolitionists. My book corrects those misperceptions, many of which are still present in the public consciousness. It is for that reason that programs and projects like "Freedom Stories" are so important. Engaging a broad audience about the important roles, history, and cultural contributions of African Americans in Appalachia will go a long way to correct these continued popular myths.

I am hopeful that this project, by facilitating collaboration between experienced storytellers, accomplished scholars, and the community at large, will encourage a much deeper appreciation of the diversity and complexity of Appalachia and the central role that African Americans have played in the region's history.

I look forward to working with you and your partners to develop this project. If funded, I look forward to serving in any capacity that will benefit and advance the goals of "Freedom Stories."

Respectfully,

A handwritten signature in black ink, appearing to read 'SE Nash', written in a cursive style.

Steven E. Nash
Associate Professor of History
East Tennessee State University

Steven E. Nash
Box 70672
Johnson City, Tennessee 37614
Cell phone: (b) (6)
Office phone: (423) 439-4284
Email: nashse@etsu.edu

Education

Ph.D. (History), University of Georgia, 2009.

Dissertation: "The Extremest Condition of Humanity: Emancipation, Conflict, and Progress in Western North Carolina, 1865-1880"

Director: John C. Inscoe

Committee: James C. Cobb, Stephen W. Berry, Paul Sutter, and Ronald Butchart

Specialties: 19th Century America, American Civil War Era, Southern History, Appalachian History

Teaching Fields: Environmental History and World History

M.A. (American History), Western Carolina University, 2001.

Thesis: "Presidential Reconstruction in Western North Carolina, 1865-1867."

Director: Peter S. Carmichael

B.A. (History), The Pennsylvania State University, 1998.

Career

Associate Professor of History, Department of History, East Tennessee State University, 2016-present.

Post-Doctoral Fellow, Department of History, East Tennessee State University, 2009-2011.

Publications

Book

Reconstruction's Ragged Edge: The Politics of Postwar Life in the Southern Mountains. Chapel Hill: University of North Carolina Press, 2016.

(Winner 2017 Weatherford Award for Best Nonfiction Book in Appalachian Studies from the Appalachian Studies Association)

Co-Edited Monograph

Southern Communities: Identity, Conflict, and Memory in the American South, ed. with Bruce E. Stewart. Athens: University of Georgia Press, 2018.

Articles

“The Devil Let Loose Generally: James W. Hunnicutt’s Conceptualization of the Union in Fredericksburg, Virginia.” *Virginia Magazine of History & Biography* (August 2018), vol. 126, number 3.

“Love is a Battlefield: Lizzie Alsop’s Flirtation with the Confederacy,” *Weirding the War: Stories from the Civil War’s Ragged Edges*, edited by Stephen W. Berry II. Athens: University of Georgia Press, 2011.

“‘The Other War Was But the Beginning’: The Politics of Loyalty in Western North Carolina, 1865-1867,” in *Reconstructing Appalachia: The Civil War’s Aftermath*, edited by Andrew L. Slap. Lexington: University Press of Kentucky, 2010.

“‘The Immortal Vance’: The Political Commemoration of North Carolina’s War Governor” in *North Carolinians in the Era of the Civil War and Reconstruction*, edited by Paul D. Escott. Chapel Hill: University of North Carolina Press, 2008.

“‘In the Right Place and at the Right Time’: The Relationship of Ulysses S. Grant and Philip H. Sheridan,” in *Grant’s Lieutenants: From Chattanooga to Appomattox*, edited by Steven E. Woodworth. Lawrence: University Press of Kansas, 2008.

“Aiding the Southern Mountain Republicans: The Freedmen’s Bureau in Buncombe County,” *North Carolina Historical Review* (January 2006), vol. 83, number 1.

Honors and Awards

Weatherford Award for Best Nonfiction Book in Appalachian Studies for *Reconstruction’s Ragged Edge* in 2017.

Finalist for Southern Historical Association’s 2010 C. Vann Woodward Award for best dissertation in southern history completed in 2009.



NORTHEAST
STATE

Tuesday, January 8, 2019

Kiran Singh Sirah, President
International Storytelling Center
116 West Main Street
Jonesborough, TN 37659

Dear Kiran,

I am writing to express my support for your proposal to organize a series of public humanities discussions tentatively entitled "Freedom Stories."

As a person of color living in Appalachia and as a scholar, I am interested in creating spaces where African American voices are shared and celebrated. I believe students in our area, and especially at our college, will greatly benefit from such a project.

I am hopeful that this project, by facilitating collaboration between experienced storytellers, and accomplished scholars, and the community at large, will encourage a much deeper appreciation of the diversity and complexity of Appalachia and the central role that Appalachia has played in important episodes in African American history.

I look forward to continuing to participate in discussions about the development of this project, if funded, to potentially playing a role in one or more of the public humanities discussions, as part of an advisory role, or possibly in direct participation.

Yours Sincerely,

Francis Canedo (she/her)

Dean of Humanities

Phone: (b) (6)

Email: ffcanedo@NortheastState.edu

Northeast State Community College
A Tennessee Board of Regents Institution

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We're here to get you there

FRANCIS CANEDO

(b) (6)

E-mail (b) (6)

EDUCATION

- 2019 Doctoral Candidate - Educational Leadership and Policy Analysis -Ed.D.
East Tennessee State University
- 2014 Graduate Certificate in Economic Development
East Tennessee State University
- 2011 Bachelor's Degree in Business Administration Economics Major
East Tennessee State University
- 2004 Master's Degree in Business Administration, Finance Major
Universidad Privada Boliviana - Universidad de Santiago de Chile (La Paz, Bolivia)
- 2003 Bachelor's Degree in Business Administration, Human Resources Major
Universidad Privada Boliviana (Cochabamba, Bolivia)

PROFESSIONAL EXPERIENCE

- **Northeast State Community College**
Dean of Humanities Division (July 2018 – Present)
Chair of Foreign Languages (August 2008 – June 2018)
Tenured Associate Professor of Spanish (June 2017 – Present)
Assistant Professor of Spanish (August 2013 – June 2017)
Spanish Instructor (August 2008 – July 2013)
- **East Tennessee State University**
Adjunct Professor of Spanish (August 2006-August 2008)
- **Global Communities** (Formerly CHF International), Cochabamba, Bolivia
Human Resources Coordinator (December 2004 – February 2006)
- **PROSEC Engineers**, La Paz, Bolivia
Human Resources Consultant (May 2004 - November 2004)
- **Illimani de Comunicaciones S.A. "ATB National Media"**, La Paz, Bolivia
Chief Personnel Officer for Television Media (November 2003 - April 2004)
- **Comunicaciones El País S.A. "La Razón" (National Newspaper)**, La Paz, Bolivia
Human Resources Coordinator (February 2002 - October 2003)

FELLOWSHIPS, COMMITTEES, APPOINTMENTS, AND PROGRAMS

- **Tennessee Foreign Languages Institute**
Representative of the Citizens of the State of Tennessee (2015 - 2019)
- **Tennessee Board of Regents**
Maxine Smith Fellows Program (2015)
Faculty Subcouncil Member (2014 - 2017)

- **Northeast State Community College**
- SACSCOC Academic Audit Team Member (2017-2018)
- SACSCOC Academic Audit Team Member (2013-2014)
- President of Faculty Senate (2014 – 2017)
- President's Targeted Leadership Development Program (2012 – 2016)
- Academic Affairs Committee Member (2014 – 2017)
- President's Expanded Executive Council Member (2014-2017)
- President's Faculty Advisory Council Member (2014-2017)
- Calendar Committee Member (2014-2017)
- Committee for Recruitment, Enrollment, and Retention of Underrepresented Populations Member (2012-2017)
- Access, Equity and Inclusion Council Member (2015-2017)
- Student Discipline Committee (2012-2017)
- International Education Committee (2017-2018)

VOLUNTEER AND OTHER EXPERIENCE

- Northeast State's Spanish Club – Los Americanos (August 2008-Present)
- Northeast State's Gay-Straight Alliance (October 2010-Present)
- Rape Aggression Defense - RAD Systems (May 2010 - Present)
- Puertas Abiertas a la Comunidad Hispana (Open Doors to the Hispanic Community), Member of the Steering Committee (December 2008 - Present)
- Hispanic Bimonthly Newsletter, Johnson City, TN (June 2010 – August 2013)
- Migrant Education Program, Johnson City, TN (June 2010 – August 2010)
- Photography Project for Migrant Youth, Migrant Head Start Center, Unicoi, TN (September 2006 – December 2006)

REFERENCES

- Dr. Allana Hamilton, Ed.D.
President
Jackson State Community College
Tel. (731) 425.2602 – e-mail: ahamilton@jscc.edu
- Dr. Wendy Thompson, J.D.
Vice Chancellor for Organizational Effectiveness and Strategic Initiatives
Tennessee Board of Regents
Tel. (615) 366-4483 e-mail: wendy.thompson@tbr.edu
- Dr. Tonya Daniels, Ed.D.
Dean of Arts and Humanities
2015 Maxine Smith Fellow
Southcentral Kentucky Community and Technical College
Tel. (b) (6) – e-mail: tonya.daniels@kctcs.edu



January 7, 2019

Kiran Singh Sirah, President
International Storytelling Center
116 West Main Street
Jonesborough, TN 37659

Dear Kiran,

I am writing to express my support for your proposal to organize a series of public humanities discussions tentatively entitled "Freedom Stories."

As a professor of political and African American history at East Tennessee State University I believe this project, if funded, would greatly enhance local understanding of the importance of African Americans in Appalachia. Further, speaking on behalf of Humanities Tennessee as vice chair, I enthusiastically endorse this project and attest to its strength and potential.

I am hopeful that this project, by facilitating collaboration between experienced storytellers, and accomplished scholars, and the community at large, will encourage a much deeper appreciation of the diversity and complexity of Appalachia and the central role that Appalachia has played in important episodes in African American history.

I look forward to continuing to participate in discussions about the development of this project, if funded, to potentially playing a role in one or more of the public humanities discussions, as part of an advisory role, or possibly in direct participation.

Sincerely,

Daryl A. Carter, Ph.D.

Associate Professor of History
East Tennessee State University
Vice Chair/Humanities Tennessee

Department of History

PO Box 70672 Johnson City, TN 37614-1709 | P 423-439-4222 | F 423-439-5373 | www.etsu.edu

Curriculum Vita

Daryl A. Carter, Ph.D.

East Tennessee State University
Johnson City, Tennessee 37614
Office: 108 Rogers-Stout Hall
Phone: (423) 439-7429
E-mail: carterda@etsu.edu

Education

Ph.D. 2011 The University of Memphis
Dissertation: "President Bill Clinton, African Americans, and the Politics of Race and Class"
Dissertation Advisor: Aram Goudsouzian, Ph.D.
M.A. 2006 East Tennessee State University
Thesis: "The Life and Public Career of Robert F. Kennedy."
Thesis Advisor: Elwood Watson, Ph.D.
B.S. 2004 East Tennessee State University

Academic Positions

- **Associate Professor of History, Department of History, East Tennessee State University (2014-Present)**
- Assistant Professor of History, Department of History, East Tennessee State University (2008-2014)

Administrative Positions

- **Senior Editor, *Critical Conversations: An Interdisciplinary Journal*, Office of Academic Affairs, Tennessee Board of Regents (2015-2017)**
- **Northeast District Coordinator, Tennessee History Day, Tennessee Historical Society, 2014-2016.**
I was responsible for all operations of History Day for the Northeast District. This includes administrative oversight, outreach, fundraising, teacher training, public relations, scheduling, and various other tasks. Moreover, I coordinator between the Tennessee Historical Society, ETSU, Tusculum College, and all middle and high school teachers in the region.
- **Associate Editor, *Critical Conversations: An Interdisciplinary Journal*, Office of Academic Affairs, Tennessee Board of Regents (2014-2015)**

- **Graduate Coordinator, Department of History, East Tennessee State University (2013-2016)**

Boards, Commissions, & Councils

- **Member, Tennessee State Museum Board of Scholars (2016-2017)**
I was appointed to this prestigious board to assist with planning and reviewing content for exhibits for the new Tennessee State Museum facility in Nashville.
- **Commissioner, The Great War Commission, State of Tennessee (2014-2018)**
I was appointed by Gov. Bill Haslam, R-Tennessee, to serve as commissioner. The Great War Commission is charged with facilitating appropriate recognition by Tennessee, along with other states and nations, of the centenary of World War I. Moreover, the Commission is empowered to elevate young Tennesseans' knowledge and understanding of World War I and working with local, state, and federal governments, as well as non-governmental entities, to effectuate recognition of this seminal event.
- **Member, Board of Directors, Humanities Tennessee (2014-Present)**
Elected Vice Chair in August 2018.

I was elected to the Board of Directors of Humanities Tennessee due to my scholarly reputation, experience with humanities education, and knowledge of Congress and the White House. Humanities Tennessee is the state council of Tennessee for the National Endowment for the Humanities.

Publications

Books

Brother Bill: President Clinton and The Politics of Race and Class The University of Arkansas Press, 2016.

Articles:

"Speed, Contraction and Lost Opportunities," (working title), *Reviews in American History*, forthcoming 2019.

Book Chapters:

"The Birth of a New Political Era," in *The George W. Bush Presidency: Domestic and Economic Policy*, Vol. 2, Eds. Meena Bose and Richard Himelfarb (Hauppauge, New York: Nova Science Publishers, 2016), 129-140.

"Notes From An In-Between," in *Overcoming Adversity in Academia: Stories From Generation X Faculty*, ed. Elwood Watson (Lanham, Maryland: University Press of America,

2014) 235-255.

“Jungle Fever and The Mainstream Media: Bold, Beautiful and Unnecessarily Maligned,” in *Pimps, Wimps, Thugs, Studs and Gentlemen: Essays on Media Images of Masculinity*, ed. Elwood Watson (Jefferson, North Carolina: McFarlane & Company, Inc., Publishers, 2009), 106-125.

Professional Memberships:

American Historical Association

Organization of American Historians

Association for the Study of African American Life and History

Ethan Sharp

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Writing and grants management experience

Grant Program Manager, September 2017 –
Living Arts and Science Center, Lexington, Kentucky present

Responsibilities include writing proposals to fund programs, exhibitions and other projects for federal, state and local governments and private foundations, assisting with the completion of grant-funded projects, and preparing reports on grant projects.

Visiting Scholar, August 2014 –
Appalachian Center, University of Kentucky, Lexington, Kentucky May 2015

Developed a proposal to fund a community service program for private foundations.

Assistant Professor, August 2006 –
Department of Modern Languages and Literatures, May 2010
University of Texas – Pan American, Edinburg, Texas

Co-directed a three-year USDE Title VI grant project, coordinated the distribution of sub-awards to faculty, organized outreach and community engagement activities, and wrote reports.

Assistant Director, August 2000
Center for Latin American and Caribbean Studies, Indiana University, Bloomington, Indiana October 2001

Managed federal government and private foundation grants, wrote grant proposals, and coordinated outreach initiatives, in collaboration with K-12 schools and museums.

Graduate Assistant, August 1996 –
Center for Latin American and Caribbean Studies, Indiana University, Bloomington, Indiana May 2000

Contributed to grant proposals and organized grant-funded outreach activities.

Other professional experience

Assistant Professor (Special Title Series), August 2015 –
Department of Modern and Classical Languages, Literatures and Cultures, June 2017
University of Kentucky, Lexington, Kentucky

Taught courses in folklore and Latin American studies, including courses that involved community engagement and cultural documentation.

Part-time Faculty, August 2012 –
Department of Anthropology, Georgia State University, Atlanta, Georgia May 2014

Taught courses in anthropology, including a course in public culture and museum studies.

Visiting Scholar, January 2012 –
Center for International Education, Columbus State University, Columbus, Georgia May 2012

Taught courses in Latin American studies.

Part-time Faculty, August 2010 –
School of Liberal Arts, Georgia Gwinnett College, Lawrenceville, Georgia December 2011

Taught courses in anthropology.

Lecturer,
Department of History and Philosophy, University of Texas – Pan American, Edinburg, Texas
Taught courses in American history.

August 2005
May 2006

Lecturer,
Department of Behavioral Sciences, University of Texas – Brownsville, Brownsville, Texas
Taught courses in anthropology, folklore and sociology.

August 2004
May 2005

Part-time Faculty,
Department of Behavioral Sciences, University of Texas – Brownsville, Brownsville, Texas
Taught courses in anthropology.

January 2004
May 2004

Education

Ph.D. Folklore, Indiana University, Bloomington, Indiana 2004
M.A. Latin American and Caribbean Studies, Indiana University, Bloomington, Indiana 1998
B.A. College of Arts and Sciences, University of Pennsylvania, Philadelphia, Pennsylvania 1995

Selected publications

"Assembling Altars: Museum Displays and Visualizations of Religious Heritage in Mexico and the US." In *The Religious Heritage Complex: Conservation, Objects and Habitus*, eds. Cyril Isnart and Nathalie Cerezales. London: Bloomsbury Press (Bloomsbury Studies in Material Religion), forthcoming 2018.

Review of *A Woman's Journey: From Sicily to Indianapolis*. Curated by Mary Jane Teeters-Eichacker. Indiana State Museum, Indianapolis, Indiana. *Italian American Review* 6 (2): 320-322 (2016).

"Visualizing *narcocultura*: Violent Media, the Mexican Military's Museum of Drugs, and Transformative Culture." *Visual Anthropology Review* 30, 2: 151-163 (2014).

Languages

Spanish, fluent



January 7, 2019

Kiran Singh Sirah, President
International Storytelling Center
116 West Main Street
Jonesborough, TN 37659

Dear Kiran,

I am writing to express both my personal support, as well as the support of the Heritage Alliance for your proposal to organize a series of public humanities discussions tentatively entitled "Freedom Stories." As public historians and museum professionals, we know that well-told historical stories can both engage and lead audiences to a deeper appreciation of history, heritage and civics. We would be honored to support you in these efforts.

The time is ripe for a series that features stories, readings, presentations and discussions about the history of African Americans in Appalachia and Affrilachian cultural heritage.

With the 400th anniversary of the arrival of Africans in colonial America in 2019, I expect that the proposed series will build on and complement programs and activities taking place across the country. These programs will acknowledge the pain and amorality of slavery, as well as highlight contributions that African Americans have made to America's economic, social, cultural, artistic, moral and spiritual development.

I am hopeful that this project, by facilitating collaboration between experienced storytellers, and accomplished scholars, and the community at large, through the delivery of public discussions, this will encourage a much deeper appreciation of the diversity and complexity of Appalachia and the central role that Appalachia has played in important episodes in African American history.

I look forward to continuing to participate in discussions about the development of this project, if funded, and to the Heritage Alliance playing a role in several of the public humanities discussions, as part of an advisory role, or possibly in direct participation.

Yours Sincerely,

Deborah Montanti
Executive Director

Deborah Montanti

Education

- 2001 Seminar for Historical Administration
Colonial Williamsburg VA
- 1994 Masters in The Art of Teaching (MAT)
East Tennessee State University Johnson City TN
- 1979 Bachelor of Science (BS)
East Tennessee State University Johnson City TN

Professional experience

Executive Director (2006-present) Heritage Alliance, Jonesborough, TN

- Administer budget and oversee all operations of 501 (c) 3 Preservation organization
- Administer the programs and policies as a partner organization of the National Trust for Historic Preservation and Tennessee Preservation Trust
- Liaison with Town of Jonesborough, and Washington County officials, as well as the Tennessee Historical Commission, to promote preservation principles and provide assistance where needed
- Supervise writing of grants and funding proposals to continue and expand preservation and education efforts
- Serve as Director of Teaching American History grant funded project in partnership with the History dept. of East Tennessee State University and Johnson City (TN) Schools
- Administer educational programming in areas of preservation technique and philosophy throughout 10 county region
- Supervise staff of 4 FTE's
- Report to Board of Trustees and granting agencies on all aspects of operation

Education Coordinator/Curator/Archivist (2003-2006) Heritage Alliance Jonesborough TN

- Creation and implementation of all public programs
- Overall responsibility for Collections management, including archives
- Overall oversight for Museum management, policy and procedures
- Development of museum marketing and education initiatives

Various Responsibilities Rocky Mount Museum Johnson City TN

Director (2001-2003)

- Overall responsibility for the site's management and protection.
- General oversight of museum operations.
- Coordination with the Board of Trustees, their committees and liaison between the Board and all staff.
- Coordination with the State of Tennessee Historical Commission on the cooperative management of Rocky Mount.
- Lead responsible for fundraising and Long Range Planning.
- Direct responsibility for marketing and public relations.
- Coordination with other staff for conceptualization, design and implementation of public programs.

Kiran Singh Sirah
President, International Storytelling Center
116 W. Main Street
Jonesborough, TN 37659

27 December 2018

Dear Kiran,

Thank you for getting in touch with me and inviting me to be a part of your proposed project, "Freedom Stories." I would be honored to be a part of this project.

One area in which I might be useful is in presenting the history of the Melungeons and other mixed-race communities in Appalachia. The Melungeons first gained notoriety in 1845 when eight Melungeon men were charged in Hawkins County, Tennessee, with illegal voting "by reason of color." Since then, the Melungeons have been subjected to legal and social discrimination. After more than a century of silence and attempting to hide their mixed-ethnic heritage, the Melungeons publicly celebrated that heritage with an outdoor drama that ran from 1969 to 1976 in Sneedville, Tennessee.

I could be useful to this project in many other ways. Utilizing the resources of WETS-FM, I can help publicize the project in its early stages, alerting potential participants about the project and soliciting their input. I can also help by conducting and/or recording interviews with participants, preserving their stories to share with others.

As the project develops, other areas may become evident in which I could be useful. I think it is a very worthwhile project and would be proud to be involved and to help see it become a reality.

Please let me know how I can be of assistance.

Sincerely,

A handwritten signature in black ink, appearing to read "Wayne Winkler", with a long, sweeping horizontal stroke at the end.

Wayne Winkler

Wayne Winkler

(b) (6)

(b) (6)

winklerw@etsu.edu

PROFESSIONAL HISTORY:

August 1993 - Present: Director, WETS-FM, Johnson City, Tennessee Responsible for university-owned public radio station with an annual budget of over \$1,000,000 and a staff of 12. Duties include preparation of annual reports to Corporation for Public Broadcasting; maintaining compliance with FCC rules and regulations; planning and executing annual fundraising campaigns; planning future technical needs; interacting with university community; and other duties as required.

May 1990 - August 1993: Operations Director, WETS-FM Responsible for daily operation of station, including scheduling and executing satellite feeds; supervising, training, and scheduling staff members; scheduling and supervising studio production facilities; and other duties as required.

March 2010 – Present: Executive Producer, *Your Weekly Constitutional* Responsible for the weekly production of a 54-minute public radio program hosted by Constitutional Law professor Stewart Harris (Duncan School of Law, Lincoln Memorial University) and distributed to more than a dozen terrestrial and online radio stations around the United States.

July 2000 – Present: Lecturer and Presenter Produce and deliver multimedia presentations to conferences, libraries, civic organizations, etc., on a variety of topics, mainly pertaining to Melungeons or to regional history. Venues have included the Critical Mixed-Race Studies conference at DePaul University, Chicago, IL (October 2015), Southern Writers Conference, Atlanta, GA (April 2010), Assembly of Turkish-American Associations, New York, NY (June 2009), and Kentucky Historical Society/Kentucky Genealogical Association, Frankfort, KY (May 2012 and May 2018).

PUBLICATIONS:

Walking Toward the Sunset: The Melungeons of Appalachia (2004, Macon, GA, Mercer University Press)

Beyond the Sunset: The Melungeon Outdoor Drama (2019, Macon, GA, Mercer University Press)

Numerous articles in publications including *Blue Ridge Country* and *Now and Then*, and websites including www.melungeon.org.

EDUCATION:

August, 1993 - Master of Arts degree, East Tennessee State University, Johnson City, Tennessee, History

December 1988 - Bachelor of Science degree, East Tennessee State University, Johnson City, Tennessee, Communications

From: Jasmine Henderson (b) (6)
Sent: Monday, January 7, 2019 12:28 AM
To: kiran@storytellingcenter.net
Subject: Freedom Stories

January 7, 2019

Kiran Singh Sirah, President
International Storytelling Center
116 West Main Street
Jonesborough, TN 37659

Dear Kiran,

I am writing to express my support for your proposal to organize a series of public humanities discussions tentatively entitled "Freedom Stories."

I grew up down the street from Hampton University, a historically black university known for its rich African American perspective. In my earlier years, my mom worked on campus and I was able to spend majority of my adolescent years there-soaking it all up. At the time, I did not realize how important those campus interactions were to my esteem and personal perspective, but now I know how important it is to shed light on and celebrate African American impact.

10 years ago, I moved to (b) (6) A town with a population of 14,000 in east Tennessee and understandably shaped by traditional Appalachian history. I was greeted by an even smaller community of black people whose perspective was quite different from my own. It was clear that the lack of black culture and celebration in this area negatively affected how some African Americans viewed, not only themselves, but also the community around them.

Programs like "Freedom Stories" have the potential to reshape their minds. I am hopeful that this project will encourage a much deeper appreciation of the diversity of Appalachia and the important role that Appalachia has played in African American history. "Freedom Stories" is capable of helping African Americans in Appalachia realize not only are they connected to black legacy, but their role in it is important.

I look forward to continuing to participate in discussions about the development of this project, if funded, to potentially playing a role in one or more of the public humanities discussions, as part of an advisory role, or possibly in direct participation.

Yours Sincerely,
Jasmine Henderson

Jasmine Henderson Bio

Jasmine Henderson is a local spoken word artist, writer, and host. She produces and hosts events devoted to sharing poetry and song including "Jam Night" every February at East Tennessee State University. She has been a featured performer at the Pack Memorial Library in Asheville, NC, The Yarn Exchange Radio Show in Jonesborough, TN, and the NAACP's Freedom Fund Banquet in Johnson City, TN

Jasmine is also dedicated to serving her community. She has volunteered with Umoja Arts and Cultural, Inc. since 2013, and currently serves as the recording secretary. With Umoja, she has organized service projects including a Clean Water Campaign for the residents of Flint and a Homeless Drive in partnership with Walmart.

Jasmine is a native of Hampton, Virginia but considers the mountains her second home. She enjoys visiting open mics and community events and is always looking for ways to better her community.

January 6, 2019

Dear Kiran,

I am writing to express my support for your proposal to organize a series of public humanities discussions tentatively entitled "Freedom Stories."

I was born in (b) (6). I am retired teacher, educator, and community activist.

I recently became a member of the Johnson City School Board and have served on International Storytelling Center's board since April 2018. I have been an advocate for storytelling and have attended as a professional and fan of storytelling for nearly 30 years. More recently I have facilitated live discussions with storytellers from the festival to educational audience and as part of the live stream. I first became fully aware of the power of storytelling, after witnessing Jackie Torrance tell ghost stories at the festival. After that, I was hooked!

I have worked as an academic for a historically black college in Morristown. And I was a residence hall director at ETSU in 1985. I have counseled students exhibiting difficulties transitioning from high school to college and obtained my Masters of Art in Counseling in December, 1990.

For 20 years, I taught general science, ecology, life science, biology and honors biology for tenth through twelfth graders and went on to complete an Educational Specialist (Ed. S.) degree in administration from ETSU in 2010.

I spent the final four years of my teaching career, with the GOT (Graduate on Time) at an Alternative School, guiding seniors, who were destined to drop out, to set goals to graduate with their class and go to college.

I joined the ISC board, for my love of storytelling, I began to help and assist the ISC at-risk student's project called Stories for Change.

I am also involved in several area groups working on social justice, and local politics. One of my goals is to encourage others, especially minorities, to become actively and visibly involved in community decision making. I believe this is a pertinent need for our community, as well as our nation. Storytelling is an effective way to communicate personal events and the emotions that are affiliated with those events. Sharing that common empathy provides a platform for constructive dialogue towards understanding and appreciation of the contributions and struggles of African Americans and their allies.

I am wholly supportive of this project, as I believe it will encourage a much deeper appreciation of the diversity and complexity of Appalachia and the central role that Appalachia has played in important episodes in African American history. I look forward to participating in discussions and being part of the advisory team and possibly being directly involved in any shape or form.

Yours Sincerely,

J. Michelle Treece

Michelle Treece was born in (b) (6) to (b) (6). She has (b) (6)

At an early age, Michelle developed a love for music. Coming from a multigenerational family of musicians, she began playing trumpet in elementary school. By junior high, her first job was a professional trumpet player for their family rhythm and blues band, "The Shades of Black". She continued playing trumpet throughout high school band at Morristown West High School. Michelle was also a competitive member of her high school track and intramural volleyball teams.

Upon graduating from high school, Michelle entered East Tennessee State University. She played trumpet for both marching on concert bands throughout college. Michelle chose to pursue a degree in biology, with a plan to do biological research. Michelle was fortunate to have a biology professor that changed her course for a life career. This professor's love and passion for teaching was immense and very influential to the point that Michelle completed additional coursework to become a high school biology teacher. Dr. Karen Renzaglia's influence set the framework for how Michelle hoped her teaching style makes an impact on her students.

After graduating from ETSU, Michelle was unable to find a teaching job. However, she was hired as an academic advisor and residence hall assistant director at Morristown College, a historically black college in Morristown. After a year in that position and a desire to return to Johnson City, she became a residence hall director at ETSU in 1985. In this position, Michelle began to see the need for counseling students exhibiting difficulties transitioning from high school to college. With that, Michelle obtained her Masters of Art in Counseling in December, 1990. And as luck would have it, Johnson City Schools posted an opening for a science teacher at Science Hill High School the very next week. Within twenty days, she was standing in front of her first science class.

For the next 20 years, Michelle taught general science, ecology, life science, biology and honors biology for tenth through twelfth graders. She also completed an Educational Specialist (Ed. S.) degree in administration from ETSU in 2010. These additional degrees may have been more of an aid to managing the classes than the biology degree! Many of my students came to class with lots of personal issues. Being patient, firm, showing respect, and setting high expectations were the secret to being successful with many of her students.

Michelle's last four full years were spent with the GOT (Graduate on Time) Program at SHHS's Alternative School. She believes her position as a graduation coach was "the most rewarding job that Johnson City Schools could offer." She guided seniors, who were destined to drop out, to set goals to graduate with their class and even go to college. For many of these students, acknowledging that college was a possibility changed the course of their lives. These students went through every emotion to get their degree and it was worth every moment. She likes to say "that was the best job in the system!"

After being asked to return to the main campus to model a new position working with at-risk students, Michelle spent only one term in the new job. She felt it was a good job, something the main campus needed, but it was not for her. That was when she decided to "retire while happy!" And after close to 33 years in education, she has not regretted one day of retirement. Now her service is to our local community. She is actively involved in several area groups working on social justice, and local politics. Michelle's next mission is to encourage others, especially minorities, to become actively and visibly involved in our community as positive role models to our youth.

Tuesday, January 8, 2019

Kiran Singh Sirah, President
International Storytelling Center
116 West Main Street
Jonesborough, TN 37659

Dear Kiran,

I am writing to express my support for your proposal to organize a series of public humanities discussions tentatively entitled "Freedom Stories."

It is without reservation that I celebrate and give my support to the establishment of the "Freedom Stories" Project. As the senior pastor of Bethel Christian Church (Disciples of Christ), the oldest African American congregation in Jonesborough, Tennessee, I realize there is still much history and connecting stories to be discovered, unpacked and shared with the community.

I am hopeful that this project, by facilitating collaboration between experienced storytellers, and accomplished scholars, and the community at large, will encourage a much deeper appreciation of the diversity and complexity of Appalachia and the central role that Appalachia has played in important episodes in African American history.

I look forward to continuing to participate in discussions about the development of this project, if funded, to potentially playing a role in one or more of the public humanities discussions, as part of an advisory role, or possibly in direct participation.

Sincerely,

A handwritten signature in black ink, appearing to read "Vincent M. Dial", written in a cursive style.

Vincent M. Dial

January 2, 2019

Kiran Singh Sirah
President, International Storytelling Center
116 W. Main, Jonesborough, TN 37659

Dear Kiran,

Happy New Year to you and to all at the amazing ISC. I am very grateful for the work that you all do in making story and narrative such an available part of our national and international community. As we all know, story is the base from which all cultures grow and thrive.

I am especially happy to be asked to potentially join you in this project as a participant, lending my talents, knowledge and experience to this new endeavor that you are hoping to launch this year.

The focus you've chosen, pivotal moments in history that involve African American experiences and other unknown stories from Appalachia, is one that falls very much into my passion base. It is also one that I believe is very timely in the midst of our national conversations on race, history and the very nature of un-highlighted contributions. There is clearly much to be mined in this area that would hopefully lead to a more honest and critical accounting of who we truly are as a nation. And the goal that you have described, facilitating civil dialogues that engage the general public about history, race relations, race narrative, ideas around freedom and democracy is ever present in the work I currently do as a storyteller, musician and cultural ambassador. I highlight some of that work in my resume.

I am interested in being a part of this project and thanks for your consideration.

Sincerely,
Reggie Harris

Performer/Educator Resume

Reggie Harris

(b) (6)

(b) (6)

(b) (6) (home) (b) (6) (cell)

Represented by: Loyd Artists - Susan Lounsbury at: Susan@loydartists.com
518.647.5916 Website: www.loydartists.com

EDUCATION:

1966-1970 – Olney High School, Phila. Pa
1970-1971- Carver Bible College, Atlanta, GA
1972-1975- Temple University, Philadelphia, PA
(English and Secondary Education course work)
1980- present- on going education and experience as performer,
singer-songwriter, storyteller, instructor and lecturer in history,
race studies, song-leading and performance.
(Seminars and courses with the John F Kennedy Center, the
National Coalition Building Institute, and in work with Pete
Seeger, Bernice Johnson Reagon and many others.)

PROFESSIONAL EXPERIENCE:

1976- present –

Reggie Harris has been a vibrant part of educational, historical, international folk music, and storytelling circles for over 40 years. As a songwriter, storyteller, educator, and lecturer, he has traveled the world using music and the spoken word to make an impact on education, social and racial justice, the environment, and human and civil rights. A deeply rooted singer/songwriter and song leader, Reggie is recognized as one of the foremost presenters of songs in African American historical context.

Steeped from childhood in the tradition of African American spirituals, folk, gospel, and the music of civil and human rights, Reggie performs and composes music that represents a perspective seasoned by knowledge, wisdom, and experience. In the spirit of community elders Pete Seeger, Harry Belafonte and Bernice Johnson Reagon, he represents all that is best in using music and story as vehicles for social and cultural engagement.

Reggie contributed significantly to raising worldwide public awareness of the power of narrative in the history of the Underground Railroad and in the role of music in the Modern Civil Rights Movement in the US. He blends spirituals, freedom songs (the songs of the Underground Railroad and abolition), and stories to translate those issues for our current time.

In educational outreach, Reggie is a founding teaching artist in the John F Kennedy Center's Changing Education Through the Arts program, a Woodrow Wilson Scholar, and the Music Education Director for the Living Legacy Project (a civil rights advocacy organization <http://www.uulivinglegacy.org>). In that role, he plans and co-leads civil rights pilgrimages for youth and adults to sites in the American South.

Reggie has been a featured performer at arts and education venues around the world including the John F. Kennedy Center; The Smithsonian Institute; the Brooklyn Academy of Music; Reunion Arena; the International, Timpanogos, and Ogden Storytelling Festivals; and for thousands of audiences at colleges, schools, public festivals, symposiums, and concert halls throughout the U.S., Canada, and Europe.

Presently, he collaborates with artist/songwriter Greg Greenway in a presentation called "Deeper Than the Skin," a story/song conversation on how music, history, and race have combined to shape our nation <https://deeperthantheskin.com>. Another show, "Long Time Comin'," with blues artist Scott Ainslie highlights that connection through roots music.

Reggie is a featured artist in the "Americans Who Tell the Truth" portrait series developed by Maine artist Rob Shetterly, as well as 2018 recipient of the Magic Penny Award for lifetime achievement in music by the Children's Music Network.

His latest recording "Ready To Go" spent months in the top 20 of the Folk DJ charts since May of 2018 and continues to garner significant airplay and reviews. It is an eclectic blend of 7 original songs added to a mix of 4 spirituals and freedom songs that comments on current social and political issues.

DISCOGRAPHY (Partial)

- Ready to Go- Reggie Harris Music (2018)
- Resurrection Day CD (2013)
- Get On Board! Underground Railroad/Civil Rights Freedom (2007)
- Let My People Go: A Jewish and African-American Celebration of Freedom (2005)
- Simplicity (2002)
- Guide My Feet (with Magpie -1998)
- Steal Away: Songs of the Underground Railroad (1997)

Charlotte Blake Alston
Storyteller - Narrator - Librettist

(b) (6)

610-259-1135

Griotwoman@aol.com

www.charlotteblakealston.com

December 6, 2019

Kiran Singh Sirah, President
International Storytelling Center
116 West Main Street
Jonesborough, TN 37659

Dear Kiran,

I am writing to express my support for your proposal to organize a series of public humanities discussions tentatively entitled "Freedom Stories."

I am a former educator and have performed full time as a storyteller in a range of venues and contexts in the United States and abroad for nearly 30 years. Venues include hundreds of schools around the country; multiple appearances at the National Storytelling Festival, the National Festival of Black Storytelling, as well as regional and international festivals in Ireland, Ghana, South Africa and Brazil; appearances at the Smithsonian Institution, the John F. Kennedy Center for the Performing Arts, the National Museum for Women in the Arts and the National Portrait Gallery. In 2016, I had the distinction of being one of two storytellers in the country invited to perform at the opening weekend celebration of the Smithsonian's new National Museum of African American History and Culture. In addition, I served as Storyteller, Narrator and Host of the Carnegie Hall Family Concert Series (17 years) and am currently in my 28th consecutive season as Host, Narrator and concert Scriptwriter for The Philadelphia Orchestra's family and school concerts. I have been a Lincoln Center Artist and recently participated in a project with the Juilliard School in New York. I have been a commissioned librettist for choirs and have collaborated with composers and musicians of various musical genres.

In 2009 I was commissioned by the Huntingdon PA Arts Council to go into the community of Mt. Union, interview residents in the African American community and create a performance piece based on stories crafted from the interviews.

I am hopeful that this project - by facilitating collaboration between experienced storytellers, accomplished scholars, and the community at large - will encourage a much deeper appreciation of, and will give voice to, the diversity, complexity and richness of the experience of generations of African Americans who settled and worked in Appalachia and whose unique cultural experiences and contributions to the story of America may be acknowledged, honored and celebrated.

I look forward to continuing to participate in discussions about the development of this project, if funded, to potentially playing a role in one or more of the public humanities discussions, as part of an advisory role, or possibly in direct participation.

Yours Sincerely,



Charlotte Blake Alston, Storyteller

Charlotte Blake Alston Bio

Charlotte Blake Alston performs in venues throughout North America and abroad. Venues are wide and include the John F. Kennedy Center for the Performing Arts, the Smithsonian Institution, the Kimmel Center, the Women of the World Festival in Cape Town, South Africa, prisons, detention centers and a refugee camp in northern Senegal.

She breathes life into traditional and contemporary stories from African and African American oral and cultural traditions. Her solo performances are often enhanced with traditional instruments such as djembe, mbira, shekere or the 21-stringed kora. In 1999, Charlotte began studying the kora and the West African history-telling traditions of Senegal, Mali, Guinea and Guinea Bissau. Her teacher was the highly respected Senegalese griot (jali), the late Djimo Kouyate. She has recently resumed her studies with Malian Virtuoso Yacouba Sissoko.

She brings her stories and songs to national and regional festivals, schools, universities, museums, libraries and performing arts centers throughout the United States and Canada, as well as local and national radio and television. Her repertoire is wide and programs are adapted to any grade level or age group.

In 1991, Charlotte became the first storyteller to perform with the Philadelphia Orchestra on both their Family and Student concert series. Since 1994, she has been the host of "Sound All Around"; the orchestra's preschool concert series and continues to appear as a guest host and narrator on family concerts. For 6 seasons, Charlotte hosted "Carnegie Kids", Carnegie Hall's Preschool concert series and has been a featured artist on the Carnegie Hall Family Concert Series in NY since 1996. She has been a featured teller at The National Storytelling Festival, The National Festival of Black Storytelling, and at regional festivals throughout North America and abroad. She has been a featured artist at both the Presidential Inaugural Festivities in Washington, DC and the Pennsylvania Gubernatorial Children's Inaugural Celebrations in Harrisburg, PA.

She has been a featured narrator for several orchestras and conductors including The Philadelphia Orchestra, The Orchestra of St. Luke's, The Cleveland Orchestra, the Saint Louis Symphony and the Baltimore Symphony Orchestra. She represented Carnegie Hall in 2003 when she hosted a series of concerts in Miyazaki, Japan with the Eddie Arron String Quartet and fellow storyteller, Motoko. Currently, she performs as both pre-concert artist and host of Carnegie Hall's Family and Education Concert Series. In addition, she previously served as a host for Carnegie Hall's Community Sing Ins. Charlotte's narrative voice can be heard on documentaries including *Plenty of Good Women Dancers*, *The Peddie School*, and *Crosstown*. In the PBS documentary *Safe Harbor*, producers proclaim her "strong, steady voice is like a lantern in the darkness". She has narrated two shows at the Franklin Institute's Fels Planetarium – *Under African Skies* and *Stars of Wonder*. She herself was featured in the award-winning documentary *Family Name* that aired around the country on PBS. Kinocraft Media Productions converted her "Martin Luther King Storypoem" to video format for educational distribution. She is the narrative voice for a series of training videos produced by Global Media Health.

Ms. Alston has produced several commissioned works for orchestras and opera companies including original narrative texts for *Carnival of the Animals* and *Scheherazade*. More recently she has been engaged as a librettist for The Philadelphia Orchestra and The Commonwealth Youthchoirs. *The Children's March*, a 90-minute work commissioned by Singing City Choir, retells the story of the children's march in Birmingham in 1963. The work premiered to critical acclaim at the Philadelphia International Festival of the Arts (PIFA) in 2013. She also crafted a text with multiple story lines for a unique set of *Choose Your Own Adventure* concerts for school and family audiences for the Philadelphia Orchestra. In this one-of-a-kind concert, the audience gets to choose which direction the story line will go!

She has collaborated with composers Andrea Clearfield, Kabo Omowale: *Welcome Home Child*, John Blake with *The Good Raised Up* and Andrew Bleckner, *The Children's March*.

She was commissioned by the Huntingdon County Arts Council to craft and tell the story of the African American community of Mount Union, Pennsylvania which included a residency and performances for school and public audiences. Charlotte has received numerous honors including the prestigious Pew Fellowship in the Arts. She was selected as Philadelphia Magazine's "Best of Philly" and was the recipient of the Commonwealth of Pennsylvania Artist Of The Year Award (The Hazlett Memorial Award), which recognizes individual artists "for excellence in the Commonwealth." She holds two honorary PhDs and received the Circle of Excellence Award from the National Storytelling Association. She is a recipient of the Zora Neale Hurston Award, the highest award bestowed by the National Association of Black Storytellers.

Charlotte was one of four Americans selected to perform and present at the first International Storytelling Field Conference in Ghana and was a featured artist at the Second Int'l Festival in Cape Town, South Africa. In the summer of 2005, she was the sole American selected to perform on a main stage at the STIMMEN: Voices Festival in Basel, Switzerland and The Cape Clear Island Festival in Ireland. In the spring of 2018, she represented the US at the Boca do Ceu International Storytelling Festival in Sao Paulo, Brazil.

Sheila Arnold
P.O. Box 3694
Hampton, VA 23663

January 1, 2019

Kiran Singh Sirah, President
International Storytelling Center
116 West Main Street
Jonesborough, TN 37659

Dear Kiran,

I am writing to express my support for your proposal to organize a series of public humanities discussions tentatively entitled "Freedom Stories." As an Historic Character Presenter for the past fifteen years, I know how well told historical stories can engage audiences and lead audiences to a deeper appreciation of history, heritage and civics.

The time is ripe for a series that features various art forms about the history of African Americans in Appalachia and Affrilachian cultural heritage. Collaboration with various arts, including stories, readings, dance, music, theatre, visual art and discussions can enhance these historical presentations. Further, since currently we are living in a time where racism and division have become more open and pronounced, we must build bridges from history to contemporary life. With the 400th anniversary of the arrival of Africans in colonial America in 2019, I expect that the proposed series will build on and complement programs and activities taking place across the country. These programs will acknowledge the pain and amorality of slavery, as well as highlight contributions that African Americans have made to America's economic, social, cultural, artistic, moral and spiritual development.

In particular I am desirous to work with this project because these types of presentations and discussions have been a part of my regular work as storyteller and character interpreter. I currently work with another storyteller on a program about the Civil Rights Movement which has assisted in opening doors of discussions between Muslims, African-Americans and Caucasians. Further, this program has facilitated discussion between elementary, middle and high school students. Similarly, since learning about the seven runaways buried at Embree House in Telford (outside of Jonesborough, TN), I have been developing a project about the runaway slaves and abolitionists in the area. Furthermore, I have been collaborating with a number of artists in various fields who can provide quality presentations, insights and talents that will encourage a much deeper appreciation of the diversity and complexity of Appalachia and the central role that Appalachia has played in important episodes in African American history.

I look forward to continuing to participate in discussions about the development of this project, if funded, and to playing a role in one of the public humanities discussions, as part of an advisory role, or possibly in direct participation.

Yours Sincerely,

Sheila Arnold

Sheila Arnold, Teaching Artist

Sheila Arnold Bio:Sheila Arnold currently resides in (b) (6). She is the CEO and Lead Performer of History's Alive! and her major focus is performing, managing and marketing this flourishing business. Through History's Alive! Sheila has given over 600 presentations for schools, churches, professional organizations and museums, in 26 states. In addition, she contracts with Colonial Williamsburg Foundation to present Historic Character Interpretation and teach teachers at their Summer Teachers Institute. Sheila has twice been one of the featured "regional" Storytellers at the Colonial Williamsburg Storytelling Festival. Sheila has also presented Professional Development sessions, Storytelling Programs and Character Presentations at educational conferences, including Valley Forge Teacher Institute (2 years), Social Studies Conferences in New York, Louisiana, Virginia, South Carolina, Arkansas and Oklahoma, and at the National Council of Social Studies. Previously, Sheila has worked as a Social Worker with aggressive adolescents having emotional problems, a Hampton City Schools Substitute Teacher and led a Drama Ministry. She often uses her creative talents to do creative writing and/or drama workshops with children and teens, and has been called on to be a motivational speaker for high school students and young adults on many occasions.

Sheila was a Coordinator for Colonial Williamsburg's Teachers' Institute for the past 6 summers, where she had the privilege to work with and train teachers further about colonial history and exciting teaching techniques. Previously at Colonial Williamsburg she held positions as Manager of Programmatic Outreach, and Assistant to the Director of Public Relations . Through these positions Sheila learned she loved developing, coordinating and scheduling programs for guests and visitors. Often she was called upon by Administrative Officers and Conference Sales to develop itineraries for high level organizations and groups coming to visit. Earlier she worked with Information Technology Systems (ITS) and was the manager of their first ever weekend-shift, and created the training document used for new employees coming into the project. In addition, she was a Mary Kay, Inc. Independent Senior Beauty Consultant. For three years, she was the Drama Ministry Director at First Baptist Church of Hampton, VA –where she created a viable "seasons" of major and small plays, as well as directed and wrote many original skits and plays performed at the church.

Sheila has performed in a myriad of ways since she was eight years old, including the role of a "Little Ray of Sunshine," a slapstick comedy which was performed on several Army bases in Germany. She has been writing – poems, plays, fiction and songs – since she was in 7th grade, where she was encouraged by her English class to read several of her stories for her classmates. Sheila has written and directed many plays, and is often asked to collaborate with other playwrights or evaluate their work. In 2003, Sheila premiered her monologue series, "And the Women Were There..." (7 women who talk about their life with Jesus) and has a full-length play of the same title. Sheila often presents one or two of these women to requesting organizations. She also offers a full-day or half day workshop focusing on women in the Bible and relating to the woman of today. Finally, Sheila has been doing character portrayals since 1998 where she took on the role of Ol' Bess, an 18th-century tavern slave.

Ms. Arnold also has a variety of other interests, including working with youth, reading legal mysteries, watching football and basketball and traveling.

Lyn Ford
Affrilachian Teller of Home-Fried Tales
www.storytellerlynford.com
6145813326 friedtales2@gmail.com

January 3, 2019

Kiran Singh Sirah, President
International Storytelling Center
116 West Main Street
Jonesborough, TN 37659

Dear Kiran,

I heartily support your efforts to organize the series of public humanities discussions, now tentatively entitled "Freedom Stories."

As a fourth generation Affrilachian storyteller (Affrilachian: African American Appalachian, of African, Native American and European American heritage), I feel a strong connection to the proposed "Freedom Stories" project. As both teaching artist and performer, I've shared the gifts of my family's traditions and folklore in storytelling programs, keynote presentations and workshops on telling and writing stories with students of all ages for almost thirty years and in three countries. I'm published in several storytelling in-education resources, as well as in my award-winning books: *Affrilachian Tales: Folktales from the African-American Appalachian Tradition*; *Beyond the Briar Patch: Affrilachian Folktales, Food and Folklore*, and *Hot Wind, Boiling Rain: Scary Stories for Strong Hearts*. I'm a member of the National Association of Black Storytellers Circle of Elders and the National Writing Project's National Writers Council, and I've received two National Storytellers Network Oracle Awards. I continue to offer and support the brilliance of Affrilachian storytelling, now as a returning instructor at the John C Campbell Folk School in North Carolina.

I offer my experience and information to the "Freedom Stories" project. I'm hopeful that this project, by facilitating a collaboration between experienced storytellers, accomplished scholars and the community at large, will encourage a much deeper appreciation of the diversity and complexity of Appalachia and the central role that Appalachia has played in important episodes in African American history.

I look forward to continuing to participate in discussions about the development of this project, and wanted to express my support of its funding. I'm very willing to play a role in one or more of the public humanities discussions, in an advisory role, and/or in direct participation.

Sincerely sharing stories,

Lynette (Lyn) Ford
Lynette Ford, Storyteller
friedtales2@gmail.com

Lynette Ford

(b) (6)

www.storytellerlynford.com

friedtales2@gmail.com

614/581-3326; 614/2377605



Fourth-generation storyteller Lynette (Lyn) Ford is the author of two collections of orature from her family's heritage of tales. Both books, *Affrilachian Tales: Folktales from the African-American Appalachian Tradition*, and *Beyond the Briar Patch: Affrilachian Folktales, Food and Folklore*, won the Anne Izard Storytellers' Choice Award. Lyn's latest book from Parkhurst Brothers Publishers is a collection of twisted folktale adaptations, resource information and creative-writing exercises for older

students and adults, *Hot Wind Boiling Rain: Scary Stories for Strong Hearts*. Lyn and her friend and fellow storyteller, Sherry Norfolk, also share a National Storytelling World Award for the silly and creepy tome, *Boo-Tickle Tales: Not-So Scary Stories for Ages 4-9*.

Lyn's work is shared in story anthologies and resources for educators, including: the award-winning *The Storytelling Classroom: Applications Across the Curriculum* and *Literacy in the Storytelling Classroom* (both from Libraries Unlimited); *Sayin' Somethin': Stories from the National Association of Black Storytellers* (National Association of Black Storytellers, Inc.); *The August House Book of Scary Stories* (August House) and its accompanying educators' enrichment guide, and *Storytelling and QAR Strategies* (Libraries Unlimited). Lyn's CD, *When the Gourd Broke*, won a 2009 NAPPA Honors Award.

Lyn's awards include: The National Storytelling Network's Oracle Award for Leadership and Service and Circle of Excellence Awards; the Friend of Education Award from Reynoldsburg (Ohio) public schools for her contribution of creative learning and enrichment experiences as Herbert Mills Elementary School's storyteller in residence; induction into the National Association of Black Storytellers' Circle of Elders.

For almost thirty years, Lyn has provided stories for libraries and schools, keynote and closing presentations, workshops at universities, education and literacy conferences, and featured programs at some of the most prestigious storytelling conferences and festivals in the United States, Ireland and Australia.

Lyn is also a Thurber House mentor to young writers, an Ohio Teaching Artist in the Ohio Alliance for Arts Education Artists-in-Schools Directory and The Ohio State-Based Collaborative Initiative of the Kennedy Center for the Performing Arts, a Certified Laughter Yoga Teacher, and a (b) (6)

*"However far the stream flows, it never forgets its source." – Nigerian Proverb
I am grateful to the ancestors, upon whose shoulders I stand, for their gifts of story.*

Jan. 1, 2019

Kiran Singh Sirah, President
International Storytelling Center
116 West Main Street
Jonesborough, TN 37659

Dear Kiran,

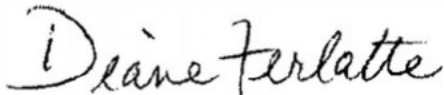
I am writing to express my support for your proposal to organize a series of public humanities discussions tentatively entitled "Freedom Stories."

I am hopeful that this project, by facilitating collaboration between experienced storytellers, and accomplished scholars, and the community at large, will encourage a much deeper appreciation of the diversity and complexity of Appalachia and the central role that Appalachia has played in important episodes in African American history.

It just so happens that I received a grant in 1994 to research contributions African Americans made to the culture and life of communities in the Appalachian region. Consequently I am very excited about the prospect of this project.

I look forward to continuing to participate in discussions about the development of this project, if funded, to potentially playing a role in one or more of the public humanities discussions, as part of an advisory role, or possibly in direct participation.

Yours Sincerely,

A handwritten signature in cursive script that reads "Diane Ferlatte". The signature is written in dark ink and is positioned above the printed name.

Diane Ferlatte

Diane Ferlatte Biography

Diane Ferlatte was born on (b) (6) in (b) (6) on (b) (6). Her formative years were ruled by Jim Crow laws, fueling the personal stories she would one day tell, and shaping the way she would tell them. Her family left New Orleans for California when she was nine years old in order to escape the injustices of the South. However every summer, her family made their annual trek back to Louisiana, back to her roots, back to a community that surrounded her with storytelling, songs, old hymns, spirituals, and family traditions.

As a youngster, Diane was steeped in the oral tradition. Her early childhood years in Louisiana were spent on her grandparent's porch with family and neighbors swapping stories, lies, and tales. She fondly recalls fishing in the bayou, making hoecake bread, and listening to her raconteur father tell the family's news, history, and all the old antebellum tales that had been passed down to him. It was there that she first heard the stories of Brer Rabbit, High John the Conqueror, and other tales of the African American slave era for which she is now so well known.

As she grew older, Diane played the piano and sang in church choirs, performed in various stage productions, and became proficient in American Sign Language, all of which contributed to her completely unforeseen career preserving and promoting the African American oral tradition in a variety of forms. Those seeds of storytelling that were planted on those annual trips back to Louisiana began to sprout (b) (6).

Reminiscing about the stories of her youth, Diane began to sing the spirituals and (b) (6)

Consequently Diane had to return to her own childhood roots. She recognized how important those stories were and also began to share them with her community. Before she knew it, she was telling children at her church, then at local schools, then libraries throughout California, and now at storytelling festivals and other venues all over the world. She saw that there was a strong need for more African Americans to hear and tell their own stories and she was on a mission to fulfill that.

Now an internationally renowned and Grammy Award nominated storyteller, Diane has traveled the globe from Graz, Austria, to Auckland, New Zealand. She has toured and performed internationally many times over, including Netherlands, France, Bermuda, Sweden, Senegal, Kenya, South Africa, Colombia, Canada, Australia, Turkey, India, Switzerland, Romania, Singapore and Malaysia. Diane has performed in almost every state in the U.S., including Hawaii and Alaska. Providing workshops for other storytellers, ministers, and teachers, as well as keynote speaking and storytelling at professional conferences and conventions has become a rewarding part of her work. Diane continues to focus on schools and libraries as much as possible, however, because she believes this is where the tradition of storytelling is to be nurtured and the lessons of the stories most need to be heard.

Diane has received numerous honors including the National Storytelling Network's Circle of Excellence Award, the National Association of Black Storytellers' Zora Neale Hurston Award, The Friends of Negro Spirituals Heritage Keepers Award, as well as the California Arts Council's highest ranking. In addition to receiving a 2008 Grammy nomination, Diane along with her musician Erik Pearson have received other awards for her recordings including Parents' Choice, American Library Association, National Parenting Publications, iParenting Media, Children's Music Web, and Storytelling World Awards. Among her most exciting performances are her numerous appearances at both the National Storytelling Festival in Jonesborough, Tennessee, and the Internationales Storytelling Festival in Graz, Austria, as well as the First International Festival to Commemorate the End of Slavery on Goree Island, Senegal, and performing for President Clinton at his first inauguration.



January 7, 2019

Kiran Singh Sirah, President
International Storytelling Center
116 West Main Street
Jonesborough, TN 37659

Dear Kiran,

Thank you for reaching out to the National Association of Black Storytellers (NABS), seeking our support for your proposal, tentatively entitled "Freedom Stories: History and African American Heritage of Central Appalachia", A Public Humanities Discussion Project

Since 1982, NABS has been on the forefront of ensuring that Black Storytelling and Black Storytellers are heard. Ever since that time we have served as a platform that reaches and connects our communities with our history, our culture and our heritage. Founded by renowned storytellers, Mother Mary Carter Smith and Mama Linda Goss, NABS mission continues to serve the African American communities. After 36 years, we remain the only organization of its kind that encourages and empowers Black people to tell their stories in their own voices.

By supporting this effort we hope that we will be involved in the planning and implementation of this culturally and historically rich project to safeguard the authenticity and perspective of the African Americans communities that is the foundation of this proposal.

If funded, we are hopeful that this project, by facilitating collaboration between NABS, experienced storytellers, accomplished scholars, and the community at large, will encourage a much deeper appreciation of the diversity and complexity of Appalachia and the central role that Black Appalachians has played in important episodes in African American history.

I look forward to continuing to participate in discussions about the development of this project, and have NABS play a role in one or more of the public humanities discussions, as part of an advisory role, and direct participation.

Sincerely,

Saundra Gilliard, Chair
NABS Partnership and Development Committee

The Authentic Voice of Blackstorytelling

National Association of Black Storytellers, Inc.
P.O.Box 67722, Baltimore, MD 21215
Phone: 410 947 1117

January 4, 2019

Kiran Singh Sirah, President
International Storytelling Center
116 West Main Street
Jonesborough, TN 37659

Dear Kiran,

I am writing to express my support for your proposal to organize a series of public humanities discussions tentatively entitled "Freedom Stories."

We, at the Green McAdoo Cultural Center would be honored to participate and share our story. The story begins with the community's initial constructive approach to the historic event...then the arrival of outsiders with anti-integration propaganda... a week of growing violence... the formation of a home guard... the arrival of the national guard and martial law. Unlike the stories in Arkansas and Alabama, both the city and state governments supported the "Law of the Land", represented by the desegregation ruling. The city's white religious and economic leaders, such as the Rev. Paul Turner, a local Baptist minister, allied with the black students and their families, offering them protection in integration and challenging those they led to do the same in the face of rising violence. At one point, Rev. Turner was physically attacked for his heroic stand. The African-American community on Foley Hill became a rallying point for Clinton in the struggle for equal rights for all citizens. In retaliation, white supremacists bombed the high school in 1958, destroying the building, but not halting the progress of equality. Instead, the Anderson County community, citizens and students from Clinton and Oak Ridge refurbished an abandoned elementary school in Oak Ridge- and Clinton High School was back in session in one week, still integrated.

I am hopeful that this project, by facilitating collaboration between experienced storytellers, and accomplished scholars, and the community at large, will encourage a much deeper appreciation of the diversity and complexity of Appalachia and the central role that Appalachia has played in important episodes in African American history.

I look forward to continuing to participate in discussions about the development of this project, if funded, to potentially playing a role in one or more of the public humanities discussions, as part of an advisory role, or possibly in direct participation.

Please feel free to contact me at 865 463 6500 or by email at gmcculturalcenter@comcast.net if I can offer additional information or help in any way. My mailing address is – P.O. Box 1214, Clinton, Tennessee 37717-1214.

Yours Sincerely,

A handwritten signature in cursive script, reading "Marilyn S. Hayden".

Marilyn S. Hayden, Administrator
Green McAdoo Cultural Center

Northeast Tennessee Tourism
Association
3211 North Roan Street
Johnson City, TN 37601
423.262.0238
tourism@northeasttennessee.org
NortheastTennessee.org



December 27, 2018

Kiran Singh Sirah, President
International Storytelling Center
116 West Main Street
Jonesborough, TN 37659

Dear Kiran,

I am writing to express our support for the "Freedom Stories" project, and our interest in working with you on a series of public discussions in Jonesborough and the surrounding region exploring the history and cultural heritage of African American communities in Appalachia.

We believe that this project will have a significant impact on our region. It will provide additional opportunities for members of our communities to learn about underappreciated aspects of our region's history, such as the history of the Abolitionist movement and the publication of *The Emancipator* in Northeast Tennessee.

Your project will also showcase the diversity of our region for the national audiences that the International Storytelling Center reaches through the National Storytelling Festival, the Storytelling Live! Series and other initiatives, and will challenge and enrich perceptions of our region across the country.

The Northeast Tennessee Tourism Association and International Storytelling Center have been longstanding partners in promotion and development of tourism and showcasing our region to an international and local audience since our organization was first developed out of Jonesborough in 1977. We take our area's history seriously, with Northeast Tennessee serving as the site for numerous significant events, historical figures and movements, such as the abolitionist efforts to create *The Emancipator* in downtown Jonesborough during a pivotal moment in our country's history.

We look forward to continuing to collaborate with the International Storytelling Center on the "Freedom Stories" project. As an organizational partner, we will help to identify sites where the public discussions can take place, and will promote the public discussions via social media and other channels.

Sincerely,

A handwritten signature in black ink that reads "Alicia Phelps".

Alicia Phelps
Executive Director



January 8, 2019

Kiran Singh Sirah, President
International Storytelling Center
116 West Main Street
Jonesborough, TN 37659

Dear Kiran,

I am writing to express my support for your proposal to organize a series of public humanities discussions tentatively entitled "Freedom Stories."

Within Leadership and Civic Engagement at East Tennessee State University, it is our mission to provide opportunities and resources that prepare students to become productive, enlightened citizens and assume roles of leadership and service in a culturally diverse and increasingly complex society. Through the fostering of lifelong service and civic participation, the University community is building an avenue by which it can better engage with the greater community in action, change, and learning.

I am hopeful that this project, by facilitating collaboration between experienced storytellers, and accomplished scholars, and the community at large, will support this mission through its exploration of the diversity and complexity of Appalachia and the central role that Appalachia has played in important episodes in African American history.

I look forward to continuing to participate in discussions about the development of this project, if funded, to potentially playing a role in one or more of the public humanities discussions, as part of an advisory role, or possibly in direct participation.

Yours Sincerely,

Jay Fulkerson
Director, Leadership and Civic Engagement
East Tennessee State University

Student Organization Resource Center

PO Box 70269 Johnson City, TN 37614-1700 | www.etsu.edu/sorc | P 423-439-6633 | F 423-439-6454
Campus Programming | Community Service Programs | Fraternity & Sorority Life | Multicultural Affairs
New Student & Family Programs | Residence Hall Association | Student Government Association | Student Organizations



TOWN OF JONESBOROUGH

123 BOONE STREET
JONESBOROUGH, TN 37659
TELEPHONE (423) 753-1030
FAX (423) 753-1074

January 3, 2019

Kiran Singh Sirah, President
International Storytelling Center
116 West Main Street
Jonesborough, TN 37659

Dear Kiran,

The Town of Jonesborough gladly offers its support to the International Storytelling Center (ISC) on the "Freedom Stories" project. Known as "The Storytelling Capital of the World," Jonesborough has taken strategic steps to understand the power of storytelling to change hearts and minds. Also, the Town has leveraged story collecting as a valuable community building tool.

In 2013 the Town of Jonesborough opened the McKinney Center at Booker T. Washington School. Housed in the Town's segregated elementary school, the center is named after the family that produced the Town's first black Alderman (Town Council member) and Mayor. The McKinney Center is home to a variety of arts education classes ranging from pottery making to hip hop dance.

The Center is also home to art exhibitions community-based plays that have reflected the contributions of the Town's local African-American community. And, the McKinney Center is home to the Booker T. Washington School Alumni Association. The school's former students unite to share stories of their teachers and past school experiences.

From Jonesborough's perspective the "Freedom Stories" project aligns with the Town's story collecting program. The Jonesborough Story Initiative brings to life the stories of local residents through theatrical and other artistic expressions as a way to celebrate their rich heritage.

McKinney Center staff has recruited volunteers (aka "The Story Brigade") to capture the voices of local residents including members of the African-American community, senior citizens, and veterans. Once the stories are captured, they are then transcribed and used for a variety of purposes including theatrical productions, radio shows, art exhibits, and community conversations.

The Town of Jonesborough is excited for the ISC and the potential of this project to promote harmony and genuine community.

Sincerely,

Chuck Vest
Mayor

THE OLDEST TOWN IN TENNESSEE

January 3, 2019

Kiran Singh Sirah, President
International Storytelling Center
116 West Main Street
Jonesborough, TN 37659

Dear Kiran,

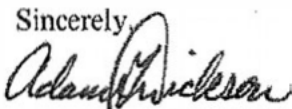
With great excitement I offer support to you and the International Storytelling Center as you work on the "Freedom Stories" project. As I understand it, the project will accomplish two things. First, it will capture the long overlooked stories of African-Americans in central Appalachia. Second, the project will include storytellers and humanities scholars to analyze the role and impact of slavery and segregation in the central Appalachian region.

The larger American public has failed to recognize the contributions of African-Americans in the rural, mountainous region of central Appalachia. Because of the region's small African-American population, their history has been overlooked and undervalued. However, the "Freedom Stories" project offers a forum to educate both local and national audiences to the trials and triumphs of the region's African-American communities. Also, the "Freedom Stories" project uses the power of storytelling to provide a forward thinking approach to racial understanding and reconciliation.

Another reason that I support this project is because of its potential to showcase communities such as Jonesborough and its history interracial cooperation. For example, Jonesborough was the site for the publication of The Emancipator, the first newspaper solely devoted to the abolition of slavery. And, in 1968, while many American cities were in flames due to the assassination of Dr. Martin Luther King, Jr., Jonesborough elected its first African-American to its Town Council – Dr. Ernest L. McKinney, Sr. His son, Kevin, would later serve as the Town's first black mayor from 1998 to 1996.

As an Alderman (Town Council member) for Jonesborough, TN, and Instructor of Political Science at East Tennessee State University, I see the worth of the "Freedom Stories" project and the need to recognize the black perspective in the region's overall history. I hope that your grant application is awarded.

Sincerely,



Adam G. Dickson

Alderman, Board of Mayor and Aldermen, Jonesborough, Tennessee
Instructor of Political Science, East Tennessee State University

January 4, 2019

Kiran Singh Sirah, President
International Storytelling Center
116 West Main Street
Jonesborough, TN 37659

Dear Kiran,

Thank you for informing me of the proposed project to develop a series of public humanities discussions tentatively entitled, "Freedom Stories." I am excitedly hopeful that such a project will come to fruition and am writing to express my full support.

Personally, I have been on the fringe of the black culture for three decades. After the murders in the AME church in Charleston, SC, I knew I had to become personally involved in telling the story of racism so that bridges of understanding could be built.

About two years ago, I initiated a gathering of eight people to discuss racism on the belief that we truly come to know each other by telling our personal stories. There were four Caucasians, four blacks, four women, and four men, ages from 24 to 84. Now, thirty to fifty people meet monthly. The gathering has grown, not only in telling personal stories, but includes issues of inclusivity, the story of Langston High School (the school for blacks), the pipeline from school to prison, and other pertinent information presented in story fashion.

I am hopeful that this project, by facilitating collaboration between experienced storytellers, accomplished scholars, and the community at large, will encourage and embrace equity and inclusivity within the community and recognize a much deeper appreciation of the diversity and complexity of Appalachia. My hope is that this project will recognize the central role that Appalachia has played in important episodes in African American history.

I look forward to continuing to participate in discussions about the development of this project, if funded, and to potentially play a role in one or more of the public humanities discussions. I and/or those involved with Black/White Dialogue would be ready to play a part in an advisory role, or possibly in direct participation.

Peace,

Rev. Edward Wolff (ret.)
Jonesborough, TN



Budget Form

OMB No 3136-0134
Expires 6/30/2021

Applicant Institution: *International Storytelling Center*

Project Director: *Kiran Singh Sirah*

Project Grant Period: *9/01/2019 through 8/31/2021*

[click for Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2	(notes)	Year 3	Project Total
			09/01/2019- 12/31/2019		01/01/2020- 12/31/2020		01/01/2021- 08/31/2021	
1. Salaries & Wages								
ISC Project Director	Yr Salary - (b) (6)	10%	(b) (6)	13%	(b) (6)	13%	(b) (6)	(b) (6)
ISC Assistant Director	Yr Salary - (b) (6)	3%	(b) (6)	3%	(b) (6)	3%	(b) (6)	(b) (6)
ISC Program Assistant	Yr Salary - (b) (6)	2%	(b) (6)	6%	(b) (6)	3%	(b) (6)	(b) (6)
Public Humanities Position	Yr Salary - (b) (6)	100%	(b) (6)	100%	(b) (6)	100%	(b) (6)	(b) (6)
2. Fringe Benefits								
Employee Insurance			(b) (6)		(b) (6)		(b) (6)	(b) (6)
								\$0
3. Consultant Fees								
Professional Services	Planning Sessions		(b) (6)		\$0		\$0	(b) (6)
Professional Services	Consultant Writing - Toolkit		\$0		(b) (6)		(b) (6)	(b) (6)
Artist Honorarium	Storytellers, Scholars, Community Expert Fees		\$2,000		\$18,000		\$9,000	\$29,000
Website Designer	Video/Podcast/Toolkit Integration		\$0		(b) (6)		(b) (6)	(b) (6)
Technical Services	16 Video/Podcast Creation		(b) (6)		(b) (6)		(b) (6)	(b) (6)
4. Travel								
Storyteller/Scholars	18 Traveling/Lodging		\$3,000		\$15,000		\$9,000	\$27,000
	Avg. \$1500/person							\$0

5. Supplies & Materials								
Discussion Event Supplies		\$500	\$2,000	\$1,500	\$4,000			
6. Subawards		\$0	\$0	\$0				
					\$0			
7. Other Costs								
Marketing	Promotional fliers, program guides, traditional media	\$500	\$2,500	\$2,000	\$5,000			
8. Total Direct Costs	Per Year	\$38,333	\$110,333	\$76,834	\$225,500			
9. Total Indirect Costs		\$3,833	\$11,033	\$7,683	\$22,550			
a. Rate: 10%								
b. Federal Agency:	Per Year	\$0	\$0	\$0	\$0			
Effective Period: mm/dd/yy-mm/dd/yy								
10. Total Project Costs	(Direct and Indirect costs for entire project)					\$248,050		
11. Project Funding	a. Requested from NEH					Outright:	\$248,050	
						Federal Matching Funds:	\$0	
						TOTAL REQUESTED FROM NEH:	\$248,050	
	b. Cost Sharing					Applicant's Contributions:	\$0	
						Third-Party Cash Contributions:		
						Third-Party In-Kind Contributions:	\$0	
						Project Income:	\$0	
						Other Federal Agencies:	\$0	
						TOTAL COST SHARING:	\$0	
12. Total Project Funding							\$248,050	

Total Project Costs must be equal to Total Project Funding ---->	(\$248,050	=	\$248,050	?)
Third-Party Contributions must be					
greater than or equal to Requested Federal Matching Funds ---->	(\$0	≥	\$0	?)

Selected Bibliography
International Storytelling Center (ISC)
Freedom Stories Public Humanities Discussions Project

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Additional Information – Digital Media Examples

[Our Vision is a better life, a better world, through the power of storytelling.](#)

[Telling Stories that Matter Toolkit](#)

Created in partnership between the International Storytelling Center and Democratic Partners for Change.

[StoryVault Podcast – The Legacy of Kathryn Windham](#)

Created from archival footage of the National Storytelling Festival.

Public Humanities Position
International Storytelling Center (ISC)
Freedom Stories Public Humanities Discussions Project

Recruitment:

We will advertise for the position of Public Humanities Coordinator on various websites that provide job listings for humanities scholars as a free or relatively inexpensive service, including www.higheredjobs.org, www.h-net.org, and the websites of the American Folklore Society, the National Council on Public History, and the American Studies Association. We will also advertise for the position on www.indeed.com, and will send email with information about the job to all individuals and organizations collaborating with us on this project.

The position to be filled:

The proposed position, which will be a two-year position that will end with the completion of the project, will be involved in all facets of the proposed project, and will effectively serve as the project coordinator, reporting to ISC's President and Director of Programs.

Primary responsibilities will include: planning and implementing public discussions in concert with ISC's staff and participating storytellers, scholars and community experts, assisting with the promotion of project-related events via media partners and social media and achieving high levels of attendance for events, preparing program materials to be distributed at public discussions, making brief presentations at public discussions, collecting and recording all project-related data, preparing and distributing evaluation forms, conducting surveys, assisting with interviews of project participants and the production of podcasts, gathering materials for the website, reviewing and editing website content, assisting with the promotion of the multi-media toolkit via media partners and storytelling networks, and writing reports.

Candidate profile:

The position will collaborate with all members of ISC's staff and all participating storytellers, scholars and community experts on the successful completion of the proposed project. The position can be classified as an educational and curatorial position, as it will be dedicated to assisting with the design, evaluation and improvement of educational public programs, and participating in the curation of materials and other elements for the development of public programs, the podcast series, and the website. The position will provide a foundation for a career in higher education, public history, or an arts or cultural organization.

The candidate should have an MA or PhD in a humanities field, such as African American Studies, American Studies, Folklore, or History, demonstrate an ability to organize public programs through prior experience in an administrative or managerial role, have excellent communication and writing skills, and have experience working with diverse communities. The ideal candidate will also have experience with educational programs, experience or familiarity with storytelling or other traditional art forms, and a knowledge of best practices for evaluation. Experience with podcast production or website design would also be helpful.

Expected contributions:

The Public Humanities Coordinator will be an indispensable element of this project. While ISC has an extensive network of partners, collaborators and volunteers, we have a relatively small staff, and the support of a Public Humanities Coordinator is needed to be able to implement this project as described in the project narrative.

At the same time, ISC's staff is highly collaborative and will direct and support the Public Humanities Coordinator in all the responsibilities that are assigned to him or her. We look forward to hiring an individual who can bring new perspectives to the project and help make the project stronger. We also look forward to helping a young humanities scholar to learn more about our organization and our work and establish a foundation for a future career.

Hiring process:

We will request that applicants submit a cover letter, a curriculum vita, a list of three references and a writing sample to be considered. We will begin advertising for the position in September 2019 and expect to hire someone to fill the position by December 2019.

ISC's President working with other members of the staff will conduct an initial review of applications in October 2019 and identify three or four candidates who have ideal qualifications for the position. If all selected candidates are within a short driving distance from ISC, we will conduct in-person interviews with selected candidates in late October or early November; if one of the candidates cannot participate in an in-person interview, we will opt to have only initial Skype interviews with selected candidates. We will invite one of the humanities scholars from East Tennessee State University who will be involved in the project to be a member of the interview panel along with members of ISC's staff. After interviews are completed, we will invite our preferred candidate for a follow-up, in-person interview and an opportunity to meet all members of ISC's staff; we will also request letters of reference for the preferred candidate.

If the candidate passes through this last stage successfully, we will extend him or her an offer. If we are unable to hire the candidate, we will re-consider the candidates with whom he conducted initial interviews and invite one of them for a follow-up, in-person interview.