

The Arts in Rural Areas
Building Musical Communities in Rural Areas

by

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ABSTRACT

This document examines the many ways in which the arts can benefit rural areas. It aims to illuminate potential opportunities found in rural areas for all types of artists, and discusses important points on building arts programs, organizations, and events in these areas. Having a strong arts presence can positively impact the economy, education system, community and well-being in rural areas. The arts help to strengthen community identity, provide exposure to new artistic experiences while preserving local culture, create a more resilient economy, strengthen the education system, and provide a creative outlet for community members. Musicians visiting a rural community have access to a unique and fulfilling opportunity to create, advocate, share and learn. Creating short and long term arts programs and organizations within these communities is an important way of guaranteeing a more sustainable presence of the arts. This document outlines rural areas and their typical characteristics, discusses the impact the arts can have on the rural economy, education system, and well being of the community and its individuals, and explores the many opportunities and experiences available to visiting artists and musicians in rural areas. It also discusses key issues and approaches when creating arts programs, events, and organizations in rural areas. Interviews with rural residents, artists and musicians, and arts advocates, along with the author's personal experiences and observations provide unique insight into arts advocacy in rural areas, and why it is important.

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PROLOGUE

PERSONAL BACKGROUND AND MOTIVATION FOR THIS PROJECT

I spent my childhood growing up on my family's ranch in Del Norte, CO. Del Norte is a beautiful town of around 1000 people situated at the base of the San Juan Mountains on the Rio Grande River in the San Luis Valley. My family settled on the ranch in 1872 and the business has stayed in my family ever since. I spent my younger years climbing trees, riding horses tagging along with my Dad, brother and uncle to feed cows and cut hay, and climbing the surrounding mountains with my Mom. My graduating class was 33 strong and I knew practically everyone in our small town. I began violin lessons when I was seven years old and it became my passion and main focus. Due to my rural home I had very little access to a larger music and arts culture without having to travel several hours to the nearest large town. Luckily my parents are music lovers and I grew up in a household filled with music, whether on the radio, records, or my dad practicing his guitar. As my interest in music grew I explored Texas and Irish fiddling, performed in a local group called the Del Norte Symphonette (a wonderful assortment of local musicians), and even played trumpet in the school band (there was no orchestra). However, I continued to desire to learn more about violin and classical performance in particular. My amazingly supportive parents tirelessly sought out opportunities for me to study and take part in these types of opportunities. My good friend, Randy Macy, a pianist and Del Norte native, worked to expose me to as much music and knowledge as possible. My Mom drove me to Durango (a two-hour drive), Denver (a four-hour drive), and finally in my later high school years to Dallas (a fourteen-hour drive) for violin lessons. When I was twelve years old I attended the

Conservatory Music in the Mountains summer program in Durango, CO and was introduced to the Artistic Director, Arkady Fomin. Mr. Fomin took me under his wing and made an effort to meet with me for lessons whenever he was in the state until finally he told my parents I ought to come to Dallas for more consistent training. My mom drove me to Dallas once a month during my junior year of high school and then I moved to Dallas during my senior year to study with Mr. Fomin and participate in the New Conservatory of Dallas program. I am deeply grateful to my parents, Randy Macy, and Arkady Fomin for their patience, sacrifice and belief in my passion for music and violin. My love for what I do, combined with the knowledge that I have been incredibly blessed to have such support and love in my life are part of what motivate my writing of this document.

Growing up in a rural area, despite its challenges regarding the pursuit of a music career, is something I value deeply and would never exchange for all of the opportunity in the world. Though there were times when I felt frustrated by my situation in comparison with friends who grew up in the city, hindsight is 20/20 and I now see that what I gained through my experiences is valuable beyond measure. The benefits gained, lessons learned, and experiences I had were far too numerous to list here, but I truly believe that my rural upbringing molded me into who I am today, more than anything else.

Since my passions and background are two-fold, I have two primary points that I hope this document addresses. First of all, I aim to argue the importance of a strong, balanced, and varied music and arts presence in rural areas. I believe that music and the arts can benefit rural communities and their residents in countless ways. From a personal

point of view, I know there must be many other young minds and hearts that are passionate about the arts and would love to have more resources and opportunities to fulfill those passions. I think it is important that the arts and music in rural areas reflect both the local culture and the wider world of music and art. Second, I hope to make people aware of the amazing qualities and gifts that rural areas have to offer outsiders, especially artists and musicians. We often get caught up in what the typical career locations (cities, elite venues, large arts institutions) have to offer, but we forget what opportunity and experience might exist in these smaller, and often forgotten rural spaces. I hope to be a voice of arts advocates, educators and rural residents in this document so that their thoughts and desires may be heard along with mine. Most importantly, I hope to expand our view of what is truly important, and how art and music reflect that, no matter the location.

CHAPTER 1

CHARACTERISTICS AND HISTORY OF RURAL DEVELOPMENT

Introduction to this Document

The purpose of this document is to create awareness of rural areas and their need for the arts and to create awareness of the opportunities and lifestyle available within these areas to outsiders, especially musicians. This document discusses the various ways in which the arts can strengthen and benefit rural areas. It examines some approaches that can be taken when attempting to develop arts programs and opportunities in rural spaces. The ideas in this document can be applied to any type of art, such as visual art, theater, or dance. However, the focus of this document is primarily music.

This document begins by identifying rural areas and their history and common characteristics. Chapters two through four discuss the effects of the arts on rural economy, education, community, and well being. In chapter five, the document explores opportunities and lifestyles that are available in rural areas to visitors, especially musicians. Finally, chapter six examines ways in which programs and arts opportunities can be developed in rural areas. The epilogue further describes my personal experiences, challenges, successes, and future goals while creating a concert series and summer conservatory in the San Luis Valley, Colorado.

The information and ideas in this document were gathered using three methods: written sources; interviews that I conducted with arts advocates, performers, educators and rural residents; and personal experience and observations. Ten interviews were conducted from June 2016 through January 2017. The interviews were transcribed by the author, and are found in appendices A through J.

Typical Traits of Rural Areas

A rural area is typically defined as being any place that is not urban. The United States Census Bureau categorizes urban areas into three groups: Urbanized Areas, which have a population of 50,000 or more people, Micropolitan Statistical Areas, which are sparsely settled areas but have at least one urban cluster of at least 10,000 people, and Urban Clusters, which have a population of 2,500 to 50,000 people. All other areas are considered rural.¹ After the 2010 census the non-metro counties contained 46.2 million people, about 15% of the population. These non-metro (rural) areas covered 72% of the land area of the country.² Depending on the location of the area, the points made in this essay can also be applied to some urban clusters, if they are far enough removed from larger urban locations.

Some characteristics are fairly common in all rural areas, such as a small population and/or sparse settlement, limited choices regarding shopping, medical services and so on, distance from larger metropolitan areas, and an economy that relies on agriculture, natural resources, or tourism. Many rural areas are impoverished; out of the 250 poorest counties in the United States, 244 are rural. However, according to David Monk, Professor of Educational Administration and Dean of the College of Education at Penn State, “The incidence of poverty in conventionally defined nonmetropolitan areas is

¹ The United State Census Bureau. “Geography: Urban and Rural.” <https://www.census.gov/geo/reference/urban-rural.html> (accessed September 23, 2016).

² United State Department of Health and Human Services: Federal Office of Rural Health Policy. “Defining Rural Population.” <http://www.hrsa.gov/ruralhealth/aboutus/definition.html> (accessed September 23, 2016).

higher (14.6 percent) than it is in metropolitan areas (11.4 percent), but poverty rates are highest (16.6 percent) in metropolitan central cities.”³

Since the 1950s and 1960s agriculture is no longer the only main rural enterprise. Many other industries are just as important. Approximately 70% of rural counties rely on extractive industries and manufacturing. Lloyd Bender, Economist for the U.S. Department of Agriculture (USDA), and his colleagues developed an eight-part typology of nonmetropolitan counties through the USDA. These eight types are farming-dependent, mining-dependent, manufacturing-dependent, retirement-dependent, government services, federal lands, persistent poverty and unclassified. These categories highlight the specialization of each rural area, and help to show that each of these rural areas is unique and must be identified as such.⁴

There are many very positive aspects of rural life. For centuries “country life” has been known for its serenity, beauty and simplicity. Archetypal images in stories and songs often depict rural people living a life of satisfaction and fulfillment with emphasis on family ties and community. There is a strong belief through these stories and songs that the idea of city life may be appealing, but the values of country life generally outshine it. These stories claim that some of the most appealing qualities in rural areas are the open spaces, family values, community, connection with nature, and an appreciation of history, family legacy and heritage. In fact, according to some

³ Monk, David H., “Recruiting and Retaining High-quality Teachers in Rural Areas.” *The Future of Children* Volume 17 (2007). <http://www.jstor.org.ezproxy1.lib.asu.edu/stable/4150024> (accessed August 5, 2016).

⁴ Howley, Craig B., “Jane Jacobs and the Dilemma of Life and Learning in Rural Areas,” (1990). <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/62997131?accountid=4485> (accessed September 3, 2016).

sociologists, such as Kirkpatrick Sale, the ideal population size is 500 people.⁵ They claim that a population of 500 people allows everyone to know almost everyone else personally, making it more likely for the community to develop relationships with one another and be more engaged in the overall well-being of the community as a whole. Many believe that people in rural communities are able to connect on a deeper level with the natural world due to their more isolated location, and family values and traditions are likely to be upheld. Even though modernity has now reached these rural areas as well, they are still able to retain these traditional values and characteristics. Common generalizations suggest that urban and suburban societies are often more focused on progress, production and development, and as a result are a great deal more individualistic and much less community oriented.⁶

History of Change

In the early 1900s a social movement called the Country Life Movement pushed to improve the living conditions of the United States rural population. This resulted in a study of rural sociology and development. In 1908, President Theodore Roosevelt appointed the Commission on Country Life to address the issues and concerns that were raised by the Country Life Movement. The Commission on Country Life concluded that the main problems in rural areas arose from the “lack of organization, failures of rural

⁵ Sale, Kirkpatrick. *Human Scale*. New York: Coward, McCann and Geoghan, 1980.

⁶ Bates, Vincent C., “Drawing from Rural Ideals for Sustainable School Music: Action, Criticism and Theory for Music Education.” *Mayday Group Journal* Volume 12 No. 1. (April 2013). http://act.maydaygroup.org/articles/BatesB12_1.pdf (Accessed on July 31, 2016).

social institutions, and inadequate infrastructures.”⁷ In 1914, the Smith-Lever Act called for the “presence of at least one trained demonstrator or itinerant teacher for each agricultural county... He is to assume leadership in every movement, whatever it may be, the aim of which is better planning, better living, more happiness, more education and better citizenship.”⁸ Through these policies and acts it was determined that rural areas were underdeveloped and needed improvement in communication, transportation and economy. However, by the beginning of World War II, the concern for rural community development waned. Following World War II almost all of the attempts towards rural area development were purely economic. In 1961 Congress passed the Area Redevelopment Act to help build the infrastructure and economy of the rural areas in the United States. In 1964 the Economic Opportunity Act was created to deal with poverty in rural areas. In 1965 the Appalachian Regional Commission and the Economic Development Act were both created to help build rural economies and deal with rural poverty. The Rural Development Act in 1972 and the Rural Development Policy Act in 1980 were meant to further help with the problems of rural economy and poverty. Issues with labor supply and demand seemed to be the main problem in the economy of these areas, and the push for rural people to migrate to urban areas had only made things worse. Jobs needed to be created and incomes needed to be raised in these areas. All of these

⁷ Summers, Gene F., "Rural Community Development," *Annual Review of Sociology* Volume 12 (1986),. <http://www.annualreviews.org/doi/abs/10.1146/annurev.so.12.080186.002023?journalCode=soc> (August 2, 2016) 348.

⁸ Ibid.

elements created a very complex interdependency between local, state and federal governments.⁹

Rural arts development did not become much of a focus until the 1980s when the National Endowment for the Arts (NEA) aimed to bring the arts to underserved communities through its Expansion Arts Division. In 1989 the Rural Arts Initiative was created to focus on bringing the arts to rural areas.¹⁰ The NEA Rural Arts Initiative's mission was "to assist rural arts organizations that have considerable potential to develop artistically and administratively."¹¹ State arts organizations and agencies received grants of up to \$40,000 to be used in two to five rural area organizations. Some of these projects included Virginia's Artist-Residency Program in rural community colleges, Idaho's Arts in Rural Towns Series, which presented arts events and training in communities of less than 5,000 people, and Arizona's Tribal Museum program that helped Native Americans preserve their heritage. The NEA's Expansion Arts Program was closed in 1995, but according to the NEA website they still try to bring the arts to rural areas today by partnering with state, regional and local agencies and by providing folk and traditional arts grants to deserving organizations. For example, the NEA's "American Masterpieces" brings the "best of the country's cultural legacy to small and large communities nationwide" through touring, educational projects.¹² This program and many like it provide a temporary visit, outreach, or presentation in the arts to rural

⁹ Summers.

¹⁰ National Endowment for the Arts, "Art for All Americans: the NEA's Rural Arts Initiative." <https://www.arts.gov/article/art-all-americans-neas-rural-arts-initiative> (accessed August 7, 2016).

¹¹ Ibid.

¹² Ibid.

communities that can be very beneficial, but difficult to sustain as a permanent arts presence in a rural community. Programs like community colleges are a useful solution to building arts programs in rural areas, but unfortunately many very small towns are nowhere near big enough to sustain an organization like a community college.

Musical culture is not entirely lacking in these rural areas, however. Most rural communities have some form of arts culture, even if it is very small. The musical culture is also unique to each community. It will often be made up of folk music such as country fiddling, local opry, polka bands, Appalachian fiddling, mariachi and of course the typical top 20 radio hits and modern pop music. The consistent existence of some form of musical culture supports the fact that these areas have potential for growth in the musical arts, and the possibility to use music to benefit the entire community in a variety of ways.

CHAPTER 2

ECONOMY AND MODERN DEVELOPMENT

Views on the Economy

The economy of a rural area is directly related to the health and balance of the rural community as a whole. In order for an area to thrive economically, it should focus on the community as a unique entity. When economies of rural areas are considered, this fact is often overlooked and the community is primarily viewed as a small part of a larger structure, rather than as this “unique entity”. A strong musical arts presence can increase the strength of a community in many ways. Music helps to maintain a community’s autonomy and strengthen its individuality and unique characteristics. A community with a strong musical arts presence is often more attractive to people who may be considering living in the area. It also helps to bring in outside visitors for those communities that rely partially on tourism.

When analyzing the economy many approaches can be taken, one of which is the Neoclassical Economics approach. According to education researcher and author, Craig Howley, “Neoclassical Economics adopts the view that the economy runs like a machine, a clockwork mechanism in perpetual synchrony.”¹³ Typically social relations are not taken into account and as a result human beings have a questionable place in the theory. Howley explains that Neoclassical Economics identify rural areas as “geographic sites that provide for the development of certain utilities that should ultimately benefit the

¹³ Howley, Craig B., “Jane Jacobs and the Dilemma of Life and Learning in Rural Areas,” (1990). <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/62997131?accountid=4485> (accessed September 3, 2016) 10.

national economy.”¹⁴ People living in rural areas are considered “merely sites of the skills, knowledge and experience that apparently contribute to economic growth.”¹⁵ This type of commonly used analysis leads to the impression that rural areas are purely feeder sites for the larger economy and the people living there are expendable tools. The effect this view has on rural areas is not ideal. A rural economy is at the mercy of the national economy and larger corporations, which can wreak havoc on small business owners, ranchers, and so on. A Neoclassical Economics approach does not consider the rural area’s autonomy nor does it nurture a unique and complete cultural existence for a community. Small businesses or ranches that have been in existence in an area for close to 100 years are often put out of business by these large corporations and by this view of the economy. Value of history, legacy, and cultural heritage is ignored, and many unique and special rural communities that should be treasured are lost. The history and people of these communities should be respected and defended.

Neoclassical Economic analysis is based primarily on the process of reification. It views people as expendable tools, rather than the “legacy of culture that they (people) really are,”¹⁶ according to Howley. The values and culture of the people in these areas does not matter according to this theory. Since music is often a direct reflection of culture and heritage, it can help to protect the view of skills as “the legacy of culture” and by extension protect those individuals involved.

¹⁴ Howley, 11.

¹⁵ Ibid.

¹⁶ Ibid.

Howley describes Neoclassical Economics as claiming that, “If economic development does not occur (or, as in the case of the national economy, is perceived to lag) Neoclassical Economics may recommend the improvement of human capital as one possibility.”¹⁷ A rural community (or any community for that matter) cannot survive with this view being superimposed upon them. Communities should be recognized for the people that form them. There are movers, shakers and creators in every community. It is the combination of these individuals and their heritage, passions, and strengths that create the idea of community in the first place. If they are considered replaceable, the very foundation of the community will suffer.

It is also important to recognize cultural values and unique challenges and issues within a community. Neoclassical Economics overlooks regional, ethnic and gender issues involved in a community. During the Reagan Era, the Presidential Commission on Indian Reservation Economics tried to identify the reason that an American Indian economy was not growing. The commission’s conclusions overlooked the value of skills and knowledge of the Indian community and instead decided the reason for the lack of growth was due to deficient human capital.¹⁸ Understanding and utilizing existing skills and cultural heritage in a community is a much more effective way to strengthen that community’s economy.

A macroeconomic approach yields views of the nation as a single large unit and decisions are often based on such views. This reasoning is problematic because the smaller units are all unique and one broad ideology does not necessarily work for all. A

¹⁷ Howley, 11.

¹⁸ Pottinger, Richard, “Indian Reservation Labor Markets: A Navajo Assessment and Challenge” *American Indian Culture and Research Journal* Volume 9 No. 3, 1989.

single, general solution broadly applied to all rural areas is not effective. Taking into account how large and diverse the population of the United States is, it can be assumed that there will be diverse cultural changes from one area to another. Logically, the approach to economic growth needs to also vary greatly from place to place based on the culture and history of the area.

Howley explains that Human Capital Theory “integrates humans into the theory as the location of economically productive skills and knowledge.”¹⁹ In other words, human beings and their skills and experiences are considered capital. Free movement of labor and private capital are key features in this theory and it focuses on the education of people in order to increase economic growth by increasing individual worker productivity.²⁰ While this method is a better option than the Neoclassical approach, it still fails to identify culture as a primary source of skill and capital. The idea of educating individuals can result in trying to completely change the culture of a community to fit a preconceived mold, as opposed to utilizing, strengthening, and increasing the already existing skills, passions, and knowledge that comes from the culture of a community. Education is always a good endeavor and should be used to strengthen the economy, but it should also consistently take into account the pre-existing culture and heritage of a community. We learn more quickly when we personally relate to a subject, find a passion for it, or are personally driven to learn in order to positively affect a place we care for. Therefore, an educative approach should foster the existing cultural strengths of a community to be most effective.

¹⁹ Howley, 10.

²⁰ Howley.

Economist David Throsby advocates for the idea of cultural capital. Culture capital is the value of the culture and its role in a community and the economy (both macro and rural).²¹ This ideology is a much better approach to economic growth in a community because it places actual economic value on the already existing culture, history, and ideals in a community.

Rural Economy and Larger Economic Structures

Before the existence of large-scale globalization, rural areas were the central location for industrialism (meat packing plants, agricultural factories, etc.), extractive industry (logging, mining, etc.), and ranching/farming. Now, rural towns that once relied heavily on these industries are struggling to compete with the increase in importation of goods from other areas. The relationship between large economic structures and rural areas still exists, and recent research shows that large economic structures highly affect rural socioeconomic conditions and rural education. According to Howley, “Rural areas render specialized service to the national economy by serving as sites for specialized production of marginal enterprises including energy, minerals, food and simply manufactured goods.”²² Now that many of these goods are imported from outside the country, much of these rural areas economic base is disappearing. This dilemma makes it more challenging to grow and sustain a foundation in the arts due to economic challenges.

²¹ Throsby, David. *Economics and Culture*. New York: Cambridge University Press, 2000.

²² Howley, 1.

According to urban studies author, Jane Jacobs, urban economies and not national economies are what drive economic growth. Economic growth analyzes the relationship between urban economies and the rural areas with which they connect.²³ If the rural economy suffers, so does the larger economy.

Unfortunately, the social structures that govern the macroeconomy seem to rely on the marginality of rural areas. Economic decline comes about when the macroeconomy (the nation) makes decisions entirely to ensure its continued existence.²⁴ The well-being of a rural economy is often not considered a worthwhile concern unless it affects the larger economy. If attention is given to a rural economy, it is often only to benefit the larger economy. Many rural areas suffer because they are not treated as independent entities.

Modern Development and Growth in Rural Areas

David Monk further discusses reasons for growth or decline in rural areas. The economic base of rural areas often tends to rely heavily on agriculture or extractive industry such as logging or mining. The decline in these traditional rural industries like logging, textiles or agriculture is a partial cause for a decline in younger population in rural areas. Also, the decline of family farms and businesses and the rise of corporate farms and businesses or agribusiness consolidation (consolidation of many small farms

²³ Jacobs, Jane. *Cities and the Wealth of Nations: Principles of Economic Life*. New York: Random House Publishing, 1984.

²⁴ Ibid.

into an existing large corporation) can be a factor.²⁵ A stronger presence of the musical arts can help to attract a younger population. Entertainment and social events are often arts based and can be more effective in drawing the attention of the younger population by making the area more attractive and desirable to live in.

Some rural economies have very valuable resort property, but the area around these properties does not reflect the financial position of the resort and are often poverty stricken or lower class. There is a destructive disconnect between the people who own the resort property and the locals who live in the area. Owners of the resort properties almost always live in the area part time, but locals live in the area full time. Real estate prices often end up rising so high that full time residents have to commute from long distances in order to afford a home. In areas where property owners vote on issues it can be a challenge to engage absentee or part time residents in the best interest of the entire community.²⁶ It is difficult to garner support and understanding from these part time residents when they live in a different world, and are not an active part of the community. Engaging these residents in an arts-based project or goal can help to integrate them into the community as active community members, and gain their support and empathy towards issues in the community.

Unfortunately, typical features of modern development tend to erode small communities. Some scholars believe that capitalism is the primary driving force behind modern development. Capitalism and its investment-profit-investment cycle make up the

²⁵ Monk, David H., "Recruiting and Retaining High-quality Teachers in Rural Areas." *The Future of Children* Volume 17 (2007). <http://www.jstor.org.ezproxy1.lib.asu.edu/stable/4150024> (accessed August 5, 2016).

²⁶ Ibid.

restless characteristic of modernity.²⁷ It relies on the “continually expanding menu of goods and services marketed in ways that create desires for gadgets and services that people must have to lead a normal life.”²⁸ It requires progress and expansion, which in turn requires the use of natural resources and extractive industry, which often affects rural places.

Some scholars, such as Anthony Giddens, believe that industrialism is a primary driving force behind modern development. According to music educator, Vincent Bates, industrialism is “production by using the industrial exploitation of nature.”²⁹ Though these types of development can obviously help an area to grow by providing jobs through the expansion of extractive industry and capitalism, these developments can also do damage to the rural community itself. The community loses its unique cultural characteristics and the area becomes a pit of industry that revolves around that industry but is lacking in other areas. The well rounded, completeness and special “feel” of the town is lost. Even though industry may be booming, the town and community itself has died. Eventually, when the extractive industry has exhausted its resources and shuts down, or moves for some other reason, there is nothing left and the area becomes a ghost town. This disembedding of social systems is the process of moving away from local practices, traditions, and cultures.³⁰ According to Giddens, an outcome of disembedding

²⁷ Giddens, Anthony. *The Consequences of Modernity*. Stanford: Stanford University Press, 1990.

²⁸ Bates, Vincent C., “Drawing from Rural Ideals for Sustainable School Music: Action, Criticism and Theory for Music Education.” *Mayday Group Journal* Volume 12 No. 1. (April 2013). http://act.maydaygroup.org/articles/BatesB12_1.pdf (Accessed on July 31, 2016) 30.

²⁹ Ibid.

³⁰ Bates.

is the creation of large institutions and systems that “remove social relations from the immediacies of context.”³¹ In other words there is a movement away from the everyday patterns of interaction that are a big part of a rural community’s social structure. The desire to live in the moment, appreciate simple pleasures and have regular interaction with community members, or take part in a daily community routine is common among most people in general. These needs explain why small communities or groups are created within larger cities. Roosevelt Row in downtown Phoenix strives to provide these experiences and fill these needs; farmers’ markets or reoccurring art shows do the same thing. Popularity and growth of small “communities” within larger cities is increasing rapidly. The idea of supporting small businesses or buying locally reflects this need as well. It should be noted that the arts play an important role in promoting and supporting the vast majority of these “community groups” such as farmers markets and local shops. The same then should serve true in supporting and sustaining these traits within a rural community. Large institutions exist in their own right, but feel less a part of the whole community. They have a harder time fitting into a role and helping to uphold the ideas and values of “community”. In order to truly sustain or develop a community, the existence of capitalism and industrialism that may help economic growth must be balanced with the health and growth of the community and its unique and specific traits. Utilizing growth of industrialism and capitalism within a rural community in order to guarantee a strong local economy does not necessarily have to mean that the community loses its unique and important individuality or character if it is done properly and balanced correctly.

³¹ Bates, 30.

Characteristics that define a rural community are similar to a personality in a human. A very physically fit and intellectual individual, without emotion, quirks, history, desires and passions, has a very limited amount to offer the world and ultimately is not as valuable, memorable or needed. The true and complete growth of that individual is limited and ultimately it will negatively affect their physical and intellectual health. A community may grow economically, but if the artistic, historical and cultural traits of the community are neglected that growth becomes stunted because it is not balanced or sustainable. It only exists because of industrialism creating it, not in its own right. Music can help to maintain this balance and support the complete health and growth of these rural communities. This balance helps to guarantee the possibility of continued existence even in the face of change.

Development in the Community and How Music Can Help

Music is a central part of defining and reflecting culture, and therefore, it should and can play a central role in building and strengthening the economy of individual rural areas. If arts and music that already exist in a community can be tapped, and even expanded as cultural capital, then the rural economy will ultimately benefit.

Innovation and Skilled Workers:

Community economy is directly affected by its ability to invent, innovate, and export. According to sociologist Gene Summers, “the longevity of any community ultimately

depends on its ability to renew its export base.”³² This process requires land and labor. Rural areas usually do not have a shortage of land, so the real concern is quality labor. Skilled workers can demand higher wages and can possibly help to raise income in general within a community. Summers states, “Skilled labor is not only better educated, but generally more intellectually agile and constitutes a resource to the community.”³³ Skilled workers are normally more attracted to areas where innovation is higher. The National Endowment for the Arts states, “Growth requires innovation, and innovators must be creative.”³⁴ Innovation is directly related to creativity, which is highly affected by the presence of the arts. Tetia Lee, Executive Director of the Tippecanoe Arts Federation, talks about the need for arts and creativity in Tippecanoe in order to stimulate innovation and provide a nicer, more attractive atmosphere for skilled workers to live in. She states, “The arts highlight the quality of life and help to recruit and retain individuals here.”³⁵ The arts draw skilled workers to an area, which in turn heightens the level of labor and helps to boost the economy. Communities that work to build things that provide quality of life, such as parks, recreation facilities, arts organizations and so on, are more likely to retain skilled workers and engaged community members. These experiences also help new community members to integrate more quickly into the

³² Summers, Gene F., "Rural Community Development," *Annual Review of Sociology* Volume 12 (1986). <http://www.annualreviews.org/doi/abs/10.1146/annurev.so.12.080186.002023?journalCode=soc> (August 2, 2016) 358.

³³ Summers, 359.

³⁴ National Endowment for the Arts, “Art for All Americans: the NEA’s Rural Arts Initiative.” <https://www.arts.gov/article/art-all-americans-neas-rural-arts-initiative> (accessed August 7, 2016) 3.

³⁵ Lee, Tetia, interviewed by Sarah Off, July 19, 2016.

community by giving them a chance to socialize and take part in similar experiences and goals with long-time locals.

Citizen Groups:

The idea of development in the community, such as economic growth, infrastructure, and improved social services is different than the idea of development of the community.

Development of the community is “a territorial setting where social processes take place, which may enhance the lives of at least some people who reside there, or which may improve a locality’s standing relative to other localities.”³⁶ For example, social groups, town councils, and community events are representatives of development of the community. However, the development in the community can lead to the development of the community and vice versa, so they work hand-in-hand and are equally important.

Organizations, places, and events that encourage social interaction and community building are as important as the development of basic needs like roads and a sewer system. A strong musical arts presence within a community can help with the development of a community by encouraging the creation of citizen groups. Citizen groups, or groups of both non-locals and locals working together help encourage horizontal networking (the engagement of community members) and help the community understand and utilize the larger bureaucratic system in a positive way.³⁷ These citizen groups can help a community define clear goals for growth, develop a town identity,

³⁶ Summers 356.

³⁷ Summers.

provide a place to socialize and foster community ideals, and attract the attention of visitors.³⁸

Utilizing Outside Resources:

There are times when rural areas can benefit from large corporations. When a corporation comes into a rural town and provides jobs and opportunity for residents without competing with local small businesses, the community can benefit greatly. Community arts ventures and organizations may even be able to find support from these large corporations in this case. However, there are often cases where the presence of a large corporation that does not have a vested interest in the rural town can have a negative impact on the small business owners, farmers and residents within a rural area. Rural communities can find strength and resilience through the presence of a strong arts culture in the face of these types of challenges and changes.

Another way that rural towns can utilize outside resources is by searching for organizations whose mission is to help small towns develop and grow through the use of their unique characteristics. The Rural Community Assistance Corporation (RCAC), based in California, serves rural communities in thirteen Western States and the Pacific Islands. The RCAC assists with environmental infrastructure, economic and leadership development, and more.³⁹ The United States Department of Agriculture provides Rural Development Grants to benefit small and developing rural businesses. The National Assembly for State Arts Agencies also provides opportunities and grants to rural areas hoping to develop arts organizations. The Rural Housing Service, Rural Utilities Service,

³⁹ RCAC, "About RCAC." <http://www.rcac.org/about-rcac/> (accessed March 21, 2017).

and Rural Business-Cooperative Service are a few other examples of federal organizations aimed specifically at rural areas. The only problem with larger, federal organizations is that it is difficult for them to be specific enough to each town. That is why it is so important to develop and maintain a clear “town identity” based on the history and culture of the community. Resources from smaller organizations that are closer to home (statewide or smaller) may have more success in identifying and honoring the specific characteristics of each particular town. For example, Downtown Colorado Inc. is a nonprofit membership association that helps Colorado towns to develop and improve their downtown areas. Local First Arizona Foundation in conjunction with the Arizona Rural Development Council focuses on the development of rural areas within Arizona. This organization explains that, “federal, regional, tribal, state and local governments, along with non-profits and for profit sectors, all play an important role in the work of the council.”⁴⁰ Searching for resources that aim to help rural areas grow and develop while maintaining autonomy and the unique qualities of the area is key.

The rural town of Creede, CO created a downtown assessment in 2015 in partnership with Downtown Colorado Inc. In that assessment they state that, “Concentrated economic growth is occurring outside of Creede. So, they (Creede) need to develop a symbiotic relationship between downtown and the new development.” The goals were to “encourage connectivity between downtown and the county site, and collaborate on marketing and promotional efforts.”⁴¹ This demonstrates the benefits of utilizing an outside resource in the proper way, and shows the importance of balancing

⁴⁰ Local First Arizona Foundation, “Arizona Rural Development Council.” <http://localfirstazfoundation.org/programs/arizona-rural-development-council/> (accessed March 21, 2017).

⁴¹ Downtown Colorado Inc., *Creede Downtown Assessment 2015*

community values with the values of outside organizations and sites while trying to connect them in an equally respectful relationship to increase growth and strength. By putting energy into their artistic presence, a community can showcase their unique qualities and characteristics more readily, and establish a stronger community identity. This can help the community be acknowledged as an attractive and worthwhile place to live and visit.

Competition and Growth:

Competition within the community and with other neighboring communities can be a useful tool for economic growth. A simple way to observe this concept at work is to watch the interaction between neighboring towns at sporting events. Sporting events are highly competitive and often create a sense of pride and fierce loyalty in community members towards their town. In addition, sporting events bring visitors into the town, where they (along with the locals) spend time and money. If the town itself can utilize this healthy sense of competition in other ways it could strengthen the community. Providing artistic outlets for competition such as performing arts events, visual arts shows, or culinary festivals could increase the chance to compete with neighboring communities, while bringing in visitors and strengthening the community itself.

Tourism:

Many rural towns also rely on tourism as part of their economic foundation. However, tourism in these areas is often seasonal. Ski towns like Aspen, Vail, Durango, Idaho Springs, and Jackson Hole rely heavily on the winter months for economic

security. The summer season poses a challenge, so these towns turn to the arts to increase tourism during these months. Vail, Aspen, Breckenridge and Durango all have music and arts festivals during the summer that are vital in maintaining an inflow of money and tourists. Other towns follow the opposite model. Ashland, Oregon and Creede, Colorado have their busiest tourist season during the summer months, as Creede runs its main repertory theater series during the summer, while Ashland hosts the world-famous Shakespeare Festival. Each of these towns must then find a way to increase tourism during the slow winter months. Since the arts do not rely entirely upon the season or the weather, these two towns (and others like it) could try and expand their performance series into year-round programs. According to the 2015 Creede Downtown Assessment, one of the main goals to help boost the economy and strengthen Creede was to lengthen the theater's performance season, and increase the number of artistic events and opportunities during the winter months.⁴² So far, this has been successful.

There is great strength, history and individuality in each and every rural town. Summers states that, "Rural communities have not been swept away or made meaningless by forces of mass society. The persistence of local community sentiments and locality based systems is undeniable."⁴³ Rural communities can use the musical arts to strengthen and boost their economies. To successfully do so, each community must be approached as an individual, unique entity for their strengths and characteristics to be utilized to their full potential. The proper use of outside resources can positively benefit these communities. The musical arts can help to strengthen and exhibit the unique qualities and characteristics of the community culture, which in turn can help to attract

⁴² Ibid.

⁴³ Summers, 354.

tourism, often a great source of economic stability for many rural towns. They can encourage the creation of citizen groups, provide some outlets for competition, and foster innovation within the community. Musical arts in rural communities may attract a younger population and more skilled workers to the area. It is important to acknowledge the crucial role that the musical arts play in creating a strong and resilient rural economy.

CHAPTER 3

EDUCATION AND MUSICAL ARTS DEVELOPMENT

This chapter examines the role that arts education can play in rural schools. The chapter begins with a brief history of the place of music education in rural schools. A discussion of the characteristics of rural schools follows. The chapter concludes with a discussion with rural music educators on the role that music can play in rural schools.

History of Music Education Development in Rural Schools

Rural schools in the United States have gone through immense change over the past one hundred years. Starting in the early 1900s urban educators began to view schools as factories of knowledge, but many considered rural, one-room schoolhouses deficient and not up to date. In an effort to remedy this situation, a trend towards modernization of rural schools came into effect.⁴⁴ The systems and policies put into place in these rural schools came from the example set by urban schools. These policies were generally far removed from local rural customs, culture, ideologies, problems, and circumstances and did not account for the socioeconomic context of rural schools. These new policies therefore posed some challenges to rural schools and their communities.⁴⁵

Music education in rural schools during this time was usually informal. Music was a highly active part of these small communities and students were mainly taught and exposed to music, both playing and listening, through their family and community, not

⁴⁴ Bates, Vincent C., "Drawing from Rural Ideals for Sustainable School Music: Action, Criticism and Theory for Music Education." *Mayday Group Journal* 12, no. 1 (April 2013). http://act.maydaygroup.org/articles/BatesB12_1.pdf (accessed on July 31, 2016).

⁴⁵ Ibid.

through the school. This community music making was deeply rooted in the traditional music of the area, which was often directly related to the history and heritage of the people living there. Appalachian folk music, Texas fiddling, German polka, traditional Native American music, and Mariachi bands are a few examples. In 1927 Charles Fullerton addressed the topic of music in rural areas in the *Music Supervisors Journal*, saying that the music of these areas was not good enough.⁴⁶ Many urban music educators working to modernize and standardize these rural schools followed suit.⁴⁷ They decided that there was not enough “real” music being played, taught and sung. They considered “real” music to be that of the Western Art Music tradition.⁴⁸ The traditional music of these rural areas was considered uneducated and unsophisticated. Urban educators believed that “real” music of the urban world could enhance students’ quality of life and provide them with something more valuable than anything they had in their already existing culture.⁴⁹ They decided that rural areas needed this Western Art Music because outsiders believed there was not any worthwhile music in their community. Sadly, this criticism created a great separation between the love of the indigenous music that existed in their community and the Western Art Music being taught in the schools. Samuel T. Burns, an Assistant Superintendent from Medina County, Ohio, wanted to deal with the problems of isolation that rural schools faced. He endeavored to bring the musical experiences and opportunities that city students had to

⁴⁶ Fullerton, Charles. A., “Music in Rural Communities.” *Music Supervisor’s Journal* 14 no. 2, 1927.

⁴⁷ Bates.

⁴⁸ Western Art Music refers to music from the standard Western European tradition, such as Beethoven, Mozart, Bartok and Bernstein.

⁴⁹ Ibid.

the students in his rural community schools. He organized traveling specialists to visit the rural schools, working with the students and creating countywide orchestras and choruses in which more advanced students could take part.⁵⁰ As wonderful as these opportunities may have been for these rural communities, Burns unfortunately had a very negative view of local music saying that it was offensive to good taste, and that performance venues were crude and unattractive.⁵¹ He wanted to raise the standard of music appreciation, eventually drafting a list of innovations for rural school music programs. According to Bates, this list consisted of “varied and equally funded music programs, specialized instruction, music teaching training, county wide music library and costume collection, large scale purchasing, county music camp, and a county band, orchestra and choir.”⁵² These endeavors were all great additions to the rural community and created wonderful opportunities for local citizens and students, but Burns’ attitude towards local music made the outcome less than desirable. He claims in his list of innovations that he aims toward a “varied” music program, but he refused to incorporate any of the local traditional music in his plans because it was not “good” enough. Of course, this viewpoint marginalized a great portion of the community and their culture. A community that feels marginalized is most likely not going to respond well to change.

Another common goal among music education reformers was to find talented children, focus on their individual training with the ultimate goal to remove them from

⁵⁰ Ibid.

⁵¹ Burns, Samuel T., “For Every Child in Rural and Village Schools.” *Music Supervisors Journal* Volume 19 No. 1 (1932).

⁵² Bates, 32.

rural life.⁵³ Major standardized music programs were set up in the 1930s and 1940s in California, Idaho, Maryland and Delaware that attempted to accomplish this goal.⁵⁴ Giving opportunities to young people is always desirable; however, a huge part of their future success often hinges on retaining a big part of who they are and where they came from. Another strong example of this view of rural life and music as being substandard is found in a quote taken from Muriel Logerwell in 1944 when reviewing the progress of standardization in a rural town. She said, “We feel that we have come far from that first year, when learning to chord on the ‘gittar’ [sic] was the pride of pupil and parent. Many parents in rural districts have become interested in their children’s musical progress and have bought *standard* instruments” (italics mine).⁵⁵ Bates explains that during this time “School music reformers of the progressive era were aimed not simply at reforming school music, but were explicitly intended to modernize the musical tastes and social sensibilities of rural populations.”⁵⁶ In their efforts to sustain and uphold the “great” music of the Western Art Music tradition they completely isolated the school music program from the cultural roots of its students. This in turn isolated the school musically from the community traditions.

Consolidation of rural schools became popular during the two decades following World War II. Rural communities debated the benefits of consolidation versus maintaining community schools. Many advocates of consolidation argued that larger

⁵³ Bates.

⁵⁴ Ibid.

⁵⁵ Logerwell, Muriel B., “Rural Music Program.” *Music Educators Journal* 30 no. 3 (1944) 61–62.

⁵⁶ Bates 31.

schools were necessary for the educational well-being of the students; but those trying to preserve community schools argued that smaller schools had many positive qualities, such as low student to teacher ratios, and greater community and parent involvement.⁵⁷

During this trend of standardization and consolidation the idea that size was directly related to success became very popular. In other words, the bigger the ensemble, the better the school and/or program. From 1920 onward the push to market large bands and orchestras in schools came from industry. Musical instrument manufacturers were huge supporters of the creation for these larger programs and marketed their merchandise using the claim that there was a large decrease in the number of professional and town bands. Music scholar and Professor of Music Education at Arizona State University, Jere Humphreys, described this growth as the “Golden Age of school instrumental performing ensembles.”⁵⁸ Many rural schools never met the goal of large, balanced ensembles seen in city schools since it took much longer and was much more difficult to develop large musical groups in rural areas. Sadly, it seems that by enforcing some of these expectations and standards based on size, and equating size of the ensemble with success of the program, rural schools were once again marginalized. The opportunity to take advantage of their smaller size by developing a unique and strong program that would match their size and maintain their own musical culture, while exploring new music, was missed. Instead, these areas were made to fit a mold that was not necessarily suitable for their size or location, and did not include their already existing culture of music. Had

⁵⁷ Post, David and Stambach, Amy, “District Consolidation and Rural School Closure: *E Pluribus Unum?*” *Journal of Research in Rural Education* 15, no. 2 (Fall 1999).

⁵⁸ Humphreys, Jere T., “An Overview of American Public School Bands and Orchestras Before World War II.” *Bulletin of the Council for Research in Music Education* 101 (Summer 1989) 50–60.

both their unique strengths and challenges been considered, they may have fared better.

Bates directly relates the deterioration of the rural community with rural school

consolidation. He states:

The phenomenon of expanded instrumental programs and large ensembles paralleled that of rural school consolidation and the corresponding deterioration of community. Both developments were part of a modern industrial, capitalist movement with its emphasis on standardization, focus on efficiency, and exclusive adherence to the promises of science.⁵⁹

Music is highly effective in creating a stronger sense of community. Shared musical traditions bring people together for a common purpose and provide a source of ownership and pride for the members of the community. The music programs in rural schools should draw on community musical traditions as a resource when creating a program.

Those building the program should know and understand that what ultimately makes the program a success is not the size, but the investment of and relevance to the immediate community. Though the early standardization of schools had many useful qualities and provided valuable opportunities and learning experiences for rural areas, in some ways it damaged the community and its school music programs. In a very real sense, this type of standardization stripped away the individuality and qualities that could have been used to strengthen and build a program that would probably have been sustainable into present times. Many rural music programs do not flourish because of this disconnect with the local culture; instead, rural music programs should incorporate local music into the programs in order to bridge the gap between local music and Western Art Music typically taught in schools. By doing so, new and different music can be introduced, and would likely be more accepted with open and curious minds. Students and educators would see

⁵⁹ Bates 33.

all music as valuable and equal forms of expression, instead of deciding its value based on whether or not it is from the Western Art Music tradition. This change would allow students to feel that the music with which they are familiar is already respected and of equal value, and would therefore encourage them to be open to and value new, unfamiliar music. After all, Stravinsky himself said that, “Music is valid to the extent to which it is genuine.”⁶⁰

Modern Rural School Characteristics

According to the Common Core of Data collected by the National Center of Education Statistics (NCES), 7,156 school districts were classified as rural in 2013-2014, accounting for 53% of the school districts in the nation.⁶¹ These rural school districts face an assortment of challenges. One of the biggest difficulties rural schools must frequently overcome is lack of funding. While many urban schools face funding difficulties, rural schools have unique challenges with respect to funding, starting with the negative consequences of the smaller student population. Rural schools have more expenses per student because certain courses must be offered even if only to a few students. The common lack of valuable real estate in rural areas can have a negative effect on the funding of public schools since local property taxes are a source of funding for schools. The isolated nature of rural areas can also raise transportation costs, especially when it comes to busing students to school. Unfortunately, these issues can lead to the common decision to cut arts programs and music classes.

⁶⁰ Stravinsky, Igor. *Poetics of Music In the Form of Six Lessons*. Cambridge: Harvard University Press, 1942, 12.

⁶¹ National Center for Education Statistics, “Rural Education in America.” <https://nces.ed.gov/surveys/ruraled/tables/a.1.a.-1.asp> (accessed March 20, 2017).

Teachers:

One of the most common and detrimental challenges facing rural schools is the high turnover of teachers in rural schools. This is due to several factors. Compensation for these teachers is often low and teachers are frequently working far beyond normal school hours to fill extra needs such as councilor duties, teaching extra subjects and administrative duties. Small classes limit the opportunity for teachers to specialize, and requires them to cover a wider range of topics and student needs, a problem especially true in secondary education. In the music programs in rural schools, one teacher often teaches band, choir, orchestra, and any other topics that are music related. They may also have to take on the responsibilities of other performing arts classes and clubs, for which they are typically not paid extra. Grade levels are often combined, especially in music classes, and in small communities music teachers may be teaching all the music related classes between elementary, middle and high school. Some teachers may be less attracted to a rural area that has less to offer in the way of entertainment, shopping, and the arts, especially if they are used to living in an urban setting. Increasing the presence of the arts in the school and community can help to attract high-level teachers to rural schools. It is often difficult where resources are poor and support is lacking for rural schools to attract teachers from outside the rural area because school boards will often hire teachers from the local area in an effort to retain them longer. Hiring local teachers can be very beneficial because they understand and relate to the culture and needs of the area, but a teacher from outside the local area may bring new ideas and insights that rural

students may benefit from. An ideal situation may be to have a combination of local teachers and teachers from outside the area.

Despite the challenges teaching in a rural area can pose, there are also many benefits to being a teacher in one of these areas. Teachers often consider the atmosphere of smaller schools a positive trait, as smaller class sizes can allow teachers to have more influence and a greater connection with their students. Rural teachers also feel they have more say in policy and decision-making, and have fewer problems with discipline in their classrooms.⁶²

Students:

The students in rural schools enjoy small class sizes, more direct and personal instruction from teachers, and a priceless sense of community within their classrooms and school at large. This author's own experiences growing up in a rural school of 200 students serve as a good example. The graduating class was made up of thirty-two students and we were all very close to one another. The presence of cliques and importance placed on popularity was much less than it seems it is in larger urban schools. The benefits of small class size and close relationships with classmates and teachers make the experience in a rural school a special one; however, there are also some challenges for students in rural schools. The academic rigor of a rural school is often less than its urban counterparts, and it can be hard for a rural school student to acquire the same level of education through their public school system. Rural areas are less likely to

⁶² Monk, David H., "Recruiting and Retaining High-quality Teachers in Rural Areas." *The Future of Children* Volume 17 (2007). <http://www.jstor.org.ezproxy1.lib.asu.edu/stable/4150024> (accessed August 5, 2016).

offer college prep programs and the diversity of class choice for students is much less. Smaller enrollment limits the amount of specialty classes that can be offered, and this small enrollment can also affect the stability of a school, because minute variations in enrollment cause big changes in the school. In the No Child Left Behind Law and the Adequate Yearly Progress policy, smaller schools tend to be prone to sanctions due to modest fluctuations in numbers, even if the teacher performance is very high.⁶³

Students with special needs and the teachers who guide them also have a more difficult time finding the services and resources they require. This dilemma often causes special needs children and their parents to seek other options like more specialized Individualized Education Programs (IEP) that may not be offered in rural schools.

Many communities that hire workers seasonally for agriculture or for industry such as meat packing have a high turnover of students and may also face the challenge of students with a non-English speaking background. These students stay in a school as long as their parents have a job and then move on to another community. Students from low-income families are also fairly common. According to the United States Department of Agriculture, “The ACS (American Community Survey) poverty rates for the most recently available year (2015) were 14.7 percent U.S., 17.2 percent nonmetro, and 14.3 percent metro.”⁶⁴ Laura Pappano from the New York Times writes “Just 29 percent of 18-24 year olds in rural areas enrolled in college, compared with 47 percent of their urban

⁶³ Ibid.

⁶⁴ United States Department of Agriculture, “Rural Poverty and Well-Being: Poverty Overview.” <https://www.ers.usda.gov/topics/rural-economy-population/rural-poverty-well-being/poverty-overview/> (accessed March 19, 2017).

peers.”⁶⁵ This situation is partly due to low family income and fewer academic resources and instruction for students. The lack of college preparatory classes and other resources and opportunities can make it difficult for a student to be adequately prepared for college admissions.

Solutions:

In an effort to address the various challenges surrounding schools in rural areas, school boards and administrations have tried several solutions. Some districts have tried to provide higher wages and more benefits to teachers. Districts in Mississippi provide an Employer-Assisted Housing Teacher Program that offers interest-free grants to help purchase a home to licensed teachers in their district.⁶⁶ This solution is expensive and not always a viable or sustainable solution because even if a teacher is paid more, they may not feel content in their school or area depending on what they are used to. Helping schools attract qualified applicants is an important step. Alaska created a statewide clearinghouse to attract applicants to teach in rural areas.⁶⁷ Personalized feedback, timely postings and extensive use of social media are methods rural areas can use to attract applicants and show them the positive qualities and benefits of working in a rural school.

⁶⁵ The New York Times, “Education Life: Colleges Discover the Rural Student.” https://www.nytimes.com/2017/01/31/education/edlife/colleges-discover-rural-student.html?_r=0 (accessed March 19, 2017.)

⁶⁶ Mississippi Home Corporation, “Housing Assistance for Teachers.” <https://www.mshc.com/programs/housing-assistance-for-teachers/> (accessed March 19, 2017). More information on this program and similar ones found at: <https://portal.hud.gov/hudportal/HUD?src=/states/mississippi/homeownership>

⁶⁷ Alaska Teacher Placement, “About ATP.” https://www.alaskateacher.org/about_atp.php (accessed March 19, 2017).

Communities that struggle with language and cultural barriers have incorporated supplementary language classes and assistance to target this barrier and help make students and teachers communicate and interact more successfully. However, it can be a challenge to overcome these barriers without enough funding to pay extra staff to address this problem, and often these particular students are highly mobile and do not spend a great deal of time in one school. Technology can be a hugely beneficial resource within a school to help provide more varied resources. Some areas have begun to utilize online classes, but this approach can be challenging due to the lack of personal connections between teacher and student, and is also not as effective when it comes to arts and music classes. Consolidating schools into bigger units is possible, but in most cases this has already happened and any further consolidation could cause location and transportation problems.⁶⁸ Extensive consolidation can also cause these rural schools to lose their unique qualities.

The federal government offers the Rural Education Achievement Program (REAP) that provides financial aid to rural schools to help them reach their state's requirements of Adequate Yearly Progress (AYP). These funds can be used for the following Elementary and Secondary Education Act (ESEA) programs: Improving the Academic Achievement of the Disadvantaged, Improving Teacher Quality State Grants, Educational Technology State Grants, Language Instruction for Limited English Proficient and Immigrant Students, Safe and Drug-Free Schools and Communities, 21st Century Community Learning Centers, and State Grants for Innovative Programs.⁶⁹ This

⁶⁸ Monk.

⁶⁹ United States Department of Education, "Programs: Small Rural School Achievement Program." <https://www2.ed.gov/programs/reapsrsa/index.html> (accessed January 29, 2017).

program is incredibly beneficial to rural areas, but can be limiting since the activities that are funded must be under one of the previously listed categories. Applying a broad, generalized solution to these areas can sometimes be problematic, since each area has its own unique challenges. These types of programs must be supplemented with other approaches. Perhaps music is an effective way to supplement one of these programs, such as the State Grants for Innovative Programs or Improving the Academic Achievement of the Disadvantaged. Music is effective on multiple levels, in multiple situations and contexts, and can have an impact both on individual student success and well-being and on the community and schools as a whole.

The Vital Role of Music and the Arts in Rural Schools

In May of 2011 the President’s Committee on the Arts and Humanities wanted a reinvestment in the nation’s public schools. The committee agreed upon two fundamental beliefs: “The arts are essential subjects in the school curriculum on their own regardless of their value to learning outcomes in traditionally tested subjects. Current research regarding the value of arts education across a variety of domains is consistently positive.”⁷⁰ According to M. Kathleen Thomas, Professor of Economics at Mississippi State University, “Arts-rich schools can be large or small, wealthy or poor, rural or non-rural, with a high or low minority student population.”⁷¹ Unfortunately, many rural areas suffering budget cuts often downsize or completely eliminate their

⁷⁰ Thomas, M.K., Singh, P., Klopfenstein, K., & Henry, T. “Access to High School Arts Education: Why Student Participation Matters as Much as Course Availability.” *Education Policy Analysis Archives*, Volume 21 (2013). <http://epaa.asu.edu/ojs/article/view/1224> (accessed September 1, 2015). P. 3

⁷¹ Ibid.

music programs. Lack of funding is a very real and challenging problem, but cutting music programs simply cannot be the solution. Music programs play many vital roles in the rural school system, and by removing them these schools undergo numerous negative consequences and miss out on countless benefits a strong music program can provide.

Academic Benefits:

Through music programs students can benefit from a wider range of subjects offered in school and enjoy a well-rounded education resulting from exposure to these subjects. Academically it has been shown that music has an extremely positive impact on the retention and understanding of other school subjects such as math and science.

According to the Arts Education Partnership (AEP), funded by the NEA, music has positive effects on reading and language skills, math, thinking, social skills, motivation to learn, and positive school environment. The AEP describes the idea of transfer of skills from one subject to another, and says that the skills learned through music are transferred to many other academic subjects.⁷² For schools that focus on STEM courses (science, technology, engineering, and mathematics), music still plays an essential role since they have been shown to help strengthen learning in STEM.⁷³ Fortunately many schools have begun to use the acronym STEAM (science, technology, engineering, arts, and mathematics.)

Music programs in public schools may give students the opportunity to apply for larger and more diverse scholarships for college. Involvement in music is an attractive

⁷² Arts Education Partnership, "Critical Links: Common Core and the Arts." <http://www.aep-arts.org/?s=Critical+Links>

⁷³ Thomas.

quality on college and scholarship applications and can also help students develop other skills and qualities that colleges desire. There are more types of music degrees now available to students as well. Students who are applying to college and do not want to major in music still benefit from the experiences they had with music in public school, such as social skills, problem solving skills, and the development for an appreciation of the arts. They are more likely to take part in music-oriented extracurricular activities in college, and the skills they build through their music education can lead to great success in college and beyond. Johanna Gray, a music teacher in the public-school system in rural Creede, Colorado, talks about her experiences with college scholarship opportunities:

If kids play an instrument or they sing, and they want to go to college (and sometimes they are the very first generation to go to college), there are what are called activity scholarships, where you are paid to play in the band, sing in the choir or whatnot. When you are a starving college kid, this can help pay for books, meals and rent. So it is something you can use even after you are out of school.⁷⁴

Language and Culture:

Incorporating students' individual cultures, identities, and backgrounds into their education is important. In rural areas where there can be cultural gaps or language barriers, this factor is even more crucial to the success of all students. According to Howley, "An education that fails to equip students with an intimate knowledge of their own culture and with the tools of judgment and reason, so they can confront the significant questions of human existence, will surely fail them and their various

⁷⁴ Gray, Johanna interviewed by Sarah Off, Creede, CO, July 13, 2016.

communities badly.”⁷⁵ Music is a representative of a community’s culture and can act as direct links to the knowledge and understanding of culture. Having music in the school system provides an excellent tool for teaching students about their personal culture and exposing students to the cultures of others. Since music can involve singing, it can also serve as an effective and entertaining way to teach language and help to remove language barriers between students and teachers. Language is frequently taught through song. For example, most of us learned our English alphabet using song. Providing a place where students can interact and explore various cultures can help them to find common ground, work together, and develop relationships. This ultimately creates a better environment for students of all cultures and backgrounds. Chris Baum, an active performing artist and teacher talks about his experience with the music program in Rockport, MA public schools:

The exposure that these kids and community members get to have isn’t just about music from other cultures, but they learn something about another part of the world that they probably didn’t even know existed before, and then with that excitement comes the teachers tying in bigger lessons. The arts are a spark and the spark is the most important part of the fire.⁷⁶

Curriculum and Learning Experience:

School music programs can help stimulate curriculum and learning approaches that are different from the standard, test based ones. Music can provide a more cohesive and comprehensive learning experience that fosters student’s growth into healthy, happy

⁷⁵ Howley, Craig B., “Jane Jacobs and the Dilemma of Life and Learning in Rural Areas,” (1990). <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/62997131?accountid=4485> (accessed September 3, 2016). P. 15.

⁷⁶ Baum, Chris, interviewed by Sarah Off, July 25, 2016.

and high functioning adults and citizens. John Dewey says, “I believe that education is a process of living and not a preparation for future living.”⁷⁷ Vincent Bates discusses a similar idea using the concept of “Cyclic Time”. Cyclic time is the idea of time reappearing each day in a cyclic way as opposed to being lost in a linear way. In other words, time as something that renews itself each day, instead of time as an element that forces us to conform to it. Society and schools generally view time in a two ways: 1. Efficient use of time by separating knowledge, talents, and work into categories. 2. Time limited tasks, rather than time serving the tasks being accomplished.⁷⁸ This concept can obviously be overdone if it is not balanced, but the idea is to help curb the rigid linear curriculum models that are used in many schools and to allow for a bit of freedom and creativity. The expectation that students must be able to do or know something by a particular time and the practice of separating disciplines from one another has its merits and uses. However, Bates argues that by having a less linear academic curriculum, schools would be able to integrate music into the everyday learning and life of the students, thus allowing them to benefit consistently from what music has to offer and helping to break down unnecessary divides between disciplines.⁷⁹ Music in particular is something that can easily and naturally be approached in a cyclic way. Music can be used to supplement the learning of many topics by helping knowledge and information become applicable and useful right away, while keeping the learning environment positive. For example, participating in music strengthens problem solving skills,

⁷⁷ Bates 39.

⁷⁸ Bates.

⁷⁹ Ibid.

observation skills, listening skills, and social skills, all of which are beneficial in many other academic topics. Learning through the act of doing something together, like singing or dancing, helps make the information as beneficial in that moment as it will be later. Howley says:

A serious cultural problem of the emerging post-industrial world is that it blurs the distinction between information, knowledge and understanding. Facts are thought to speak for themselves, and the possession of facts (information) is equated with knowledge. When learning becomes the acquisition of information (as in a curriculum and instructional routine that teaches only basic skills for a vocational purpose), education is debased.⁸⁰

The consistent presence of music in a learning environment can help counteract this effect. Howley also points out that societies are sustained and thrive through the humanities, but that this trend of separating culture and meaning from education trivializes humanities.⁸¹ Since music is harder to quantify, it sometimes loses the appearance of value, but it is clear that it inhabits an important place in all learning situations. Not only does music education and participation in musical activities help to teach the typical school subjects, such as reading, language, and mathematics, it also teaches important life lessons that help to create strong and creative students. Carl St. Clair, a highly respected conductor and educator, says the following:

When I send my kid to a music lesson, even when they haven't practiced, I say you are still going because you will obtain during that hour something you cannot get from any other hour of your life. Whether you know it now or not, it will help you in many, many ways. You are pursuing something that is objective, you're pursuing an aesthetic, you're pursuing beauty, a good tone, a phrase. None of those things are tangible; they are things that you create in your mind. It's not a baseball card that you can trade, it's not a remote control that you can push and gain something. It also teaches you that not everything in life comes easily and immediately. It teaches you to self-invent and teaches problem solving. It

⁸⁰ Howley 13.

⁸¹ Howley.

reminds us how learning music is at a totally different speed than everything else in our life and that distance is growing ever further apart. There is no substitute for hard work, long hours and dedication. Nowadays, those are traits that people are not learning from almost anything else.⁸²

Tetia Lee, Executive Director of the Tippecanoe Arts Federation describes how students in her area benefit from music programs:

When you talk about the arts in general I think that most people think the arts are the cherry on top and that they aren't a part of the foundational base of what makes a community a community. I disagree, I think that the leadership, whether it be the town council, superintendent, principals, whatever it may be, they really need to acknowledge that the arts ARE a fundamental part of a student's growth, of being human period. I think that they are viewing it as just a very shallow part, or a very narrow view of it as "Oh, it's just pretty music, or it's just something pretty to put on the wall." That might be the deliverable, but what goes into putting together a composition, learning the music, those are the things that they (students) do take pride in, including math, science, good attendance, problem solving, the list goes on. In a band or choir, you have to listen to the people next to you, you have to perform at a high level so you aren't letting down the rest of your teammates. All of these skills that you're learning within music and arts education are definitely skill sets that make you a better adult.⁸³

Personal Expression, Coping and Well-Being:

Students need outlets of personal expression, coping mechanisms and the ability to maintain their mental and emotional health and well-being. Music allows a human mind to connect with the heart, soul, and body in order to make sense of the world and its meaning. Howley says, "Schools can and should contribute to the most essential mission of education: the nurture of minds that construct meaning."⁸⁴ Music is incredibly effective in doing just that. In the high stress and volatile situations students find

⁸² St. Clair, Carl, interviewed by Sarah Off, June 11, 2016.

⁸³ Lee, Tetia, interviewed by Sarah Off, July 19, 2016.

⁸⁴ Howley 15.

themselves as they grow they need expressive outlets to help ground them and develop a sense of belonging and an acceptance of who they are as an individual. Sociologist Dr.

Keri Brandt talks about the importance of music in student's lives:

I really resonate with Sir Ken Robinson on his views of education, and he says that what we have done is we have stopped teaching to the whole person in modern education. So, we stop teaching to the whole person and then we start teaching to their brain and then we started teaching to just a very small portion of their brain. And I couldn't agree more...when you have human beings living their complicated lives, particularly if they are in poverty or struggling with issues of race or sexuality or gender or what have you, we need to be able to teach these kids how to manage this complicated world and think through it and live in a way that they will thrive. Especially with populations that are more at risk, maybe that lost form of education, around the arts, is even more crucial, because in some ways maybe their world is more difficult. They need the ability of their whole being to confront the world in a daily way. I know it seems sort of philosophical, but it just seems to make so much sense.⁸⁵

Annalisa Boerner, resident violist and teacher with the Music Haven Program in New Haven, CT, describes her observations through teaching music to young people:

Music is a fantastic tool for developing impulse control and social function. It is a perfect medium for social/emotional learning because it is often done as a group activity, and in particular with the private lessons that happen at Music Haven students are building one on one relationships which allow for a consistent role model in their lives. In this one on one relationship, these are longitudinal programs and that relationship can extend to a decade. There aren't other circumstances really in American education where a one on one relationship or mentorship like that can continue over all those years. So, you have the intellectual advantages for the kids as well as the emotional and social advantages and the ability to express themselves or self regulate through the music.⁸⁶

We sometimes tend to focus entirely on the physical health of the individual, or the grades a student is receiving at school, or what is influencing them outside of school, but St. Clair talks about the impact music can have on parts of these young people that we do not always think about:

⁸⁵ Brandt, Dr. Keri, interviewed by Sarah Off, September 9, 2016.

⁸⁶ Boerner, Annalisa, interviewed by Sarah Off, August 25, 2016.

You look at these young people all over the country they have big voids in their lives which are being filled, in my opinion at least, with danger and things which are not positively influencing their spirits or their thinking or their hearts. We always say, Oh, what are we eating? Are we eating too much junk food? Or what are you looking at on the internet? We are concerned about what goes into every one of our senses but no one ever really talks about the ear as one of those conduits to our soul. We think that what goes in your ears doesn't matter as much as what goes in your eyes or your mouth, but it does. It seems that music bypasses certain routes in our brain, it has a more immediate effect.⁸⁷

At Risk and Special Needs Students:

All schools must have the ability and resources to accommodate special needs students and approach at-risk students in a compassionate and effective way. Thomas states, "Arts rich schools are identified as schools where at-risk students become re-engaged in their learning and academically gifted students demonstrate accelerated learning and sustained motivation."⁸⁸ Music provides an environment for learning that is different from the typical structured classroom. Not all students thrive in a traditional classroom setting and may need a different approach or a creative supplement to their daily academic activities. Gray says, "What are these kids going to do if they don't have these things? They are left to their own devices and can fall victim to drugs and alcohol and those influences. Just because it is in a rural area does not mean these influences do not exist here."⁸⁹ Milcah Hawk, a child- and eco- psychologist in the San Luis Valley, CO, describes some of the challenges schools face regarding at risk students:

The economic peace has been under huge strain since 2008 with the housing bubble and what not. The economic disadvantages from that cause more turn

⁸⁷ St. Clair.

⁸⁸ Thomas.

⁸⁹ Gray, Johanna, interviewed by Sarah Off, Creede, CO, July 13, 2016.

over in the schools (mainly staff, but there is a lot of transitory populations moving through the valley as well), we have people who aren't trained, and in the state of Colorado, in this region we have the highest percentage of children living in poverty under the age of 18. So, what is beginning to happen is we have people who aren't necessarily trained or don't have the skills and then pretty soon we start to have burn out and then what begins to happen is we have breakdowns in the relationships, breakdowns in the systems, breakdowns in what is provided and then we have cuts. Then we don't have those things that actually spark motivation or spark the spirit. So, what I have seen is as those arts and music programs shrink the more risk of dropout and the higher risk of school to prison pipeline. At third grade we can already tell with grades and with behavioral data, which kids will be at risk for dropping out. What I see is, because of the cuts of expressive arts, we are seeing an increase of children being at risk, particularly minorities and those in poverty.⁹⁰

She continues, saying:

The big piece that I work with is students who have disabilities or are at risk for the school to prison pipeline. The deep sadness that I have is that they are the students who are living more often in their right brain, which is what the arts provide. If there aren't those aspects, music, art and so on, if there aren't those pieces then we really truly lose them. Over and over again I see students not make it through school because there isn't something they are excited about that they want to come to school for. Or that there isn't someone they have a relationship with that has the skills in music and the arts that they are able to share with them. Their days are harder, and I really hope there is a big push for the SEL curriculum, the Social Emotional Learning. I am hoping that the arts come right along with it. So, my piece is finding and showing the research that shows that need. Music prepares the brain for language, for reading, for self-regulation, for healthy emotional regulation and expression. So, those are the pieces that I see that are so devastating when we are talking about rural areas.⁹¹

The result of removing music from the school can be truly devastating for these students, but making sure that music programs are strong can be positively life changing for them.

Boerner expands on this:

For a young person with a lot of energy that has difficulty with behavior, the school and the school's discipline system and that school to prison pipeline framework aren't set up to deal with it in a way that keeps him in his seat and keeps him learning. We have an opportunity to do a different kind of learning and

⁹⁰ Hawk, Milcah, interviewed by Sarah Off, Del Norte, CO, July 12, 2016.

⁹¹ Ibid.

hopefully the success that a student sees on the cello will help create a sense of identity that he is a doer of hard things and an accomplisher and someone who can face challenges and someone who is capable of success.⁹²

The health and success of these kids can have a domino effect on the entire community and its people. St. Clair has been actively involved in the music programs serving kids in Venezuela and Costa Rica, and though these are different countries and situations, the concept is the same. He says:

When in Venezuela, for example, every time you put an instrument in a student's hands, the time that it is there is time that they are not having bad influence in their lives. They aren't in a fight, or being influenced by what is on TV or doing drugs... When speaking to the President of Costa Rica, he said, "every time you think that the programs for youth in music in this country are costing a lot of money, just think of it this way: every one of those kids is playing a musical instrument. They aren't doing something that would cost this country a lot more money by being imprisoned, by doing damage to property, by hurting someone. It is saving you money. Not only is it saving you money, but it is creating a better, more positive, more incredibly loving society and country."⁹³

Every student benefits in a variety of ways from the existence of music programs in schools. For some, it may be the difference between a healthy life as a contributing and happy citizen, or not. For an area that has fewer artistic and musical resources and opportunities, the school is essential in providing this exposure and opportunity for its students, and the establishment of strong music programs can positively affect the school as a whole. Music programs in rural schools benefit students academically, personally, experientially and culturally, and therefore should be a vital piece of the rural education system.

⁹² Boerner.

⁹³ St. Clair.

CHAPTER 4

COMMUNITY AND WELL-BEING

Why Music is Important

This chapter begins by explaining why music is important within a community and how it can help to foster rural community ideals and qualities. It discusses the positive affect music can have on the well-being of the community and its individuals using interviews conducted by the author with music advocates and rural community residents. In a largely globalized and growing world, the ideals of community can be easily lost or forgotten. Rural towns often thrive because of their sense of community and the strength and stability community ideals can provide. The well-being of community members is directly tied to the health of the society in general. Rural areas are especially dependent on values that often make an area so attractive to live in.

Many people desire a sense of community, even within large urban areas. This appeal is becoming more obvious through the creation of small communities and groups within cities. Some people are starting to realize that their want for community is an actual need, not just a preference. Sir Ken Robinson says, “We have to recognize that human flourishing is not a mechanical process; it’s an organic process and you cannot predict the outcome of human development. All you can do is, like a farmer, create the conditions under which they begin to flourish.”⁹⁴

⁹⁴ Sir Ken Robinson TED TALK http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html

According to Summers, “Community is a qualitative field of social interaction with the capacity to influence and shape the well-being of participants.”⁹⁵ She defines social well-being as “social conditions that foster self-actualization, which is a growth motive which emerges when motives for survival, security and esteem are satisfied.”⁹⁶ “Community” is also defined as “Certain social relationships in the life space of the person, which serve both as a means of achieving social well-being and as a definition, or end of its realization.”⁹⁷ No matter what definition is used when discussing community, it is clear that it directly affects the welfare of the individual. Community is the space where most of the social experiences of a human happen outside of the family. It is where one determines his or her self-worth, and develops a concept of oneself as individual. It is a place where one can express individually, foster ideas of collective responsibility, create both positive and negative relationships, and it helps each person to grow.⁹⁸

Community and society value different things. According to Craig and Aimee Howley:

In community humans remain together despite their differences, whereas in society humans remain separate despite their commonalities. This account is important because it shows that the social priority in community is mutual

⁹⁵ Summers, Gene F., "Rural Community Development," *Annual Review of Sociology* 12 (1986). <http://www.annualreviews.org/doi/abs/10.1146/annurev.so.12.080186.002023?journalCode=soc> (accessed August 2, 2016) p. 355.

⁹⁶ Ibid.

⁹⁷ Ibid.

⁹⁸ Summers.

interdependence whereas the social priority in society is unilateral independence.⁹⁹

Conditions under which humans flourish can be tied with qualities a community provides. People generally thrive when they feel nurtured and cared for, and feel they have a place in society. Most people need to have consistent social interaction with others. When day-to-day lives are centered around people, not just things or career goals, one becomes more balanced as an individual. Community can provide all of this, and rural communities in particular provide an environment for these ideals to blossom and thrive. In order to sustain these community ideals, community members take part in community development, which Summers defines as “a purposive activity by people to strengthen a community field. It consists of acts by people that open and maintain channels of communication and cooperation among local groups.”¹⁰⁰

Fostering Community Ideals and Well-Being through Music and the Arts

The idea of intradependence is very important in regard to community. Intradependence is defined as a “small group of people living in relatively close proximity who naturally, thoroughly, and of necessity know and rely on each other.”¹⁰¹ This ideal emphasizes individual qualities of a place and its people, and the preservation of local environments. Music may help community members to actively live in the

⁹⁹ Howley, Craig B. and Aimee. *Poverty and School Achievement in Rural Communities: A Social-Class Interpretation*. In *Rural Education for the Twenty-First Century: Identity, Place and Community in a Globalizing World*. Ed. Kai A. Schafft and Alecia Youngblood Jackson. University Park: Pennsylvania State University Press, 2010.

¹⁰⁰ Summers 355.

¹⁰¹ Bates 35.

moment and be more deeply connected with the people and atmosphere around them. Music helps to preserve the ideals and values of local environments and culture, by creating an environment to reflect upon local tradition, culture, storytelling, and history. Music also provides an outlet for individual expression. According to Bates, “When people sing and dance together, they foster a sense of community; they share, in common, something of cultural, social, and personal value.”¹⁰² Sharing in musical experiences together is something that has always existed in human culture. This experience is natural and organic, and is a vital part of growth as individuals and as communities.¹⁰³

Music can help to develop social skills both in children and adults. People are naturally inclined to sing, dance and be a part of a musical atmosphere. Maslow’s Hierarchy of Needs puts enjoyment of the arts after hard work, but Bates claims that this should be reversed. He says that music should be a part of everyday life. Bates suggests that it is crucial that one takes care of their quality of life as they work toward their goals, because being entirely goal oriented does not necessarily lead to fulfillment, health and happiness.¹⁰⁴ Rural communities foster this approach through their value of community, family values and a sense of place. Music in these communities can help to make these qualities stronger and more resilient. According to musician Phil Baker, “The tone of the arts is a lot more unifying and uplifting than political tones, for example. We need artists to point out things that are happening in society, whether it is through writing songs, or

¹⁰² Bates 39.

¹⁰³ Bates.

¹⁰⁴ Ibid.

painting or so on.”¹⁰⁵ Boerner describes her observations on the affect music has on a community and its members, both children and adults:

The students at CMW reported feeling a different social sense among themselves from having been in CMW and having spent a lot of time together with different types of people. You could tell a CMW student because of how open they were and how many connections they would make in their school. They were very pro-social and able to make those connections. For families as well we see families befriending one another, families reaching out and helping each other with car-pooling and logistics and those are the sorts of things that can really bring people together. Also, if we are successful in putting a stop to that school to prison pipeline and helping students grow into citizens who are able to confidently and comfortably contribute, then we are helping to create citizens who impact society at large. We are helping communities grow and helping to create opportunities or seize opportunities when they exist. So it is definitely a hope that the various forms of education that have been through music are the forms of education that can help these young people grow into very capable adults.¹⁰⁶

The health of a community depends on the health of its individual parts. The health and well-being of the individual community member is essential. St. Clair states:

The realm of music and what lives within it has no prejudice. It doesn't pay any mind to where it has to go to find an open heart or to find its soul mate. It finds those people that then become the voice of silent music, the score. It's only when it is discovered and has life breathed into it by a musician that it finds its purpose. It found me in a small town, it found you in a small town... it finds people. Music is one of those special life offerings that doesn't care about your demographic, what size your house is, how tall you are, how smart you are... as long as you open your heart it will find a purpose and a place in you.¹⁰⁷

St. Clair describes music as needing us and thereby giving us an important role in its creation. Music gives people a sense of ownership: the feeling that they are truly needed and play a vital role in the creation of something. It gives them a way to reflect on and deal with the issues and struggles of day-to-day life.

¹⁰⁵ Baker, Phil, interviewed by Sarah Off, August 23, 2016.

¹⁰⁶ Boerner, Annalisa, interviewed by Sarah Off, August 25, 2016.

¹⁰⁷ St. Clair, Carl, interviewed by Sarah Off, June 11, 2016.

In communities where poverty is present, the arts and music are even more important. Baum says:

The arts create, especially in poverty stricken areas, an amazing window into what life can be and also into human potential. I have seen people totally transform once they have some form of self-expression that they can dig into and feel proud of and spend time with. It's about giving them the courage and pride to lift themselves out of whatever situation they are in and I think the arts is the perfect way to do that.¹⁰⁸

Lee comments that the arts help us to cope and deal with daily life issues in a way that few things can. She says:

We really need to take care of the essential shelter, food and whatnot, but there are those human elements of creation of music and valuing things that are around you that help even to cope with those issues of social economy and the provision of food and so on. You stop to smell the roses because it is important. It helps to center us and to focus us. If that can be one beautiful thing for you, it can change your life.¹⁰⁹

Dr. Brandt talks about the importance of prioritizing and valuing the right things in education and community. She states:

When resources are limited, what do we decide to value? I think especially in rural America, and rural America just got hit really hard in terms of the industrialization of agriculture, the outsourcing of all kinds of jobs, I think they have been left with a lot less resources than ever before. So they have to make decisions often, when they have these limited resources and sadly maybe that bias makes something like music or art seem less valuable. And of course they want their children to succeed and do well and they have this narrative of success and then of course we have this dominant cultural narrative that math and engineering and the emphasis on the STEM discipline... drives me bananas! Because to me it's just part of this narrative of modernization and progress that I think is very problematic. It seems very unbalanced, this emphasis on the STEM discipline, but that's out there in the culture, so you can understand why school boards and whatnot make these decisions to put their resources into things like math and science and those highly rationalized forms of education. That is sort of the underlying belief that those things are what will set our kids up best for the future. Sadly, I don't agree at all, and it's not that those things aren't important, but I

¹⁰⁸ Baum, Chris, interviewed by Sarah Off, July 25, 2016.

¹⁰⁹ Lee, Tetia, interviewed by Sarah Off, July 19, 2016.

would like to see those things be part of a larger picture of whole human beings trying to figure out how to live in a complicated world. And I think music and art is a huge part of that, and we know that if we look at it anthropologically. We know that that is how meaning and tradition and values have often been communicated, is through song and dance and storytelling. And sadly those things are sort of devalued now.¹¹⁰

Performing arts can be used in healing the body and the mind. Research suggests that the use of the arts in treating conditions such as trauma, mental illness, and disease is incredibly effective. If members of a community suffer from these types of issues, the presence of the musical arts can be very positive. The healthier and happier individual members of the community are, the stronger and healthier the community is. Dr. Brandt describes an example of how music can help to heal people in need:

There is all this really neat research coming out right now around trauma. I have a friend in San Francisco, and I think he is really on the cutting edge of a lot of it. He is an HIV specialist and he has a clinic for poor women with HIV. And over the years what he found when he started looking at what the women were dying from, it was not HIV or AIDS, he could manage that and help them manage that, but they were dying from drug overdose and suicide and murder, all these other things. So he says that if we can work on healing their trauma then maybe we can reduce their rate of death and increase their ability to thrive and have joyful lives. So he paired up with this woman involved in theater and she created all this theater and dance and music with these women. Slowly many of the women became part of the program and it is so amazing what has happened in their lives! His argument is that in order to heal we need the arts. We cannot heal in just an intellectual state. It's been very powerful, the data that has emerged in terms of the healing that has happened through art! And he is saying that as long as medicine continues to dismiss the arts as part of the healing process, we are going to continue on this futile path.¹¹¹

Hawk, describes the intense effect that music can have on our entire psychophysiology:

I am very interested in sound and vibration, and how it affects our entire psychophysiology. The healing modality being that the sound and vibration affects the vagus nerve in the body and the vagus nerve is connected to the parasympathetic nervous system. In our culture we are more enculturated to live

¹¹⁰ Brandt, Dr. Keri, interviewed by Sarah Off, September 9, 2016.

¹¹¹ Ibid.

through our parasympathetic nervous system, which is all about go, go, go, and being stressed. But music has an effect on the vagus nerve, which then helps us to be relaxed and in our natural state and our true essence. Music is an absolute need for our bodies.¹¹²

Musician Randy Macy adds, “The arts are desperately needed. People are spiritual beings and the arts nurture peoples’ spirits.”¹¹³ The people interviewed in this document believed that the impact of music on communities and its individuals is clear. Without music a society cannot thrive, and faced with any adversity, will be much more likely to crumble. For a rural community to be resilient, vibrant, and healthy it must incorporate music into the fabric of everyday life.

¹¹² Hawk, Milcah, interviewed by Sarah Off, Del Norte, CO, July 12, 2016.

¹¹³ Macy, Randy, interviewed by Sarah Off via email, June 27, 2016.

CHAPTER 5

LIFE AND OPPORTUNITY IN RURAL AREAS

The following chapter discusses the various qualities and characteristics of rural areas that may be attractive to outsiders. The first section describes some of these qualities, with a focus on the individual, community, and nature. The final section examines some opportunities rural areas can offer to members of the arts world, with an emphasis on musicians. Viewpoints in this chapter are supplemented by interviews conducted with professional musicians, rural community residents, and arts advocates.

Rural areas offer non-locals the opportunity for gratifying and enjoyable experiences, both short and long term. These areas are almost always overlooked as possibilities for a place to build a life or simply visit possibly a result of common stereotypes, or maybe just a lack of awareness. People are often drawn to larger cities and urban areas without realizing what a rural area might have to offer.

When reading about these areas and speaking to people that have lived there, the term “rural experience” is used frequently. It gives the impression that the qualities that come with living or spending time in a rural area are very unique. Urban areas will often try to simulate these qualities through organizations such as farmers’ markets, local community groups, community gardens, and park reserves. Howley describes rural life saying, “The features of rural life, solitude, the imminence of the natural world, and kinship with neighbors for the most part, may have an enduring intellectual and ethical significance for the American culture as a whole, which is rooted in rural experience.”¹¹⁴

¹¹⁴ Howley, Craig B., “Jane Jacobs and the Dilemma of Life and Learning in Rural Areas,” (1990). <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com.ezproxy1.lib.asu.edu/docview/62997131?accountid=4485> (accessed September 3, 2016) p 15.

This comment not only pinpoints several attractive features of rural life, but also explains why society tries so hard to replicate these traits even outside of rural spaces. Howley continues by saying, “The rural tradition embodies an ethical ideal (an ideology) that encompasses individual, community and nature.”¹¹⁵ These are the three elements that all humans need to live a healthy, fulfilling life.

Focus on the individual and the community are both strong traits in rural areas. Rural communities may be somewhat isolated from each other, due to their distance from each other, but the sense of community within one town is usually very strong. The atmosphere of a rural area fosters community ideals and provides a space where individuals can exist as they truly are and find a role in society that fits their strengths, interests and abilities. Residents of a community are able to strengthen their individualism and personal identity, while being a part of a community. In larger urban cities, it may be harder to feel like a uniquely important part of a community simply because the space one inhabits is often very large and filled with millions of people. We can attempt to create a community space within an urban setting (and that is what we do), but this again reflects our desire and need for what a rural setting has to offer naturally.

Dr. Brandt says:

I think that each rural community can get a little isolated from other rural communities in that rural setting. But, the paradox of it is I also feel a greater sense of community living in a rural landscape because in some ways it seems that there is a feeling that people need each other. I have that feeling there, and when I am in more of an urban setting I think we have lost a lot of that sense of needing each other. In the San Luis Valley there is a sense that people need each other and that they need to be connected for their community to thrive.¹¹⁶

¹¹⁵ Ibid.

¹¹⁶ Brandt, Dr. Keri, interviewed by Sarah Off, September 9, 2016.

As organic, living beings, our connection with nature is vital. We developed through our connection to nature and, in the early existence of humanity our very survival relied on that connection and relationship. In modern times, our intimacy with nature has waned and unfortunately, we have lost a large part of who we are. We have closeted ourselves into various realms of synthetic existence and, instead of intermingling with nature in order to reach a deeper level of understanding and living, we extract the bits of the natural world that we find profitable and use them in our man-made bubbles. By acting so shortsightedly we end up losing the best part of what nature has to offer us: the re-alignment of perspectives and a better sense of empathy and compassion, a broader view of the world as a whole, a greater attention to detail and connection to the moment instead of our brains persistently forcing us into the future or the past.

Rural spaces allow us to constantly connect with nature simply because of their location, whether we like it or not. Coincidentally, it is often in those moments when we are forced to connect with nature (we get snowed in, a mountain lion is outside the house, the moon is so bright we can't get to sleep) that you realize it is exactly what you needed all along. One can be in the thick of a forest, on a mountain, in a field, isolated from man-made creation in a matter of minutes. Many people that live in rural areas will tell you that this is part of the spectacular experience of living there. They often understand the importance of nature and so they tend to value it much more deeply than many urban dwellers. Dr. Brandt, describes the importance of nature and her interaction with it:

I used to kind of dismiss the natural world. Living on the ranch in this rural context, I feel so much closer to the natural world than I ever have because I am out with it and experiencing it quite a bit more. I'm out in snowstorms checking cows (where I never would have been before), or swimming in rivers, all kinds of things! It has completely blown my mind open about the consciousness of the

natural world and that there is some kind of sense to the natural world that I completely dismissed only living in an urban space.¹¹⁷

These qualities of individualism, community, and nature can help to preserve the idea of culture and meaning in a society that tends to put more focus on information and vocation, and can help to develop a more balanced life.

Musicians

The focus on the qualities of individualism, community and nature can provide an ideal environment for artists and musicians as well. The isolation of rural areas has attracted many a great mind over the past centuries and it continues to do so. Musicians spend a great deal of time honing their individual voices, but also spend a great deal of time collaborating with other musicians in a kind of “community.” A rural area provides ample opportunity both to strengthen our individual voices, and also to fill unique roles within a community. Finally, nature has always played an important role in the creation of music. Renowned violinist Leopold Auer claimed that spending time in nature was vital to the creative success of a musician. He says:

I regard nuance in music as the specific application of nature’s variability of mood and tone to musical ends and aims. Nature is never monotonous. The violinist who realizes this fact, and gives his playing those qualities of nuance which diversify nature’s every mood and aspect, will never play in a stilted, tiresome fashion. Take nature for a model. That is my advice to every player! All nuance is expressed in nature and nature is a great teacher of nuance.¹¹⁸

He continues by talking about the importance of nature in composition too:

¹¹⁷ Brandt.

¹¹⁸ Auer, Leopold. *Violin Playing as I Teach It*. New York: Frederick A. Stokes Company Publishers, 1921, 152.

More truly beautiful, more inspired is that music which aims, not by accurate imitation but by analogies in outline and timbre, to express some mood or moment of nature. Nature, by virtue of the principles which govern her expression in life and in art, illumines, particularly in the expression of rhythm and movement, of color, light and shade, all absolute music as well as music which is either narrowly (as in the case of pictorial program-music) or more subtly, (as in that of suggestive program-music) descriptive of herself.¹¹⁹

Performing artists face many challenges in today's society. The lack of full time performing or teaching jobs can be a challenge. Many musicians end up piecing together a living through a studio of private students and gigs. Many students of music performance work through their respective degrees and hope to obtain an orchestra job or a job in higher education. They are given the impression that if they spend enough time in the practice room, this will be the result, but unfortunately, it seems that the market is quite saturated, which can be very challenging and frustrating for students who have spent their whole life mastering an instrument to face a future where those jobs are far from guaranteed. Incredibly talented and motivated musicians often enter a world where they become increasingly frustrated and discouraged because the path they chose isn't working out and they aren't sure what else to do. Sadly, many quit music completely and take up another job to make ends meet. Since business courses are usually not part of the typical music major curriculum it can be even more challenging to embark on the path of entrepreneurship by building a private studio, creating a business model, and generally marketing yourself as a musician. It is unfortunate as well that the old-fashioned concept of what it is to be a "successful musician" in the music world sometimes ends up actually hindering the progress and success of these students. "Success" in a performance career seems to be closely wrapped up with what venue and location you perform, who your

¹¹⁹ Auer, 154.

audience members are, and how they critique you, or whether or not you are able to make a career in a big city. These goals have merit, but they may be highly ego driven. There is absolutely nothing wrong with honing one's craft to perfection and then receiving acclaim for it, but that is different than allowing the level of elitism in the place one performs and of the people one performs for to determine one's level of success. It seems that the priority stops being the creation of great music at a high level, regardless of where it takes place, and starts to become more about the restrictiveness and exclusivity of the venue and concertgoers. Sadly, this perpetuates the issue of viewing the arts as an elitist activity. If it is presented as such by the performers and people involved, it will be identified as such by the rest of society. Whether intentional or not, this closes off a huge portion of potential music lovers and arts advocates, and this can have a negative affect on the support of the arts.

The majority of people that pursue music at a professional level started that journey due to their pure interest and love of music, not a desire to play in a specific venue. We do not desire to play in Carnegie Hall until someone tells us it is a mark of success, but we do desire to create beautiful music without being told by anyone. We have an instinctual need to do so, both individually and in groups. We want to create and share beauty in an abstract form that can reflect what other forms of creation and communication cannot. This is why music exists in the first place. Therefore, as a response to the challenges in today's professional music world, we need to recreate our definition of success. Annalisa Boerner works as resident violist with the Haven String Quartet, and as the viola teacher for Music Haven Music School which provides tuition

free music instruction to kids in New Haven. She describes discoveries of fulfillment in a less traditional career:

When I was in school, people referred to getting a full time orchestra job as getting a job. If you got a job, that was the job. That was never my main goal going into school and that wasn't the type of work that really inspired me on a day-to-day basis. The excerpts and the auditions... and also while orchestral music is incredibly beautiful, as section viola player I don't make decisions and I would like to have the type of work where I make decisions. My work as a teacher and music advocate really has served me in a lot of ways. One way is the sense of satisfaction from feeling as though I am relevant and I am making a difference in these kids. I am making a difference socially because I am also breaking down some boundaries that existed in a very segregated society. My personal networks include more non-white affluent people because of the work that I am doing and in turn, their social networks now include me and whatever social capital I can hopefully yield leverage for my young people. That's what really matters to me, it is really fulfilling. I also find that my teaching and my playing are cyclical in that I will discover as I am practicing for quartet that I am making a mistake that I have seen in my students and the light bulb goes on and I can make an adjustment. And then when I am in lessons I can say, "You know what guys? Our quartet was totally working on that this morning, here's how we are addressing that same challenge". So it is cool how that feeds into itself. I'm also in a position where I do get to be creative, I find teaching to be a really creative endeavor.¹²⁰

My personal experiences in rural areas have helped me to view "success" quite differently than I used to. I believe that, as a performer, presenting a high-level performance for any audience in any venue can be a success. Coincidentally, I have found that the most successful and most enthusiastically received performances have been in the most unlikely places. Many of my performances throughout the rural areas of the Western United States yielded the deepest sense of musical satisfaction. It is easier to connect with people in more intimate, less elite spaces. People that may not always have as many resources to enjoy live music performance make fantastic audiences because they are there because they are passionate about what they do and excited to share it with

¹²⁰ Boerner, Annalisa, interviewed by Sarah Off, August 26, 2016.

others. Success as a performer depends upon presenting the work at a high level for an audience, no matter the venue or location. Success is marked by the depth of what I leave my audience with, because if it is marked more by my technical prowess, the competitions I've won and how many famous performance halls I have played in, it loses the whole point.

I have had the incredible joy of sharing what I love to do with people who truly want to listen. From small town parks, to old-fashioned western bars, to tiny little remodeled performance venues, these are the places where that true success happens in such a remarkably raw and honest way. I feel very lucky to have discovered the treasure of performing in these rural spaces. When I have spoken to other musicians who have done the same thing they frequently echo my sentiments. As a teacher, these same concepts apply. I find it to be a tremendous success when I am able to share a new piece or new instrument with a student who otherwise may not have had the opportunity. Having grown up in a rural area I understand the immense importance of this exposure. I knew I loved music and the violin, but if it weren't for the Music in the Mountains Conservatory in a town about two hours away from my home, the door to so many new pieces of music, knowledge and instruction would not have been opened to me. As an educator, I find incredible fulfillment in that kind of work.

I believe that if we are willing to rethink what success means as musicians, we will ultimately open up many more opportunities for a career in that field. Boerner says, "I think the music world is really doing itself a disservice by not amplifying the variety of

ways to be a musician. I am amazed at how many people I run into who feel similarly about ways to be a musician and ways to interact with society and schools.”¹²¹

I also believe that basic courses in business are vital to a balanced music education in college. Great opportunities in rural areas and other places that may have been overlooked in the past often require business and entrepreneurial skills. To be successful today, a musician cannot just be a good player. Monk believes that colleges that are training teachers and performers could help to foster and create a mentality that acknowledges the attractive opportunities found in less traditional career choices and locations, like rural areas. He also claims that higher education should train teachers and performers in certain skills and knowledge that they need for these opportunities.¹²² Music students should be informed of the unique and fulfilling opportunities found in rural areas. The negative stereotypes of rural areas must be broken down through the creation of awareness and understanding.

A willingness to engage in the local culture and bring our own knowledge and expertise to an area can be very fulfilling. If musicians are willing to move a bit outside of tradition and their comfort zone, I think they will find an immense amount of opportunity to create, share, and build a career that both satisfies them, and also fills a need. Rural areas are an ideal place to look for these opportunities.

Chris Baum recently told me about one of his experiences in a rural area. He said:

¹²¹ Ibid.

¹²² Monk, David H., “Recruiting and Retaining High-quality Teachers in Rural Areas.” *The Future of Children* Volume 17 (2007). <http://www.jstor.org.ezproxy1.lib.asu.edu/stable/4150024> (accessed August 5, 2016).

Our last program was in Wyoming and we played in a bunch of small towns. The thing that I see across the board is that people in these tiny little communities are more excited about music coming into their town than anyone else and they are just so much more engaged than pretty much anyone else I deal with. The excitement is really beautiful, but the thing that really shocks me is that we will go into schools and a lot of these kids won't know what a violin is, which is crazy.¹²³

Success and fulfillment may reside in the least expected places.

¹²³ Baum, Chris, interviewed by Sarah Off, July 25, 2016.

CHAPTER 6

IDEAS IN ACTION

Strategies of Development

The process of rural development has been a topic of discussion and trial and error for many years. A number of strategies for various situations have been used to manage rural area development. Generally, when speaking of development, the main topics of discussion are economic, scientific, and technological, but the arts can greatly affect the development of rural areas in many ways, it is important to discuss how to approach the involvement of the arts as well.

Several theories exist about development in rural areas overall, and how it should be approached. The “Interventionist Philosophy” is when help, resource and guidance are provided from an outside source to help a community develop and thrive. Summers describes this approach: “By applying systematic and appropriate knowledge, social systems can be changed deliberately for the betterment of all.”¹²⁴ For musical arts development the Interventionist Philosophy does not apply quite directly since the arts almost always do exist, at least informally, in all communities. However, the concept of helping to build resources and opportunities from an outside source is applicable, because this can help to increase the development of the musical arts within a community and by extension allow that community to enjoy the benefits of a strong musical arts presence.

Some sociologists believe that the principles of Social Darwinism should be applied to rural development instead of the Intervention Philosophy. Summers describes Social Darwinism in this context as, “The belief that if left alone, homeostatic forces will

¹²⁴ Summers, 361.

evolve a system, providing the maximum good.”¹²⁵ This approach will not work when it comes to arts development because some resources cannot be produced out of thin air. In addition, a community cannot artistically benefit from a larger assortment of arts opportunities and experiences if they are never exposed to them in the first place. This is not a matter of natural selection or the Laissez-faire Doctrine; it is a matter of a lack of diversity of resources. If given the proper resources and exposure, rural areas have a greater potential to create and thrive in all ways, especially artistically.

It may be possible to combine Interventionist and Social Darwinism approaches. The already existing musical culture and ability within a community can be strengthened and utilized while using outside resources to expand the diversity of musical experience. We can only be aware and passionate about what we have been exposed to. For community members, this is especially important. Someone may have a natural inclination or talent for a specific discipline, but if they are never exposed or given the opportunity to explore the depth of that subject, then that person will not have a fair chance to experience the full understanding of that subject, and how far they can develop their skill.

Many people actively search for artistic ways to satisfy their needs. In their creation or experience of arts and music, they determine what is valuable and useful to them personally. They put their experiences and what they have learned into their creative output, and they seek personal truths through their artistic experiences. The community develops a culture reflecting the individual members of the community. The creation of more resources and more exposure to various art forms can help to expand the

¹²⁵ Ibid.

artistic opportunity for everyone and for the community as a whole. For example, a community may have a very strong folk music background, but a local folk singer that is exposed to opera may suddenly discover a whole new passion and avenue for creative enjoyment.

Issues to Consider:

Decision Making:

The first issue to consider when approaching musical arts development is who should make important decisions. Should the power to make decisions be in the hands of the people, or of those advising from outside? I believe that this power should ultimately reside with the local people. However, if outside help and resources are being sought, the local people must keep an open mind to the insight and guidance that they can gain from an outside view. Conversely, the non-local people involved need to be highly sensitive to the desires and goals of the community, the culture that exists there, and the unique qualities of that particular area. This trait is especially important when it comes to musical arts development.

Target Audience:

The next issue to consider is who is the target audience? The individual members of the community are ultimately the sources of creative output and the beneficiaries of artistic experiences. Understanding their needs and desires is vital. What type of music is already popular? Do community members prefer intimate settings or something more formal? Are there musicians in the community that would like to take part? It is also important to be aware of what organizations and institutions already exist and what they

may need or desire. These existing organizations and institutions within the community will be a key component in initiating the growth of more varied and diverse artistic experiences. Utilizing these existing organizations, whether in school music programs, a community music group or club, or a community planning group can be very helpful in coordinating the logistics of creating arts events, involving the community, and bringing in outside visitors.

Venues:

It is also important to identify a specific venue to host these types of projects. When bringing in local or visiting musicians, providing a venue is one of the most important steps. It is difficult to attract performers without a community-gathering place to support such events. This type of venue does not have to be formal; it can be a church, a renovated building, or even a larger room in a historic hotel. Incorporating existing local institutions or organizations with a focus on the arts encourages community involvement and helps the community to create cohesive and realistic artistic goals. Having an actual meeting place for that specific purpose can be very beneficial in motivating the continuous creation of arts events and opportunities. For example, Del Norte, Colorado utilizes the historic Windsor Hotel and the Ruth Marie Colville Community Building, named after an important community figure, for meetings and arts events. Another example is the historic La Posada Hotel in Winslow, Arizona. This hotel played host to many travelers for decades because it was originally a train depot, and served as a rest stop for famous artists as they traveled across the U.S. Winslow uses this history to build its community character and appeal to tourists, and the hotel is now

home to famous painter, Tina Mion, a center for musical events, and draws visitors from across the state and country.

Timing:

Another consideration concerns time. Should the goal of musical enrichment have an immediate impact or should it be focused on gradual development over time? Fortunately, with musical arts development a community can have both. The immediate benefit of a few more musical events or resources can provide instant opportunity, but the gradual development of long term programs, institutions and resources can allow for these opportunities to occur consistently over a long period of time. The ultimate goal would be to create a situation where the presence of the musical arts in a community is resilient and diverse, allows for consistent access to resources to help support local culture, exposure to other cultures, and provides regular opportunity for musical experiences. Holding local semi-annual talent show, bringing in visiting musicians periodically, or holding an annual arts festival are examples of immediate improvement. However, in order to sustain the ability to offer these events, a more solid and consistent arts presence must be developed. Examples include a stronger music program in the schools, the formation of a town arts council, or the use of an existing historic building as an arts and community venue.

Funding:

The final consideration is funding. This can be a difficult challenge to face, so it is important to identify as many resources as possible. When looking for funding resources it is essential to seek out options that are in line with the goals and mission of the project, organization, or event being funded. Organizations that relate to or identify

with a mission are more likely to become involved and supportive. There are funding resources at the federal, state, and local level, but starting closer to home may be the best option for a good response. Local donors, sponsors, businesses, and organizations are more likely to invest in something that is close to home, and relatable. Residents in the community seeking to become involved in arts ventures and educational projects can be a beneficial resource. Developing a personal relationship with donors is very important in building a more reliable foundation of support.¹²⁶ Organizations such as local Rotary Clubs, Women's Groups, and Masons Clubs are often enthusiastic about supporting community arts ventures. Local businesses may be interested in helping to fund a project, especially if they are given the chance to advertise their business through it.

Seeking financial support from larger organizations at the state and federal level can also be a useful avenue for funding. However, due to frequent reprioritizing, administrative changes, and lack of government funding for the arts, grants are often difficult to rely upon. Larger companies and businesses may offer their support as well. Both of these resources may not be the best first choice, but are worth researching.

Ultimately, these types of fundraising can be difficult to sustain. Sponsorship and grants usually make up part of an arts organizations funding, but it is important to try to accomplish a more sustainable source of support. Anyone involved in an entrepreneurial venture of this kind is constantly striving to find the answer to funding. Ultimately, it may be most successful to approach funding by striving to create value in the community for what is being offered, in other words, creating a demand for what the arts venture is supplying. In many cases, this can take time and patience. Certain communities will

¹²⁶ More on this topic can be found in the Epilogue.

jump at the chance to have new musical opportunities, but may not be willing or able to financially support them right away, and some communities may take longer to build interest and investment. Building trust and interest in the community takes time. Generally, community members will give their time and money to things they value most. For example, in rural Monte Vista, Colorado, a long-time movie theater was planning to close down due to financial hardship. The community members came together and gathered the money to help the theater stay open. Another example, seen quite frequently in both rural and urban areas, is sports. Many rural areas have sports teams that are highly valued and well supported by community members. If this same kind of desire for the musical arts can be created, then consistent community support can be one of the most sustainable resources available. Value and desire for the musical arts can be enhanced within the community by advocating for the musical arts and educating the community in a respectful and mindful way. Providing events that combine community interests and culture with new music experiences, speaking to the audience about the content of concerts or shows, and educating the younger population in musical topics are ways that interest and love for a greater variety of music can be created within the community. The community itself should ultimately be the most sustainable source of support.

Building Music Education Programs

The most important component of a resilient and robust music education program in a rural community is the involvement of the community in the program, and the involvement of the program in the community. If one is isolated from the other, the

program will most certainly fail. In order to create an active and vibrant relationship between the community and the music education programs in the schools, the community must feel a sense of ownership and pride in the program. Including the community in the various aspects of music productions and arts festivals is an effective way to involve members of the community in these programs. For example, a local woodshop or construction company could help build the set for a performance, local restaurants or bakeries could provide the refreshments for events, local markets and other businesses can help to advertise or support the events. Incorporating various local cultures, ideals, values, or history into programs can help motivate community members to become involved as well, by such methods as using an element of local history for an arts show, including poetry or written word by community members about their lives and history in a performing arts show, or collaborating with local musicians in a concert.

It is important for music education programs and the community to be creative and try to incorporate as much local culture and involvement into the program as possible. Once the community is actively involved in the program, the value of the musical arts should hopefully increase due to the sense of ownership the community now feels. If a program can educate young minds in music, and also help to keep local culture, history and ideals alive, members of the community outside of the school will immediately perceive more value in that program. This approach opens the door for the program to introduce other types of music that are outside the community culture and expose not only the students in the program but also community members to a greater diversity of music. Students and community members are more likely to open their minds to new musical cultures if they feel that what they like and value is equally valued

in the classroom. Isolating “classroom music” from the music in a student’s home life can disengage them from learning. St Clair, says:

It is important to strike a balance. My general philosophy is that you should present to young minds the highest quality of music you can make palatable through your creative presentation to young minds. You have to meet them at their level and move forward from there. Little by little you introduce things that are unfamiliar.¹²⁷

Often music education programs tend to isolate their programs in the school or concerts and events at the end of the semester before a holiday season. This pattern is due to logistics, but it is important that a program is present throughout the community.

Examples could include an informal surprise concert, a jam session with local musicians, or a time when community members can observe students working on their projects outside of the school. Such events can keep the life of the program more vibrant and remind the community that it exists, forming a symbiotic relationship: the more value and support from the community, and the stronger the program, the greater the impact these experiences will have on the community. A careful balance between community involvement, instructor guidance, local culture, and new, diverse cultures must be maintained.

In rural music education programs, it may be beneficial to focus more on small ensemble work, simply due to lower student enrollment. Instead of trying to create a musical curriculum that emphasizes and values the larger ensembles of orchestra, band, and choir, focusing on quartets, trios, even duos may be more effective. Small ensembles are more accessible to the community, since they can more easily go into the community and perform or incorporate their music into the community as a whole. This approach

¹²⁷ St. Clair, Carl, interviewed by Sarah Off, June 11, 2016.

also allows students to actively engage in their community in a unique way. The ability to be an entrepreneur, advertise and promote can also be taught through small ensembles by encouraging students to schedule and plan their own performances and events within the community. Through this experience value is placed on more than just the sound of the ensemble; it is placed on the social, cultural and musical interaction within the community. This is a very important skill and value for all students to learn, and this knowledge is useful in all fields, not just music and arts.

Less traditional instrumentation may be necessary too, since often the lack of useable instruments can be scarce in rural areas. In Creede, CO, Johanna Gray, the music director in the public school, often uses boomwhackers, which are relatively inexpensive pitched plastic percussion instruments, to supplement her students' music experience. They can still play full pieces and benefit from the same experience of working together and being creative as they would with traditional instruments. Including students and community members in finding resources such as musical instruments and sheet music can also be highly beneficial. For the students, they have the chance to problem solve by figuring out how to create with what they have. For community members, being able to provide instruments or supplies helps them to feel involved and important.

Depending on the location of the community, periodically collaborating with other nearby rural communities can help boost the music and arts education programs. It can help provide intermittent opportunity to work in larger ensembles and groups, but can also offer the chance for neighboring communities to compete in ways other than sports. Although music competitions are not always an ideal pursuit, it is worth trying if the

competition is friendly and it helps to motivate the students and community to value a program and become involved.

Finally, the arts and music program can become more active within the school as well. Breaking down boundaries between disciplines within the school can help to pique student interest and engagement. Johanna Gray connects her music teaching with the mathematics curriculum and history curriculum by including musical themes in her mathematics lessons, and historical themes in her music lessons, for example. This makes much sense, because all disciplines should be connected and affect one another. Life does not exist in boxes and categories. Music reflects history and culture, music theory can help to reinforce math skills, singing and being in a play can help with communication skills, writing poetry can help with spelling and structural skills. Connecting these disciplines and drawing parallels in the school can help students do the same thing later in life.

Building Music Programs in the Community

A strong, unique arts education program can help to boost the presence and appreciation of the arts in the community, but there are other ways to help develop music programs within rural communities as well.

When developing a stronger music foundation in a rural community, it is very important to identify that community's unique strengths, characteristics, history and culture. It is important to understand that superimposing an unfamiliar musical culture onto an already existing one will not last for long and most likely will not be accepted as freely within the community. The music in a community serve to reflect, strengthen, and

nourish a unique culture, but they are also an excellent way to encourage the exploration of other cultures' music.

It is central to identify and emphasize the qualities, interests and characteristics of a community in order to create an artistic base that community members can relate to. One must understand that if the community cannot relate to what exists artistically it is unlikely that they will support any artistic endeavors or organizations for long. Creating a unique musical arts culture can also help make the area attractive to outside visitors, and this is very beneficial both economically and culturally. Visiting artists coming into the community to perform, exhibit, or pursue other artistic endeavors need also to respect the culture, characteristics and needs of the community. The ego of the artist should be of very little importance.

Developing a town arts council or an performing arts center can be a very productive and structured way of developing long-term plans and goals regarding the growth of the arts within a community. It is beneficial to have a permanent venue for events, performances and artistic community gatherings as well. This structure can also help involve the entire community in a thorough and balanced way.

The young generation within a community needs to be encouraged to explore varied opportunities and resources. They should be urged to follow and foster their passions and interests within and outside of the community. However, they should also be taught to acknowledge and appreciate deeply the community and culture that they come from. In my personal experience the strengths, beliefs and basic fundamentals of who I am are tied to my home. Being able to pursue my passions outside of my hometown and then return to share them and give back is the greatest gift. I am asked

often if I resent the fact that I grew up in a place that had fewer resources than a city, and I can honestly say that I do not. Though I may not have had the opportunity to play in an orchestra or ensemble, have one teacher for many consistent years, receive a strong musical and technical training as a young child, I could never replace the upbringing that built who I am. I believe that everyone from a rural area can benefit from pairing the threads of who they are and what their rural upbringing taught them with education and experiences outside that space to grow in beneficial, healthy and balanced ways.

Both rural communities and non-rural musicians can benefit greatly if music is treated as a valuable and vital facet in rural spaces. I hope this awareness continues to build, and that more people make it their aim to create and take part in the musical arts within rural communities.

Final Thoughts on Arts Advocacy

With the knowledge that the arts are so vital to all communities, urban and rural, it is more important now than ever to be actively advocating for the arts. No matter where you live, whether you are a musician, artist, arts advocate or educator, it is our responsibility to be constantly aware of opportunities to advocate and educate. The benefits of the arts are talked and written about frequently, but somehow the arts are not always valued in our society, our schools, or our government the way that they ought to be. Sadly, we often do not realize how important something is until it is gone. Only then do we suddenly become aware of the empty spaces that were once filled by what is now missing. Fortunately, the arts will always have a place in the life of humans, but we must not forget just how very much we rely upon them and how very damaging it would be, in

every way, to not have them. It is our job now to put aside our egos and find the places and roles where we might be most effective. Choose your role, find a need, and fill it.

EPILOGUE

The summer after I graduated from University of Colorado at Boulder I arranged a couple of concerts in the San Luis Valley and was joined by two of my colleagues from CU Boulder. The response was so positive on both ends that I decided it needed to become a more consistent occurrence. After my first year at Arizona State University, I was honored to be joined by several colleagues from ASU and performed a series of concerts in the rural San Luis Valley, again with much success. This tradition has continued and has now been built into a semi-annual concert series. Randy Macy, my friend and colleague, established the Mt. Blanca Fine Arts Association, which oversees and helps to organize these concerts and events.

In 2015, the Mt. Blanca Summer Music Conservatory (MBSMC) enjoyed its first program in rural Alamosa, Colorado. I serve as the Co-Founder and Artistic Director of this program, along with Randy Macy who serves as Co-Founder and Administrative Director. The mission of this program is to provide a very high quality and affordable music performance experience for young musicians. The Mt. Blanca Summer Music Conservatory helps students of all ages and abilities to achieve their musical goals and nurture their passion for music. The program provides its students and the community with exposure to the musical arts through quality music education and the inspiring experience of live performance. The students participate in a weeklong program that includes private instruction, workshops, concerts, ensembles and non-musical activities. In 2017, the program was open to strings, winds, percussion and piano. We have high hopes for the future and desire to continue to grow the program.

Though it has only been three years since MBSMC began, I can freely say that I have learned a great deal, both through the many challenges and successes. Here are a few observations I have made that I hope will be useful to others wishing to build a similar program in a rural area:

1. Collaborate with the community. Involve community members in the development of larger programs and in the presentation of smaller events. Work and perform with local musicians and artists. Identify, learn about, and respect the existing culture instead of pushing against it or trying to change it. Arts programs and events will be more successful if there is a mutual collaboration between the performers/artists and the community. It should not be one-sided. A community whose culture is shown respect and value, is more likely to open their minds to new art, culture and music; but if they feel undervalued or patronized they will not want to invest their time into what you are offering or trying to create. Creating a sense of ownership and pride in the arts and music presence within a community will allow for growth and resilience.
2. Be aware of local musical tastes and be as open minded as you expect your audience to be.
3. Respect the schedule, finances and demographic of the community. People will not be interested if they cannot afford it or if it conflicts with an important event or day in the community.

4. Start small and intimate and don't be afraid to keep it that way. No matter where you are, people respond more openly and comfortably in an intimate, warm, welcoming environment.
5. Don't be afraid to educate, but do it in a way that is not patronizing, lecturing, or boring. One of the most effective and important parts of the concertizing I do in the rural towns of Colorado is talking about the music I am performing. Relating the piece in a personal, understandable way is a wonderful approach to open the door to unfamiliar territory and make unknown music and art accessible. The more the audience has to relate to, recognize or understand, the more they will enjoy and pursue what they hear. One can relate a story about the life of the composer, your personal experience with the piece, the time and history surrounding when it was written, or even a specific technical aspect that makes the piece interesting. As trite as it may seem, speak to the audience like friends. Speak to them throughout the performance, it doesn't need to be planned, in fact the more spontaneous it is the better! I have found that in performing there are three ways that the presentation of your music can be interpreted. The first is the impression that you are doing your audience a favor by performing for them. This is not ideal and quite frankly is not enjoyable for your audience. Don't expect to have a very positive or enthusiastic response if this is your approach, especially with an audience that may not be familiar with the music you are presenting. Second is the impression that you feel the audience is doing you a favor by listening. This is a little better because it is more humble, but it does not instill confidence, and the focus is still drawn away from the music being

presented and more onto you. It can be interpreted as a kind of apologetic or sugar coated presentation. Again, an audience will probably not be thrilled by this approach. Finally, there is the impression that you are getting the opportunity to share something you are passionate about, that you believe is worth sharing, and that you want to share with this audience because they are worth sharing it with. This creates an environment where the audience and the performer are mutually important and responsible for the outcome of the experience. It allows barriers between the audience and the musician to come down. It puts the whole focus on the art and it allows the audience to react (good or bad) without feeling obligated or unsure. This is the ideal environment for the experience of new and old music and the wonderful part is the musician and the audience benefit mutually!

6. Don't be disappointed if people don't like what they hear! It is not always about pleasing the audience; it is about experiencing something new. They need to feel that they have the freedom to like it or not. Humans are curious and we like to explore. Part of what makes music and art so fun is we don't know whether we will like it or not, but we can always keep exploring.
7. Learn from the community! They have an immense amount to share about their culture, history, heritage, ideals, values and their own music and art. I have learned as much from talking with audience members and individuals in various communities as I have in any other experience.
8. Tradition is not everything. Learn to compromise! If your audience claps between movements, good! Let them! Prioritize what is more important,

maintaining antiquated tradition, or sharing fantastic art and music with an audience who may not have had the chance to experience it before. Choosing not to compromise may lead to not having an audience at all.

9. When working on building a program, be aware of finances. Don't spend money you or the community doesn't have. Once again, start small and focus on the important aspects. Pursuing grandiose ideas right away can lead to the priority becoming the need to break even instead of providing an arts or music opportunity for a community.
10. Don't be afraid to present esoteric and difficult pieces. If you do, don't sugar coat them. Go for it! Don't be apologetic! Talk to your audience about them directly and give your audience a chance to experience it and decide for themselves. People will often be quite excited to experience something a little outside the box if it is not presented in a patronizing or intimidating way.
11. Always be aware of what impression you are making and what the goal of each concert is. If the goal is ego driven or driven by personal gain, chances are your audience will pick up on that and be less than enthusiastic.
12. Look for ways to do what I call a "culture swap". Give a concert of classical music in return for a lesson in mariachi! Join the local country western band for a jam session and then collaborate with them as part of your concert. Incorporate fiddle influenced pieces into your concert.
13. When bringing outside musicians and artists into a rural community to perform, look for young musicians who may want to practice their recital programs, take some time to work on some creative projects outside of the city or get to know a

community. In other words, as a rural community, don't forget what you have to offer is highly valuable!

14. Alternatively, as a musician from a city, give these places a chance. You will be incredibly surprised at the amazing artistic and personal experience you might have. Most people who I have had the honor of bringing with me to these rural spaces to perform have been completely surprised by the overwhelmingly positive experience they had.
15. When beginning a program be sure to include local teachers, people, venues, businesses and other representatives of the local culture, while also bringing in outside people that are specialized in their field, and who believe in and understand the mission of the program. For example, MBSMC employs teachers from Boulder, Phoenix and Houston, but also from the local college, Adams State University. We hold the program at Adams State University, utilize its facilities, and work with the Adams State University administration and music school in planning the program. We also involve as many local businesses through advertising as we can, though this can be a slow process as many of businesses are very busy already, and it takes time to build a reputation within a community to gain their support and interest. We hold our Faculty Concert at the Society Hall concert venue in Alamosa, which is a renovated church-turned-music venue. The reason for this is to bring in a more diverse local audience, since this particular venue already has greater connections with the community. This helps engage the community and create awareness and support of the program.

16. Advertise from the location outward. This may seem obvious, but it is easy to get caught up in trying to cover giant swaths of area and miss key places. Balance your advertising to reach a large amount of people, but also specifically target the places closest to and most likely in need of the program.
17. Advertise in person whenever possible. This has been a challenge for us simply because of logistics. Due to the fact that I am in Arizona working on my degree, I cannot be traveling to Colorado and visiting schools as much as would be ideal. I hope that in the future years I will be able to do this on a much larger scale. Advocating for a program in person is much more effective. For example, visiting a local school, working with the music students for an hour and then talking about your program and leaving some literature for the students is far more likely to get some interest than simply sending a folder with a letter and posters enclosed.
18. Aim for a consistent presence of advocacy for your mission in the community. All year round the community should be made aware of what is being offered during the summer program. Presenting concerts and events can help the community stay involved and interested in what is being provided. It sustains the excitement and creates a desire for more.
19. When creating a program, take advantage of the surrounding area and what it has to offer your out of town students and faculty. For example, last year, we took the students to the Sand Dunes National Park, which is a spectacular destination that the San Luis Valley residents are very proud of. Not only is this fun for the

students and visiting faculty, but it also helps to create awareness of what the community and that particular rural space have to offer.

20. Be willing to listen to what students want to learn when creating a program curriculum, while also thinking about what the students need that they may not be aware of or have access to. For example, MBSMC sends out a questionnaire to all participating students asking what they hope to learn in the program. It also gives them a chance to request certain topics for the workshops, such as improvisation, music theory, or history. Also, every student receives a private lesson on their instrument, each day, from a highly qualified instructor. This gives the students a chance to receive some technical and musical training that they may not have realized they needed.
21. It is easy to have a great many lofty goals and passionate ideas, but it is vital that you budget and plan! It is wonderful to try and accomplish everything you desire in the first year, but if you aren't careful, you won't have the funds for a second year. Outline the priority needs, figure out costs, identify the funds you already have and then plan to spend a good deal of time fundraising. One challenge we have come across is, despite the fact that our tuition is very low compared to many other programs, local students cannot always afford it. We aim to give scholarships to as many students as we can, and in the last two years, every student that applied for a scholarship has received one. This is not sustainable, however, so fundraising must be a big part of the process.
22. Fundraising: If you plan to become a non-profit organization, begin the process right away! It takes a very long time and is extremely complicated, so the sooner

the better. Utilize technology, social media and all of those typical fundraising avenues, but also put a good deal of effort into reaching out in a personal way. For example, give the option to donors to “sponsor a student.” Tell them about the student they are sponsoring, what they play, where they are from and so on. At the start of the program invite the sponsors to the first meeting so that they can meet their students, and then at the final program event or concert acknowledge and thank the sponsors and have each student share a bit of their experience. This kind of personal touch is very effective and important. Have students write personalized thank you notes as well, and make sure you do also! Sending out a little gift of appreciation to your sponsors and donors can be a nice touch too. Last year, we gave each donor a MBSMC canvas shopping bag with their name and “MBSMC Donor” embroidered on the front.

23. Make sure your mission is clear and powerful! Involve and hire faculty that believe in and are passionate about the mission of the program. Be constantly aware of the impression you are making as performers, teachers and administrators, and how it reflects that mission.
24. Be flexible. Chances are you do not know everything about a community. Some of the things you thought would be accepted with enthusiasm won't be. Be constantly willing to learn, observe, and adjust, while upholding the foundation of what the program stands for.
25. Assume things will go wrong, and be ready. In 2016, our dates for the program had to be moved to the Fourth of July weekend. This highly affected our enrollment numbers and was quite a blow. The following year we made sure to

secure specific dates much earlier. Understanding the culture of a community and what it values will help limit the amount of conflict you may run into as far as scheduling and other issues. For example, planning the final concert during a Broncos game would be a dire mistake for us. We have to be very aware of what events are going on, what the weather will be like, what community members value and so on. These things seem obvious, but can easily be overlooked.

I hope that some of these observations and experiences will be useful to those reading this document. I endeavor to continue my goal of bringing the musical arts in its many forms to as many rural areas as I can, and I hope that others may be inspired to do the same.

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APPENDIX A

ANNALISA BOERNER INTERVIEW

SO: Can you talk a bit about your background?

AB: I grew up in central Ohio in a suburb. I had a pretty traditional classical music upbringing with lessons, chamber music and orchestra. I auditioned for conservatory and went to the Cleveland Institute of Music where I spent six years getting my bachelors and masters degrees in performance. During my masters I had the opportunity to return to my hometown and work as the assistant director at the chamber music program where I had played as a young person. That was very meaningful to me. While at the same time I was teaching private lessons at an Arts Magnet School but in the Cleveland School district, so under funded and under served. During my Masters I took a trip out to Providence, RI to attend a three day seminar at a non profit called Community Music Works. CMW has been around for 20 years now and was founded based on the idea of a string quartet in residence in a low-income community and what that brings to the community and vice versa. They've been holding their institute for musicianship and public service for a while now bringing together like-minded musicians. I think that experience took me from having a desire to have a career that created safe spaces for young people to be themselves through the arts, to more specifically, spaces that create greater access for low-income kids. They had a two year fellowship that was opening up right when I finished my masters so I auditioned and I was chosen for that position to come and teach and perform for two years with the staff at CMW. They have a quartet of fellows. That two year experience really gave me the opportunity to form a teaching philosophy and solidify my desire to be in an organization who's mission was centered around social justice and creating opportunities. And it solidified my sense that I had been given a lot of opportunities and a lot of advantages by the luck of where I happened to be born and the economic situation I happened to be born into. I developed a desire to share as much of the advantages as I possibly could. Through CMW we collaborated with Music Haven in New Haven and I really loved the Music Haven model. CMW has extended beyond a string quartet to a rotating roster of chamber musicians, but quartets were always my favorite, so I wanted to be in that state of development where you got to be a quartet. My intention was to found a copy cat organization but as it turns out the viola position at Music Haven opened up and now I am starting my second year with the organization.

I think the balance between performing and teaching makes me a better performer and a better teacher and I feel like it is a fulfilling place to work in a lot of ways.

SO: It seems like there are a lot of similar challenges as far as lack of resources, finances and so on in inner cities and rural areas. Can you talk about the benefits that the inner city community gains but also that the performers gain?

AB: The music education that we provide at organizations like CMW and Music Haven does various things to the population. On a community wide basis it creates opportunities for families to spend time together, it creates networks through events and lessons and people being in those spaces. So, broadly it helps strengthen the community by creating connections that aren't there already. CMW benefits communities by helping foster growth in students. Music is a fantastic tool for developing impulse control, social function, it is a perfect medium for social/emotional learning because it is often done as a

group activity, and in particular with the private lessons that happen at Music Haven and CMW students are building one on one relationships which allow for a consistent role model in their lives and in this one on one relationship, these are longitudinal programs and that relationship can extend to a decade. There aren't other circumstances really in American education where a one on one relationship or mentorship like that can continue over all those years. So you have the intellectual advantages for the kids as well as the emotional and social advantages and the ability to express themselves or self regulate through the music as well as building community through the events that we have as both concert performers as well as all of our student performances and the other general community building events that we host.

Kids that don't thrive in their classroom setting can thrive at their after school music program. I'm thinking particularly of a young man who is a seven year old cello student who got suspended last year. For a young person with a lot of energy that has difficulty with behavior, the school and the school's discipline system and that school to prison pipeline framework aren't set up to deal with it in a way that keeps him in his seat and keeps him learning. But, he isn't going to get kicked out of Music Haven for something that he does, even if he has a bad day at school, or the school system isn't able to serve a kid like him, we have an opportunity to do a different kind of learning and hopefully the success that he sees on the cello will help create a sense of identity that he is a doer of hard things and an accomplisher and someone who can face challenges and someone who is capable of success.

SO: Can you elaborate on how it may affect the community as a whole?

AB: The students at CMW reported feeling a different social sense among themselves from having been in CMW and having spent a lot of time together with types of people. You could tell a CMW student because of how open they were and how many connections they would make in their school. They were very pro-social and able to make those connections. For families as well we see families befriending one another, families reaching out helping each other with car pooling and logistics and those are the sorts of things that can really bring people together. Also, if we are successful in putting a stop to that school to prison pipeline and helping students grow into citizens who are able to confidently and comfortably contribute then we are helping to create citizens who impact society at large, help communities grow and help to create opportunities or seize opportunities when they exist. So it is definitely a hope that the various forms of education that have been through music are the forms of education that can help these young people grow into very capable adults.

SO: How does it benefit the performers and teachers coming into the program?

AB: When I was in school, people referred to getting a full time orchestra job as getting a job. If you got a job, that was the job. That was never my main goal going into school and that wasn't the type of work that really inspired me on a day to day basis. The excerpts and the auditions, and also while orchestral music is incredibly beautiful, as section viola player I don't make decisions and I would like to have the type of work

where I make decisions. It has really served me in a lot of ways, one way is the sense of satisfaction from feeling as though I am relevant and I am making a difference in these kids, but I am making a difference socially because I am also breaking down some boundaries that existed in a very segregated society. My personal networks include more non white affluent people because of the work that I am doing and it turn, their social networks now include me and whatever social capital I can hopefully yield leverage for my young people. That's what really matters to me, it is really fulfilling. I also find that my teaching and my playing are cyclical in that I will discover as I am practicing for quartet that I am making a mistake that I have seen in my students and the light bulb goes on and I can make an adjustment. And then when I am in lessons I can say you know what guys our quartet was totally working on that this morning, here's how we are addressing that same challenge. So it is cool how that feeds into itself. The biggest thing for me was air bowing, I have my kids air bow all the time and going into my most successful professional things I did tons of air bowing because it created a way for me to visualize musicality and I was able to weed out a lot of my tension. So like when I am airbowing my shoulders would still pop up at that same scary shift and if I could fix my shoulders while air bowing I could fix my shoulders while playing. It was a total breakthrough that I never would have had without several hours of Go Tell Aunt Rhody each week. I'm also in a position where I do get to be creative, I find teaching to be a really creative endeavor and I try to come up with ways to game-ify and create variety and find different ways to appeal to different learning styles. I find that really exciting and between teaching and being in a quartet and of course doing things like school workshops and some of the workshops we did this past year I designed with this mash up concept and I worked on it with the group and we made it better and performed it a couple of times and being able to be creative in that way and also bring in projects that have been received warmly and work on them together to create successes is something that I find really fulfilling.

I think the music world is really doing itself a disservice by not amplifying the variety of ways to be a musician. And I think there are a lot of people, I am amazed at how many people I run into who feel similarly about ways to be a musician and ways to interact with society and schools I think haven't really caught up with it yet.

SO: Tell me about some challenges you have had to overcome in your areas.

AB: In both New Haven and Providence you have a divide in the city between a chunk of city with an Ivy League institution and a fairly robust, traditional upper middle class music scene that includes paid private lessons and youth orchestras in the standard sense. And then you have a much larger part of the city that is quite economically depressed and hasn't had those opportunities or those resources. And that is where CMW and Music Haven come in. We do have a lot of band programs, but not as much in the way of string programs. When we are able to provide totally free private lessons we are able to provide some of that upper class music opportunity to the lower income neighborhoods that we serve. Lessons are free, instruments are free. Some of the challenges we face might have parallels with your rural communities and I have found to be relatively consistent in programs of this nature that I have come into contact with. Big issues are

transportation, how do we get our students on site when parents don't have cars, or there aren't enough cars or the car is breaking down and it is not safe for kids to walk. Other issues sometimes are practice space. When you have a lot of family, multiple kids or multiple generations living under one roof it can be very challenging to find a quiet spot to practice or to practice quietly enough that grandpa who is trying to sleep in the next room doesn't ask you to stop. So carving out practice space is a challenge. Also, establishing a culture of practicing classical music because a lot of the families we work with are relatively new to the art form and relatively new to the follow and the role of the parent for it to be successful, as well as new to what does it mean to practice with your kid, what are their goals, what is it supposed to sound like and I think in some cases I am really interested in popular music as an opportunity for parents to know what it is supposed to sound like. There is a lady who started a program that combines Suzuki with Mariachi and it is amazing. It bridges that cultural divide. She will tell her kids go home and have your mom or your grandma teach you this song and then they come back and the kid is like Oh my gosh Mom totally knew it! And then you have parents who are so invested because they know how it supposed to go, they can actually work with their student as opposed to Go Tell Aunty Rhody having no basis in the family culture.

Music is incredibly tactile practice. Having a teacher there to adjust the way you approach the instrument is totally invaluable. There is a lot of known knowledge that teachers possess. Learning by oneself is possible, but it is deeply deeply inefficient. Any teacher has generations of knowledge that have been distilled into the teachings that they received all of which will make that learning process more efficient and more successful and more fun and easier to stick to and much more satisfying to do well. Also, personal touch is incredibly important. Personal instruction provides structure and extended motivation. I know very few people who are able to stick to the practice of music, and sometimes it is an unsatisfying and difficult practice, we must have a sense of external structure to help on those days when plateau is just so long or on those days when you just don't feel like it to still open the case, do the thing and build your skills even when you don't feel like it.

I think the personal touch makes an enormous difference in live performance too. I think to hear musicians speaking and getting to know them a little bit personally and then get to experience the art is really different from watching a recording. We also always have one or two students perform at the opening of our quartet concerts. So it also gives the students an opportunity to perform for the community and also for a different audience. Because our traditional chamber concerts do attract a different audience and so that gives them the opportunity to do something really exciting. And then they stay and watch their teachers, who they know, do the thing. And that gives them role models and something to aspire to.

SO: What has been the reaction to classical music in your area?

AB: I hesitate to generalize, and I have had a mix of experiences. I think that for our students many of them fall in love with classical music for the same reasons I did. I didn't grow up with classical music in my home, but through playing it I discovered the

art form and the joy with it and because there is so much quality with that music, quality that has allowed it to persist for all this time, that same quality creates a lot of excitement in our students. That said, I also got really positive responses from my parents when I did my winter semester song request. I had my students give me their top three song requests and I picked the ones that were the most pedagogically appropriate and we played them along with youtube. One of my students brought in a praise song that he ended up playing at church and I think his parents connected more with that song than they had to his past repertoire. And I had a young lady play “Watch Me Whip” and her mom said “what exactly is she playing” and I said “Oh it’s a song from the radio” and she said “Oh I know watch me whip I just didn’t believe she was actually playing it.” But she was super excited. But I can also relate to that excitement as a big consumer of pop music. I think classical music overall has some work to do in figuring out how to make its material meaningful and digestible and open for being experienced by people who aren’t necessarily educated in the art form. I think we fall back a lot on “Well, if you knew it better...” or “If you just get to know it...” which is a big demand to make of our audiences. So I think in some ways the job is on us to create programs that allow our audiences meaningful entry points regardless of whether they are communities of color or low income communities or rural communities or even traditional classical music audiences.

SO: Advice when building programs?

AB: I think treating your relationships that you’re building with a lot of openness and integrity and trying to balance what you have to give, what your skills are, what your passions are, with how community members articulate their needs and wants. Because we have a skill set that we bring and I think it is an incredibly useful skill set, but we want to make sure that we are being attentive to the needs in our communities and working with them in partnership instead of just delivering a thing and thinking it is good. We always have this balance to draw because on the one hand we don’t want to be dictating, on the other hand we also don’t want to compromise who we are and what our values are and what we can contribute with integrity, because if we aren’t contributing with integrity then we are not doing our best work. Something that I think is really special about Music Haven is that both Music Haven and CMW employ their musicians as a career. And it is something they built up to over a lot of time. It is not something that happened immediately, but being able to pay your musicians a living wage as an employee means they can stick around and build relationships. When I finished the two year fellowship at CMW I freelanced for a year and I worked in all kinds of different jobs and all kinds of different places around New England and when I got the New Haven job I left all of the other ones. So all of those other hourly jobs where I taught a couple lessons here and a group class there for different populations of people and played in this and that regional orchestra all of those jobs where I learned a lot from meeting people and all the kids I worked with were really meaningful to me, but because that work didn’t have job security or wasn’t really mission centric and wasn’t the stuff of a career I ended up leaving. When we are trying to reach out to populations that are underserved, being able to maintain that relationship and form that relationship with the intention of staying, sticking around and seeing this thing through, I think it is difficult but I think if one can

be in an economic situation to realistically do that I think that is where some of the best work can happen.

SO: How is Music Haven funded?

AB: Traditional non-profit trifecta of individual donors, grants and government funding. Heaviest of individual donors, then next come grants and then not a whole lot in government funding, we have eight full time staff and a budget of around half a million dollars and 80% of that budget is payroll because what we spend money on is paying our full time people to be full time people who can really do this mission without needing to do a thousand other part time jobs.

APPENDIX B

CHRIS BAUM INTERVIEW

SO: Can you tell me a bit about your background?

CB: I lived in Pagosa Springs Colorado until College. Most of the music I participated in was outside of Pagosa, in Durango at Fort Lewis College, Music in the Mountains and the Durango High School Orchestra, Durango Youth Orchestra and the San Juan Symphony. For the most part I have lived in Boston since then, but this year I moved to Rockport, MA, which is a very small town and they have an incredibly robust orchestra program within the schools. It is the small town orchestra system I have ever seen. So that is why I moved up there was so that I could do some private teaching.

SO: What does your career entail?

CB: I am mainly a touring artist, and I am also an orchestrator and composer, although I do less of that these days. I have my own band called "Bent Knee" and that is the majority of touring that I do. I also play in a video game orchestra and I also play in another group that does Ladino music, which is a really obscure language, I believe it is officially endangered. Pretty much all of the native speakers were killed off in WWII, but it originated from the Jews that got kicked out of Spain in the late 1400's, and they kind of settled in Greece and the Balkins and North Africa and it's this weird encapsulated version of Spanish that kind of sounds like Shakespearean English does to us to a Spanish speaker. Their music is really interesting because it's a cross between Flamenco and Klezmer plus rhythms from North Africa. When I am not traveling I have a studio of about 25 private students.

SO: In what ways do you think the arts benefit rural areas and you personally and what challenges did you face living in a rural area?

CB: The benefit of my studies, even they were quite far away, was drastic obviously, because it is what I do for a living. If Durango were not available to me I probably would not be a professional musician because I don't know where I would have gone. On the flip side, it would have been very nice to have those services available a little closer to home... but the arts in general, there is scientific research that talks about how beneficial arts education is to kids, not just in their study of music but in many other aspects of academic life. But as a teacher, working in Rockport over the last year has been incredibly eye opening. Especially because I have a few private students that exist outside that community, but Rockport has an orchestra, and this is a small town, probably about 10,000 people, but they have starting in fifth grade an orchestra program that goes through high school. They are going on their 8th year, but now that it has become this really robust thing, as a teacher it has been really pleasurable working with these students because they have really clear goals and instruction. Just in terms of motivation that is really huge. But the kids in the orchestra are just really amazingly well rounded human beings and I think that they show signs of maturity and academic achievement that wouldn't exist if they didn't have the opportunities that they do.

SO: Have you noticed any challenges that the schools face due to their location?

CB: Well there is always a significant lack of funding. It's a public school. That would definitely be the biggest challenge. I think the other challenge, which is also something I ran into when I started playing in the Durango High School Orchestra is there are kids who are so far beyond the program and they don't have other opportunities to play besides playing in this orchestra that is incredibly boring to them. But it is always hard in a public school situation to make sure everyone feels included. The community is incredibly supportive; the concerts are always full. There isn't a high teacher turn over in the music department. The guy who started the program has been there since the beginning and he has really grown it into a beautiful thing.

SO: Do you think that the strong music program benefits the community as a whole?

CB: It is incredibly beneficial to Rockport in general. They are seeing a lot of influx from communities in surrounding areas and a lot of kids that don't live in Rockport have started coming to this school because of the orchestra program. All of the concerts are packed, it's been really cool to see. Obviously I haven't been around the community that long, just about a year, so I don't really know what it was like before, but it is cool to see all of the support.

SO: Are the arts very strong outside of the school?

CB: Yes and no, Rockport is a tiny little vacation beach town, so it is super quiet except in the summer and there are a ton of art galleries and things like that that are open seasonally, there's a lot of painters that paint water colors of sunsets and so on. I live there primarily because I teach there and also because I am on tour so much that I can't handle going back to a city.

There was a venue that was built there pretty recently, maybe six years ago, called the Shalin Liu Performance Center, which is one of the most beautiful venues I have ever seen. The entire back of the stage faces the ocean and it is all windows. So there is a big chamber music festival that comes in every summer, and they have a pretty robust concert series, and because of the prestige of the venue, there have been a lot more people that have artistic influence that have started coming up to Rockport. So, they have seen a boost in the arts recently, but we are too small to really call it a "big arts town" and because not that much happens there in general.

SO: What is the economic foundation of the town?

CB: Rockport is a super ritzy suburb of Boston. A lot of people have vacation homes there. It's a really interesting town because it has been around since the early 1600's and there's like these remains of these old colonial homes, but a lot of families there come from old money and have been there for generations. So there is a ton of money in that town, which is probably one of the reasons why the music program is so robust in the school.

SO: So in regards to Pagosa Springs, what kind of arts growth would you like to see? What do you think is missing?

CB: I think we need an orchestra. I haven't been back there now for ten years, so I don't know for sure what they need now, but while I was there an orchestra would have been huge. I think there weren't very many artistic opportunities outside of very general music. When I was there I got all of my core credits out of the way so I had a few hours every day that I could practice and do an independent study. But there was no music theory at all, there was choir and there was band, but the musical theater department was actually really good.

SO: If it weren't for the opportunities that you had in Durango would you still be doing what you're doing today do you think?

CB: It would have been way harder. I mean, there wasn't a private violin teacher in Pagosa.

SO: When it is argued that basic needs like food and shelter should be addressed and the arts have no place when there are needs like that, what is your response?

CB: Well, I hate those types of arguments in general just on a matter of principle of you're either with us or you're against us. It's a logical fallacy. You can have both, and they're totally separate issues. But I would argue that the arts create, especially in poverty stricken areas, an amazing window into what life can be and also human potential. I have seen kids just totally transform once they have some form of self-expression that they can dig into and feel proud of and spend time with. And that would be argument. I think the only way to fight poverty is not necessarily by handouts. It's about giving them the courage and pride to lift themselves out of whatever situation they are in and I think the arts is the perfect way to do that.

When I toured with the Ladino musician, he is an ethnomusicologist, and consequently because it was an academic project we go and play at a lot of colleges and a lot of venues that bring us in also bring us in to do outreach. Our last program was in Wyoming and we have played in a bunch of small towns. The thing that I see across the board is that people in these tiny little communities is that they are more excited about music coming into their town than anyone else and they are just so much more engaged than pretty much anyone else that I deal with. So the excitement is really beautiful, but the thing that really shocks me is that we will go into schools and a lot of kids won't know what a violin is, which is crazy. We wouldn't be able to do it without the artistic grants that bring us in. And it is huge for everyone, I mean it is huge for me obviously because it is my income, but the feedback, the exposure that these kids and community members get to have, isn't just about music from other cultures, but they learn something about another part of the world that they probably didn't even know existed before, and then with that excitement comes teachers tying in bigger lessons. The arts are a spark and the spark is the most important part of the fire.

SO: How are these projects funded?

CB: So we play a lot of performing arts conferences, which we basically pay in to showcase, and the presenters get the grants and then they choose how to use that grant money and then we basically become a part of their concert series.

APPENDIX C

DR. KERI BRANDT INTERVIEW

SO: Can you tell me a bit about your background?

KB: My experience in rural areas has been through David (husband) and moved to the San Luis Valley. I grew up in Boulder, which is not rural, but I also spent a lot of time with horses and out in which I guess would be the country, but I wouldn't necessarily call that rural. But I have been in the San Luis Valley for ten years.

SO: As a Sociologist how do you define rural?

KB: That is a good question because the vision between rural and urban if of course a social construction where we can decide where to put that line anywhere, but I think that rural is sort of distinct, and also Urban is distinct, but they are distinctly different in that I think in rural areas there is less of a flow of constant information. There isn't the constant input and constant dissemination because people are spread out. Just like when I want to tell people something, like if there is an event, I have to figure out how to get that information to all these communities and it can be pretty tricky. It's just not as easy to flow information to people in rural spaces. And in that way I think that each rural community can get a little isolated from other rural communities in that rural setting. The more I'm in the San Luis Valley the more I see these sort of isolated communities. There's Center and then there's Del Norte and Monte Vista and Alamosa and they are not as linked up as it seems they would be in more of an urban setting like on the front range. So in that way I think it kind of shuts people off from each other, but the paradox of it too is I also feel a greater sense of community living in a rural landscape because in some ways it seems that there is a feeling that people need each other. I have that feeling there, and when I am in more of an urban setting I think we have lost a lot of that sense of needing each other. The sense individualism is very strong and we can do everything on our own. The sense of connection seems greater, even though the paradox is that there is maybe more disconnection between groups. So I used to say to my students, "you should get stuck in the mud and then go walk over to your neighbors house and ask them to help you. Because they become so sort of individualized but I don't see that need as much here in the San Luis Valley because there is a sense that people need each other and that they need to be connected for their community to thrive.

Because we live in such a consumer culture and consumption is the center of our world it gets decentralized in rural spaces because there is a lot less ability to consume. There aren't many stores... and I think there is something about the displacement of the consumption of goods for leisure and pleasure in rural settings, but that is valuable because when people connect it seems they are often connecting over just being together. They go to the effort to just be together, maybe make food, they are not going to run to the store and buy some platter and bring it to the gathering. And there's just something interesting about that.

SO: Can you talk about maybe some of the challenges and benefits there may be for the arts in rural areas?

KB: Of course I think of this sociologically, so as sort of the state of modernism that we are in by 2016, but I think this started many decades ago, the arts came to be seen over time in mainstream culture as an elitist activity.

Whether it is painting or music, or sculpture, or what have you, I have this sense that there is this view of the arts or bias of the arts as something that is for the elite or what the elites do. And I do think there is kind of a critique of elitism in rural spaces, and there also is in rural spaces, so I think that that vibe might be a sort of informal barrier to really supporting the arts in these small communities that have really limited resources.

And so that's the big part, so when resources are limited, what do we decide to value? I think especially in rural America, and rural America just got hit really hard in terms of the industrialization of agriculture, the outsourcing of all kinds of jobs and I think they have been left with a lot less resources than ever before so they have to make decisions often, when they have these limited resources and sadly maybe that biased makes something like music or art seem less valuable. And of course they want their children to succeed and do well and they have this narrative of success and then of course we have this dominant cultural narrative that math and engineering and the emphasis on the STEM discipline... drives me bananas! Because to me it's just part of this narrative of modernization and progress that I think is very problematic and it seems very unbalanced, this emphasis on the STEM discipline, but that's out there in the culture, so you can understand why schoolboards and what not make these decisions to put their resources into things like math and science and those highly rationalized forms of education, because that is sort of the underlying belief is that that is what will set our kids up best for the future. Sadly I don't agree at all, and it's not that those things aren't important, but I would like to see those things be part of a larger picture of whole human beings trying to figure out how to live in a complicated world. And I think music and art is a huge part of that, and we know that if we look at it anthropologically. We know that that is how meaning and tradition and values have often been communicated, is through song and dance and storytelling. And sadly those things are sort of devalued now.

SO: Can you talk about the affect the arts can have on kids?

KB: I really resonate with Sir Ken Robinson on his views of education, and he says that what we have done is we have stopped teaching to the whole person in modern education. So we stop teaching to the whole person and then we start teaching to their brain and then we started teaching to just a very small portion of their brain. And I couldn't agree more... So when you have human beings living their complicated lives, particularly if they are in poverty or struggling with issues of race or sexuality or gender or what have you, we need to be able to teach our kids how to manage this complicated world and think through it and live in a way that they will thrive. And so especially with populations that are more at risk, maybe the lost of that form of education, around the arts, is even more crucial, because in some ways maybe their world is more difficult. And they need the ability of their whole being to confront the world in a daily way. I know it seems sort of philosophical, but it just seems to make so much sense.

SO: Kids think so philosophically just naturally, it seems. They think much deeper than we realize. Sometimes the way that my youngest students view the world just blows my mind.

KB: Yes! We don't give them near enough credit. Like Ryder (her son) says a lot of things about plants and trees right now, and no way would I ever say to him "oh that tree has no consciousness, it didn't really say anything to you.." I mean, who am I to say that! I don't know that! I mean even though we want to pretend that science would tell us that... I mean we spend so much energy with our children sort of shutting down those sensory, sensual parts of themselves that we need for survival. I mean how did human beings know thousands of years ago what plants to eat, what plants not to eat, and how to survive in sort of complicated situations. There had to be a sort of sharing of information from the natural world. And I think that maybe the arts, I don't know, might give us a connection, allow us to connect to the whole experience of our world.

SO: I agree, I think there is something to what Ryder is saying... I know that when I am out in nature I am spoken to, not in a language the way we think of it, but I am spoken to and I feel different when I come back. It is very similar to the way music makes me feel.

KB: Yeah, and for me my whole dissertation was on the fact that animals have language, even though it's not verbal. And I used to kind of dismiss the natural world, and partly living on the ranch and in this rural context where I feel so much closer to the natural world than I ever have because I am out in it, experiencing it quite a bit more. And partly because I want to be part of the ranch, and so I'm out in snow storms, checking cows where I never would be before. Or swimming in rivers or, all kinds of things! But it has completely blown my mind open about the consciousness of the natural world and that there is some kind of sense to the natural world that I completely dismissed only living in an urban space.

SO: How does music and art affect our well being?

KB: There is all this really neat research coming out right now around trauma. I have a friend in San Francisco, and I think he is really on the cutting edge of a lot of it, and he is an HIV specialist and he has a clinic for poor women with HIV. And over the years what he found when he started looking at what the women were dying from, it was not HIV or aids, he could manage that and help them manage that, but they were dying from drug overdose and suicide and murder, all these other things. So what he realized was that unless you sort of heal that trauma, because you know many of them come from traumatic backgrounds. So he says that if we can work on healing their trauma then maybe we can reduce their rate of death and increase their ability to thrive and have joyful lives. So he paired up with this women involved in theater and she created all this theater and dance and music with these women. Slowly many of the women became part of the program and it is so amazing what has happened in their lives and his argument is that in order to heal we need the arts to heal. We cannot heal in just an intellectual state. It's been very powerful, the data that has emerged in terms of the healing that has happened through art! And he is saying that as long as medicine

continues to dismiss the arts as part of the healing process, we are going to continue on this futile path.

I don't think you can name one culture where dance and music was not a central part of their society. And then we westernize and we say "oh that's Phooey, take it out".

I mean why do people go to music anyway? Music is huge! People love music! It has to be a huge part of our economy, and people go because it moves their soul, it lifts them up, it does all these things, so then why would we de-emphasize it in all of our institutions?

SO: So when speaking of music in rural areas and this issue of elitism, can you give some insight on how we may be able to break down that barrier?

KB: I think there needs to be an advocate for music in these spaces, and maybe that's been sort of lost in a lot of rural places because of all kinds of things, not just a sense of elitism, but all kinds of things. So, it seems like there really needs to be people advocating for the importance of music in our communities and in our children's lives. Being sensitive to who are the people in these communities, what kinds of music are important to them, of course exposure, how can we expose people to all kinds of music so that they can find their passion? How do you support the music that is the heritage of those communities?

Do you know about the Durango Cowboy Poetry festival? I go every year and it is sort of interesting because there is always music. It is a distinct style of music, a distinct narrative to all of them. It's a very popular event, the concerts are always sold out. This is music that reflects cowboy culture and Anglo American west culture that is really important to people, which you don't hear on the radio. You could call it country, but it's not really.

SO: What opportunities do you feel are missing from rural areas and what do you wish there was more of?

KB: The way I see opportunity is, opportunity is when you are able to be exposed to multiple world views and multiple ways of thinking and multiple ways of being in the world. And I think that can get pretty narrow in education in the rural setting. And I can't tell you the data, but like Boulder and Durango, totally different places. I know there are all these alternative high schools so that if you are thinking "well my child doesn't fit that model then they can get a different style of education that have maybe an emphasis on the arts or nature you know? And maybe because of resources, it seems like the challenge is the chance for exposure to multiple world-views and multiple ways of thinking about the world. So that seems like a real struggle. But then on the flip side, I do think human beings thrive in connection and I think we definitely need each other and I think we desperately need to feel connected, and maybe I'm just biased because we are in this big family, but it seems like there is greater connection and, I have the sense that the village is raising Ryder when I'm in Del Norte. And it's not just family. There's this woman and we were catching up the other day and she said "I need a Ryder day, I can't

wait to take care of Ryder”. I don’t know if all kids have that. But I see in my immediate world that kids are more connected in a communal space and I also think they have greater access to generational, there’s old people and young people, middle age people, all in the same space. Whereas in the urban world old people are with old people and so on. We are very divided up by age. I think it is really important to be connected to all sorts of different ages of people because that expands that perspective too. And when kids need it, the community really steps in and takes care of them. They are held in a much bigger space than just a family concept. And I’m thinking that is more common in a rural setting, but I might be wrong, that might just be my experience.

SO: In what ways do you think music can help emphasize these community ideals?

KB: Music connects us. I don’t know how else to say it. It creates a sense of empathy and connection. If you have kids in math class they are having a very individual life experience, they aren’t going to reach over and grab each others hands and say “woah this is such a cool math journey we are on...” And they might be really passionate about math and want to do that, but that’s not really even allowed in that space... Music seems to be a space where it is normal to connect and it’s just automatic when music is moving through all of us. And you know what is so interesting too? I have a friend who is not big on emotions, and I have never seen him cry through some really hard stuff, and he is just a kind of happy go lucky guy that keeps things level. There was a musical group here a while back and I asked my friend how it was and he started to tell me and started crying. And I asked him “are you moved to tears right now?” and he said yeah and just kept it going and he said the concert was such an amazing experience in showing just how much are all connected. And this musician did this whole thing with kids and my friend said it was just amazing what he did with kids and tears were coming down his face! And I thought, that is why we need music.

It kind of makes me think of birds. Music is something we see in all humans, but birds too. That’s what connects them, is there song. And whales and elephants also! It’s sort of like, wow how did we miss this? How did we get our priorities wrong?

SO: A lot of times rural areas may not have the financial resources to provide musical and artistic opportunities they way that they want to. Do you have any ideas on how to overcome these challenges?

KB: Well I think about this a lot too, this lack of resources and I think there is something valuable to noting that, but I also think we have to change the narrative. So when talk at school about cutting the music program and they are saying we just don’t have the funds. I think we have to be clear that actually that’s really not true. What’s true is that the school board is making decisions and prioritizing how to use the funds. And so to me, it is a matter of how we prioritize, not necessarily a matter of resources.

I was chair for my department for a while and all kinds of things got cut, and that was always my push back on the administration and it always did sort of stop them a bit because it was like No just be honest, you want resources to go to engineering, you don’t want resources to go to foreign language. It’s not that you don’t have the resources, you’re just making a decision about them. But, I am also sure that musical instruments

are expensive and so on, so it comes back to what I said before: there need to be advocates for music in these rural communities, because there must be ways and resources to pull in the kinds of instruments you would need. They may not be top of the line, but instruments that can inspire kids to journey into music. So, I guess we need advocacy. We need to get engaged in our communities, so we can advocate. You have to bring the audience in and humanize it. If there is ever any anxiety you have to meet that and create openness and the ability to receive.

APPENDIX D

JESSICA JACKSON INTERVIEW

SO: Can you tell me a little bit about the Creede art scene and your experiences there?

JJ: There is a bar scene brings in musicians and partners with local musicians. The school has a small and limited music program. The musical arts do benefit our area extremely. The Downtown Colorado assessment decided that Creede's economy hinges on three things: Art, Recreation and Heritage. There are a lot of galleries. The famous painter Steven Quiller lives here. Of course we have the Creede Repertory Theater, which is a huge lynchpin in the economy. The arts are integral to Creede having a tourist economy.

We don't necessarily have a robust educational environment for young people in the arts, the theater has some day camps, the school has a music program and big river music provides guitar lessons. Not any other opps in town. As a parent that is something you really notice. I think we are actually doing pretty well compared to other towns as far as venues. The seasonality of our economy is a big challenge that we are trying to overcome. Want to make it less of a winter off summer on kind of town. I am on the board of Creede Community Foundation, which is actively working to find more economic and tourist opportunities in the off season. We are trying to fight the perception that we are inaccessible in the off season, which is not true.

Since the population is so small there is not much funding in the schools and in the community for someone to give lessons it is hard to make enough money because there aren't enough kids. Those kids that are here miss out on opportunities, I feel.

SO: How do the arts effect you personally?

JJ: I'm very wrapped up in the arts and my living is wrapped up in the arts. My employment is tied to an arts institution. They benefit me personally in fulfillment and growth as an artist and being a therapeutic element in my life. I believe in the power of the arts to affect change.

As far as this town goes, Creede is a really great case study for an arts town. In 2010 we got the Governors award for the best Arts town in Colorado. We are a true example of a town that would be a very different place without the arts.

SO: What do you think is missing in Creede?

JJ: One of the things that is actually missing in Creede is metrics. I would like more data on how to quantify our impact. Right now we do our best, the theater has a lot of metrics, we know how many tickets we sell and how many people come through our door etc. But it is hard to know the metrics of the town.

SO: Are all rural areas the same?

JJ: No! That is wrong! One of the problems I have with the Downtown Colorado Assessment is that huge swaths of the assessment could be applied to Lake City, Del

Norte, South Fork and those towns are extremely different from one another. I think there is a bias, because its very rare that any of these assessments or studies are being done by people who live in rural areas. There are so many things that make Creede an incredibly different culture and economy from the neighboring towns around us, one of which is that it has a nationally recognized theater. We have certain things that these other towns don't have and we lack certain things that these other towns have. There is a cookie cutter approach. We have town meetings about economic development or about initiating certain programs or job creation or low income housing and at these meetings I see residents sort of bristle when they feel like somebody from the outside is coming in... and its not like we are hostile toward them, we are asking for help from the outside, we want that, but it is just a really impossible task to get someone in here that doesn't treat us like every other small town and who will take the time to try to understand this town as well. Pretty much all of the effective programs have come from within this town. It's easy to feel talked down to. Many of the people that came from the Mainstreet Downtown program did a really good job of not talking down to us, because I think they realized they were in a room full of people who had thought about this deeply, many of whom had the same level of graduate degrees, but there have also been times where you feel like youre being lectured to about business plans and so on when they don't even necessarily understand the economic climate of the town and the structure of the seasonal environment and so on. I'm not saying that these programs can't help, we would like to see more. You do have to jump through a lot of hoops, and conform to a lot of things that may or may not be right for your town in order to see any sort of grant money.

SO: What do you wish people knew about Creede?

JJ: I would want people to recognize is the remarkable eccentricities and the things that makes this town weird and different and also the strength of the arts community that's already here.

SO: What do you wish people would do differently to help Creede and how can they make that work for other areas too?

JJ: Really locate different people and what they care about. Don't treat the community like a monolithic blob, it is made up of individuals and groups.

Don't be discouraged if they come in with an idea and a bunch of people say no it won't work. You're trying to change my town! Everyone trying to do something worthwhile has been met with people who are afraid of change, people who have a vision of change in their head that is negative. At some point you have to move beyond the nay-sayers, if you wait for consensus nothing will improve.

Try to live in the community for a while, seek out what is already there. Ask "Is this a program where there is passion, is there something going on where people are passionate, and how do we strengthen that? If that is not there what is their interest in? What is a hole in the community, what are the people in the community yearning for? Or what do

visitors to that community yearn for? How can you create something that is going to meet that need?

Start with the wants and needs of the community, rather than coming in with a plan. For example, if that town has a venue, but no quality musicians in town, maybe collaborate with other communities to help fill each others needs.

SO: How does the community react to the theater and artistic opportunities?

JJ: I think it is a journey that has happened over time. The theater started with students that were brought here by the junior chamber of commerce. They faced cultural challenges as the years went on. There were people that felt Creede was a mining town and would always be a mining town. We don't want it to be a tourist town. They still resent the fact that the mine was not economically sustainable. After 51 years here the theater has gained a very wide base in the town. Whether people like theater or not, or like/approve of the plays or not, people recognize the economic impact. Then we have wide swaths of people who are very enthusiastic and passionate supporters. With the longevity the theater has reached it has gained a very large base of supporter, but this doesn't come right away. It takes time. Creede Community Foundation is trying to create off season events and opportunities in order to bolster the off season and they've been met with people who vehemently accuse us of "you want to gentrify Creede or take away its identity or try to change the town. Then there are a lot of people who support it. It mostly divides on two lines. One is socioeconomic and one is age, and of course those are vast generalizations, but I think the data would support it in some degree.

SO: When it comes to presenting new works or things that are less known how do you feel about the presentation about those works? Do you think it is important to expose the community to those things, or do you think you should completely base your programming on what your audience wants?

JJ: Well in a way, with what we do in the repertory format, is that ends up being a bit of a false choice because what is great about our format is that we can have the big flashy comedy and the big crazy musical and we run that in our largest venue for thirty performances each. Then we can have these other shows that are rated R or more challenging or less appealing and we can sell them out in our smaller theater for fewer performances. So part of it is being sensitive to the programming of it. This allows us to do these riskier plays.

We have a special marketing initiative that we are doing this year where we are trying to convert much of the audience that comes and sees the large musical to come and see one or two other shows. "If you liked this, take a chance on this." We've built up a lot of trust with our audience and so we are able to do that.

I think it is extremely important to take those new or risky performances and put those pieces out there because there is right now an audience that is interested in being challenged or seeing something that is a little bit different. Feed that audience, make them grow.

If you can get people to take a chance on something and they like it then it is completely worth it, because you know, the boomer generation are going to die and god bless them they are loyal arts supporters, but yeah we need to dangle those carrots out there that are exciting and new to bring people to the arts. And you're really training an audience as well. There is this wonderful line from a play by Negel Jackson which we did in 2004 called "The Quick Change Room" and this proprietor of a theater asks (the play is about a theater in 1990 in Russia trying to deal with the fact that they are not under a communist system anymore and they are not state supported and have to make money for the first time) and he asks "yes but how will they know what they want unless we show it to them first." And I think it could be argued that that is a paternalistic point of view or that it is divorced from market forces or something but I also think that if you look at great successes, how would people have ever predicted that they would want a hip hop musical about a founding father if someone didn't show it to them first. Because it sounds on paper like a terrible idea but it is brilliant.

SO: Is the topic of arts in rural areas important?

JJ: I think the topic is important, I think it needs to be discussed. I think the impact of the arts on all sectors of our society be it economical, educational, I think that deserves to be a discussion. But I think it also think it needs to be a discussion that is not divorced from other discussions, like how our economy is changing. With the decline of manufacturing jobs in America, it can be tied to that, it can be tied to does this country want to become a service economy, it can be tied to the increasing wealth gap... It can't exist in isolation of how the arts affect us because it's not all an economic discussion too; it's a cultural legacy, the intersection of cultural legacy and languages of the United States....

One of the things that I think we lack and that most towns lack, that we've talked about internally in this town for a long time, is the resources to employ a person who has no other job but to promote the town, the arts, working on economic development in the town. Buena Vista has one and it would be so amazing. There's starting to be a lot of alignment in the meetings with people involved in the town and then we all only have a couple of hours a week to dedicate to it. Where can we find the funding, even \$30,000 a year for a person to do this, who could implement so much.

APPENDIX E

JIM LOUD AND JOHANNA GRAY INTERVIEW

JG: First, I have a story... I was teaching at the Adams State University and I had to renew my teaching certificate. I had seen this workshop with Sister Lorna Zemky when I was a senior in college and I thought I better see if she is still teaching. It was 1996 so I went ahead and started taking classes from her and I got my certification in Kodaly Concept of Education. She is one of the people that is instrumental in getting the Kodaly concept out there and that is a whole other story that I will share. Then when I started that, I had started teaching instrumental music through the city. Susan Baxter was doing the Creede Repertory Theater Kids program when she was still here (in Creede), and so some of the kids had expressed an interested in wanting to start music lessons. I didn't have enough time to be doing all of that, so what we decided to do was teach it like we would in school district and so I started a beginning band with these kids, and what ended up happening was the Super Intendent and the first grade music teacher asked if I would be interested in putting it into the schools. So I was still teaching at the college and I would come in two days a week and so that is how we got band back in the Creede School with the 5th and 6th grades. So that was in 2002. I was teaching it for two years outside the school. I was doing my certification during this time and in 1996 we got a grant and so I taught pre-K music and I used John FireRobbins "First Steps in Music" and so I would come in for a half hour twice a week for six weeks at first, but as people started seeing the benefits they said this is important so I was teaching more and more. Then it went to pre-k to 1st and so on. Then the year came that I had everything in there, K-6, but there was no 4th grade, so I said you know what I am willing to take a cut in pay, these kids need this and so I did and they loved it. So now we have K-6 music. 7th and 8th grade do not have the opportunity to take music because they have so many requirements. In 2008 there were at risk students and they were trying to figure out what to offer them. Now this is where school districts can get in trouble because they don't think outside the box. They think band and choir are the only things we can offer, no one is taking it, cut the music program. That is the design. So a lot of time your at risk kids have different interests than that, they still like music. So I designed during the second semester of 2008, I designed the curriculum, this is what we can do, we are going to have a music lab. My at risk students took this class along with others. What we do is first we do ten minutes of keyboard. And during this time my mother had passed away and I received a small inheritance so what I did is I took a part of it and I bought keyboards and text books and music and drums and so on, so now we have a true music room. I had kids who were interested in guitar, ukulele, drum set, penny whistle. The first year we did it we had a Celtic band and those kids are now juniors. We also had a concert down at the Chamber of Commerce because they were dedicating the building. So we had penny whistle, guitar, bass, drum set, and they learned how to play the Devil's Dance Floor, which is a Flogging Molly song. Second semester we had our foreign exchange student from Germany, played violin, was classically trained, so they played the Devils Dance and at first it crashed, but you know we thought we will give it another go, and they rocked it. So, we had a spring concert, we had a flute and violin classical duet, one person did guitar and vocal solo, some kids played different pieces they were working on. So we start with ten minutes of keyboard because it is entry level, and I expressed to my students that this is not about wanting to be a virtuoso pianist, that is not my intent, this is an entry level because you will develop finger dexterity which will transfer to other instruments, you're going to be able to read bass and treble clef and learn the musical

language, you will learn about tempo, how to practice and so on. Then the lab portion: ukulele, mandolin, sitar, African drums, instruments they played before and so on. So that is music lab. Then when one of our teachers decided to retire in the middle of the year and so then we had middle school as well. So we had to figure out what to do with them. So now we have middle school music lab, which I teach the same way. Second semester we do African drumming. So these kids have had lots of instruments, they do band, they do Kodaly, which follows the steps of development in children. One of my middle school groups conquered the Bobo, which is a three part percussion thing. They also created their own music and then combined it with the other things that had learned. So they had this huge long piece ending with a traditional African rhythm piece (the Bobo). One year we wrote pieces for the boomwhackers, which are cheap pitched percussion. So they wrote their pieces and then I put it into my finale software so I could print their music and we now have recordings of it. So they all get a CD. And that is from K-12. So we also have Sony Acid Music Studio, but Magic Tracks purchased them and they are still doing the program. So they have to be able to learn technology in music too. So we have Magic Tracks and Finale Notepad. So they can write their music. We also have one assignment that is hooked in with their math class. They have to create a minute and a half, they have to use 12 voices. Those are the parameters. You have to give parameters. So they create their piece of music, now because there is a performance aspect to music and they are all working on their own things, we have a share day where we share our projects. They share their music. Then if you can imagine this, I teach 6th grade math, so this is the first year we are going to integrate this into their math class. So they have to have the ratio of string instruments, percussion, and so on, what is the ratio of the instruments you use. I always teach fractions with music. I introduce them in the 4th grade with music. And so we execute those fractions, they write music using those fractions. Second grade I have a boomwhacker curriculum. I do a lot of arranging, because you can't find music very easily for sparse instrumentation. This year I had three saxaphones, so they wrote their own music and they rocked it.

SO: If you were to take all of this away from these kids what would happen?

JG: Let me tell you. It happens every year during testing. I cannot test, I am the district assessment coordinator so I oversee all the testing and help set up and so on, so highschool they are usually testing in the morning and then the elementary in the afternoon, so there goes music for three weeks and it drives the kids nuts because they realize that music as part of their day they are less stressed, they are doing something enjoyable, they love to do percussion and boomwhackers and chimes and so on. We have a local person who bought some chimes and he lent them to us. So the two years that the kids don't have music they start asking to have it, so we are starting a music club. So basically they have permission to come and play. I have kids who aren't even in music who want to come in and play. This year I have one student who went to another district and then came back after a year because of the music program.

SO: Do you think there are benefits that these kids carry with them from music? How do you think it filters into the community?

JG: It does. One at risk student that I had, two years after graduation I got a letter that said thank you for teaching me and offering this class, it is what kept me in school. In the process of creating their percussion piece, when we do the African drumming, there is always friction. Because they think their idea is better than someone else. We play rhythm games where I teach them rhythms and they copy them back and so on and then I turn them loose for five minutes and they herd up into their groups and then I mix them up and they come up with patterns and we see how they fit together. And if there is an issue I say “this isn’t written in stone, if it doesn’t work in this section we will just put it in the parking lot (to deal with later) and then maybe we will pull it out and put it in another part. They are learning cooperation, teamwork, organizational skills, I mean it covers the whole gamut. In the end they always have a section A, a section B, and so on. Everyday they are learning these skills. We don’t have 14 practice rooms, so we have to take turns. Since we have the new school, I now have three laptops and made sure they could do Finale and music software, and then one more that is hooked up to the hitachi system. So they are learning how to read, but they also want to play. So they find songs on youtube that they want to learn, and they were learning the notation but couldn’t learn it fast enough, so they can use the computers to let them be able to actual play faster. It is akin to public speaking, I am not going to tell them that playing a solo is difficult. The one thing about the theater is they have come in and done these workshops, so you have these kids who have been performing since they were little. The trick in performing is if you know your piece really well, then it is time to have fun and let’s go do and share and they get all excited.

SO: Can you talk about music and community?

JG: Our music class is a community. That’s one of the things I instill in my little minds. We share all of our music, we share the instruments, what we share makes something larger than just one group. And then we become this huge community when we work on our spring concert or holiday concert. This group gets to share what they are doing with this group. Without sharing, one person cannot do it all and so we are a community. Whether they are thinking about it or not they know that is true, because they come together as a big group and everyone has different roles.

SO: Do you think the values of the arts filter into the community?

JG: When we moved into the school, the whole culture of the school changed and I had a classroom that wasn’t a classroom, it was a stage and storage area. When we moved we went from the dungeon, which had no windows and dull paint to a fish bowl. We have the hallway windows so that people can see in and see what is going on and then we have the windows facing the mountains. And I try to use those things to teach. I use stories to teach, because without that they can’t really relate it to anything. So when people come by they slow down and watch what is going on in music class. The art is important too. My mother was an art teacher so I try to uphold that. Sometimes we get those kids who are really good with art and they help with scenery and props and whatever. A lot of the 6th graders help with props and such. Some of them are really organized and so they find their niche in helping get things done, I can’t do it without all of them. And so we have

this little community where we help each other. In math they don't realize they are doing art, in art they don't realize they are doing science and so on. I have been looking at the STEM stuff... We do science of sound in class. Anything that we can pull in that is interdisciplinary will have more meaning to the kids. So you are doing all of that all the time in a community.

We have really good attendance from the community. The impact that makes on young kids is huge. They are so excited and they get more ideas. A lot of it is student driven. We study lots of different traditions and cultures.

SO: How do you balance exposure to the new and teaching of the familiar?

JG: If I were to limit myself to teaching only what is familiar what a disservice that would be to my students. We are now in a technologically advanced society. I use youtube videos all the time. These kids got to see a marble machine out of Sweden that made music. Here it is a combination of art and science and technology and math where he designed this machine and a programming wheel and then he broke it down into how to build it and how it was working together and so on. The kids went nuts over that. I showed them Riverdance before break. I find new things all the time. Classical and new and you have to expose your kid to as many things as possible. You want them to have those experiences. When you limit yourself you aren't helping a child grow in the ways they need to grow.

SO: Live music versus technology?

JG: If you don't have live music you are going to have a society made up of primarily music consumers. Who is going to make it if you aren't going to teach it and share it? People say "Well they can learn it themselves" Not necessarily, sometimes the only place they get their first experience on an instrument is in a music class. When you have a really cohesive group, that electricity and energy between the audience and the musicians, that "chills" moment, you are feeding their soul. The very essence of they are comes out in their music and their art. Music is what helps people become more empathetic, cooperative, I mean it goes down to the essence of who they are. They can find meaning in their life.

What are these kids going to do if they don't have any of these things? They are left to their own devices. Kids will be kids and some of the kids with the best brains and you think they have got it together, fall victim to drugs and alcohol and those influences. Just because it is in a rural area does not mean it does not exist. It is still there. I feel that my job as a teacher is to help a child find their passion. Now I am passionate about music and math. But I am also passionate about social studies and art and history. Part of what you are required to do is to help kids find their passion. How are they going to find their passion? You have to introduce them to whatever you can. We have a kid who is interested in WWII history, you have kids who are interested in writing. We had a kid who went to Interlochen as a writer.

JL: Creede has less than 300 full time residents. If it weren't for the arts we (Creede wouldn't be here). We have a tradition of music in this town as well. The number of people we have in this town that can play an instrument and play it well and are willing to perform, I mean considering the size of this community, it is really amazing. A lot of cities are finding that is their key to survival is the arts and tourism and why people come here. We have several amazing artists here in Creede in addition to the performing arts with the CRT and they have kids programs and so on. It is a performing town.

SO: So once the mine here in Creede closed if it weren't for the arts Creede would it have been a ghost town?

JL: I think so. The last mine closed in 1985. The theater and artists that found a home here drew other people here through workshops and other things. We are strictly a tourist town now, there is not mining, well maybe once again they might do some mining. But we are a tourist and it probably always will be the main industry here. And without the arts we wouldn't be a tourist community, if we weren't a tourist community we wouldn't be a community at all.

JG: In the wintertime we have gone through a lot of transformations. People come out and they are in plays like the Variety Show. There are gallery openings; Steve Quiller had one with artwork that he did while in China and so on.

SO: Do you have advice on how to create an arts community?

JG: To make sure that our programs were successful I started a mentor program. I asked everyone I knew if they would be willing to come in a day or two to share some of what you are doing with the students. Members of the community came in and shared their knowledge, drums, guitar, art, trumpet and so on. Mentoring is key. You have to find those people who support you and have things they can share. The more you can bring the community in, the more we can give back. This year I am going to see if I can do a field trip and play a lunch concert in town, instead of just big holidays. People think concerts are usually just holidays, but this will be just because. I also always give my students opportunities to earn extra credit, so if they perform outside school they get credit. Some parents are not very supportive and don't want their kid playing the concerts and so on, but that is happening less and less because the kids really want to be there, so that gets the parents involved.

SO: What advice can you give communities trying to build the arts?

JG: Well we have the Creede Arts Council. The Variety Show is a fundraiser and you have all these different things going on. If you can create your own community arts council and get people interested in the arts, have your little closet artists come out and do a community arts show. You have to start somewhere. Even if it is taking your band kids out on the field and playing home on the range, that is your first experience and then you can just build on that. And the thing is you can't have grand ideas to do all this, you

have to have steps. Mini goals. One of the goals of the Creede Arts Council was to be able to bring in people and do workshops which is now happening.

JL: With a council you have a focal point that goes beyond any one person. And also what we have in Creede, you have to have a venue. We have two theaters and a community center. We use them for those purposes. Del Norte has a little music venue, but that is run by one person and if he leaves that goes away. So it can't just be run by one person, it can't just be Johanna or Steve, it has to be a group of people that are bigger than that and some continuity and a common mission to bring the arts in and get people involved in the arts.

JG: My job is to groom those people.

The kids have to own it. It has to come from them first. When they are creating it and you take the ideas and find a way to make it work they light up.

JL: We know we are a tourist town, we know this is vital to keep our community going. And so it is an easy sell. There is a great sense of community here. I am from the big city and I never expected I would get as involved as I have. This place works on volunteerism, and I expect a lot of other small communities do to, but this volunteerism does tend to revolve around the arts and so it is easy. If you have something that sounds like it would bring people in and would be a fun and worthwhile thing to do you can get a lot of people to help you work on it generally. Some of us are a little tired of doing that, but still it is easier here than it would be a lot of places.

JG: With the Creede Arts Council, I don't know if they communicated with the groups coming in, but they always have demonstrations of instruments, and come and look and be a part of the action. You have to have that. Otherwise you know what it looks like? You have elites coming in and giving a concert and then leaving.

When you look at history, the elitest, they were the top echelon of society. The kings and queens and the noblemen or whatever, and they would hire musicians and they would write the music, but nothing would ever filter down. And so music was only for the elites and then you have the tavern songs and they would be horrified if they knew that Bach took tavern songs and used them in his music, they wouldn't recognize it because of what he does, but some of them were drinking songs! And so you have the attitude that goes with some of this and it has followed through history and now we are there again. Because our community is so different and the children here are nurtured in so many things they are not just consumers, they are producers.

SO: So, I am understanding that in order to bring people in to create exposure and so on, you have to create an audience first, but also you do it through performance.

JG: Yes.

JL: I think there is some resistance from the old timers in the area that say "Oh artsy folks", or "picadilly's" as they call them, but I think even they recognize how important the arts are in the community.

JG: The attitudes have softened.

JL: Creede is a community and it is a community based on more than just money. And if anyone were looking to make money they wouldn't be living here because there is really no money to be made here. So we have a higher calling here, and that calling is really centered around the arts. And that really does make us unique and make us a wonderful place to live. For someone like me who never dreamed I would have this access to great theater and music. It is totally unexpected and totally delightful on my end. If rural areas want to do something about the arts they better teach it in the schools! And I don't think you are educated unless you have a background in the arts or at least some understanding of what is beyond the mundane, more important than the mundane, more meaningful than the mundane, more lasting than the mundane. And I mean reading, writing and arithmetic that is all important, no doubt, but I just don't think you are a real person until you get that kind of appreciation, which is easier to get here than it is in a lot of big cities! I love that about this community!

JG: If kids play an instrument or they sing, they may want to go to college and sometimes they are the very first generation to go to college, there are what are called activity scholarships where you are paid to play in the band, sing in the choir or whatnot and you know you are a starving college kid this can help pay for books and meals and rent. So it is something you can use even after you are out of school and then you are a producer of music, not just a consumer.

APPENDIX F

MAESTRO CARL ST. CLAIR INTERVIEW

- Grew up in rural Yokim, Texas and attended the local schools there.
- Most musical experience came from his church- Hoheim Baptist Church
- lots of music made at home, front porch music, down by the river
- School had a band with basic instruments like clarinet, brass and so on.
- Polka band was VERY important
- Was in High School in the 60's so used a lot of his piano skills for rock and roll music
- Was very involved in the arts in general: the one act play, painted, wrote poetry
- "I was groomed in high school to be the quarter back. I knew in my gut at that time that I really wanted to pursue this thing called music." Ended up quitting football in order to audition for all-state band. "This was life-changing. It's when I really started following my voice, the voice that guides me today."

SO: Can you talk a little bit about music?

CSC: The realm of music and what lives within it has no prejudice. It doesn't pay any mind to where it has to go to find an open heart or to find its soulmate. It finds those people that then become the voice of silent music, the score. It's only when it is discovered and has life breathed into it by a musician that it finds its purpose. It found me in a small town, it found you in a small town, it finds people.

Music is one of those special life offerings that doesn't care about your demographic, what size your house is, how tall you are, how smart you are... as long as you open your heart it will find a purpose and a place in you. Whether in a church or a synagogue or mosque or whether it is to teach or go to a hospital, I mean, as long as you think that you can help with it.

My whole philosophy is that this gift of music is a gift from God. It is not earthbound, it is from a parallel world or realm that we are allowed into. What I do with that gift is my offering of thanks for it. It has the power to touch hearts and spirits and heal people and lift darkness up.

SO: What affect can music have on young people?

CSC: You look at these young people all over the country they have big voids in their lives which are being filled with, in my opinion at least, danger and things which are not positively influencing their spirits or their thinking or their hearts. We always say, oh what are we eating, are we eating too much junk food or what are you looking at on the internet, and so on. We are concerned about what goes into every one of our senses but no one ever really talks about the ear as one of those conduits to our soul. We think that what goes in your ears doesn't matter as much as what goes in your eyes or your mouth, but it does. It seems that music bypasses certain routes in our brain, it has a more immediate affect.

Music comes from a different realm, it can't be qualified or quantified the same way as something like math or reading or a hearty breakfast. That is why music programs are one of the first things to go.

We want to put a musical instrument into the hands of everyone, especially the poor. You put an instrument into their hands and the person you begin to see months later is not the same person.

When I send my kid to a music lesson even when they haven't practiced I say you are still going because you will obtain during that hour something you cannot get from any other hour of your life. Whether you know if now or not, it will help you in many many ways. 1.) You're pursuing something that is objective, you're pursuing an aesthetic, you're pursuing beauty, a good tone, a phrase. None of those things are tangible; they are things that you create in your mind. It's not a baseball card that you can trade, it's not a remote control that you can push and gain something. It also teaches you that not everything in life comes easily and immediately. It also teaches you to self invent and teaches problem solving. It also reminds us how learning music is at a totally different speed than everything else in our life and that distance is growing ever further apart. There is no substitute for hard work, long hours and dedication. Nowadays, those are traits that people are not learning from almost anything else.

Music is a birth right. We always talk about that everyone should have health care and free education. Everyone should have music...and it I'm not saying that the music has to be classical music; it just has to be music. Self expressing.

Music has a hard time in modern times because it is not quantifiable. In CO the Denver Symphony doesn't play against the Colorado Springs Symphony. We don't get to see who won. So how do we qualify that?

SO: What genres of music should be taught in rural schools?

CSC: It is important to strike a balance. My general philosophy is that you should present to young minds the highest quality of music you can make palatable through your creative presentation to young minds." "You have to meet them at their level and move forward from there." "Little by little you introduce things (that are unfamiliar).

In music there has to be balance between reason and passion. You must be able to play scales, but if you just play scales all day your heart kind of withers. So in these rural areas if you just talk and reason about nuts and bolts there is a part of the human spirit that begins to wither. That is where the arts can come in. You can use the parallel of a sail boat. If you have a firm hand on the rudder but no wind in your sails (the rudder being reason and the wind in the sails being passion) you may know exactly where you are going, but you aren't going to get there. And if you have only wind in your sails without the technical guidance you just go like this (gestures hands back and forth) but you have no direction.

SO: Why bother bringing music to rural areas when they can all just go on youtube and use those resources to gain exposure?

CSC: That is like saying we don't really need a basketball team, let's just watch other people play basketball.

There's no experience that can replace hands on experience. We now know that over 60% of our subscription audience are people who played music, not just went to concerts, but actually participated.

I'm very concerned about my children having a hands on, grounded experience. Not just a virtual experience. I may have to be dragged kicking and screaming into that world.

Take advantage of the technology that is available. Watch performances, take skype lessons, etc.... There are ways of using technology that can help rural areas, but replacing the actual hands on experience is not possible.

World War II people were saying we have to close the museums, we have to stop the music. We are in the war.... And Winston Churchill said "well then what the hell are we fighting for?"

When in Venezuela for example, every time you put an instrument in a students hands, the time that it is there is time that they are not having bad influence in their lives. They aren't in a fight, or being influenced by what is on TV or doing drugs...

When speaking to the President of Costa Rica, he said "every time you think that the programs for youth in music in this country are costing a lot of money, just think of it this way, every one of those kids is playing a musical instrument. They aren't doing something that would cost this country a lot more money by being imprisoned, by doing damage to property, by hurting someone. It is saving you money. Not only is it saving you money, but it is creating a better, more positive, more incredibly loving society and country."

SO: Can you speak a bit more about how the arts and music can benefit rural residents?

CSC: We are living proof that music can inform and influence and develop in proper ways a young mind and a young contributing citizen.

There is a university called SOKA and their philosophy is to not just teach people to be smarter, but to teach people to be better people.

I am a big Andy Griffith fan and I was watching an interview of Andy, Barney, Goober and Gomer on the Phil Donahue show and they asked them where they were born and not a single one was born in a big city or town. There are so many amazing people that have impacted the world that come from rural areas.

Taking part in a band or group gives a unified sense of purpose, a sense of striving for the same goal in a way where you get lost if you aren't part of it. It provides a powerful social network. The reward is in your heart, not on the score board."

I was speaking to a group of musicians in Germany and I asked them what music meant to them. None of them answered. I waited a long time, but no one said anything. Finally, I asked, 'if I had texted the same question to you how long would it have taken to respond?' Most of them said about 30 seconds. I asked why they couldn't respond out loud now and they voiced the fear that then everyone would hear what they said and someone might disagree with them. They would be held accountable for their actions. And I said shame on you! Thousands of people died for your freedom of speech and you are going to not use it? '... So music provides the ability to express and speak that I feel is so needed and so necessary.

We use to say get out of those and get some fresh air. But now, we can't do that. It's too dangerous. We say 'stay in the house'. Don't go far! I would be gone all day all over the town on my bike and never thought anything would happen. Nothing in my kids life is done unattended, uncounciled, uncoached... someone, an adult, is controlling. There is no self socialization going on. We would experience socialization by doing it. It is part of growing up and we are stripping kids of that. I blame the de-socialization of neighborhoods on two things: one is garage door openers because you just push a button and go in. You're behind your protective whatever and you don't know your neighbors. The other thing is kitchens that you can't eat in. Almost every important story or anecdote about my family was in the kitchen around a kitchen table with my family. You didn't sit in the dining room unless it was a special occasion. Homework is another one. There is too much homework and not enough family time. Where is the time with the family after school? It is doing a number on socialization. Homework doesn't make you smarter, maybe faster, but not smarter. Social skills are disappearing left and right. Kids don't have personal communication anymore. Social skills will be a highly coveted skill in the near future.

Through the disintegration of music in our schools, we have probably lost two years worth of people to our (music) world. When you're in a community like the community that I grew up in my parents were very supportive of what I did, but they didn't know anything about what I did. My father didn't attend a single concert that I conducted. It felt so foreign to them. He wanted to see the paper and read the program but after walking into the concert he was out of his comfort zone as a farmer. It's not just about educating kids. This is why exposure is so crucial, because the parent has to come. They are with their kids constantly, we only see them once a week! So the parent has to be involved too.

APPENDIX G

MILCAH HAWK INTERVIEW

SO: What type of music and art do you enjoy?

MH: I am a huge fan of all expressive arts. Music in particular I am a fan of all music really, but lately I have been really interested in Nod Yoga which is all about how sound and vibration affect the body as a healing modality. So I am very interested in sound and vibration as a way it affects our entire psychophysiology. The healing modality being that the sound and vibration affects the vagus nerve in the body and the vagus nerve is connected to the parasympathetic nervous system and in our culture we are more inculturated to live through our parasympathetic nervous system which is all about go go go and being stressed, but music has an affect on the vagus nerve which then helps us to be relaxed and in our natural state and our true essence. Music is an absolute need for our bodies.

SO: What is your experience with rural areas?

MH: I've lived in many rural areas my whole life. I haven't ever really lived in a city, I have visited and lived here and there for short times, but I have been in rural areas most of my life. In my professional career I live and work in rural areas and rural schools so I can talk about rural communities and rural schools and how that looks.

The benefits as a psychologist, and I would extend that and say an ecopsychologist, is that I see that people in rural areas have a very direct connection to nature and that relationship is primary to our well being and our relationship to our community and each other. So I see that there is that connection, I see that people have a different pace that they exist in which I find to be very healthy. I also see that community practices or what not, people are very creative, it calls out that creativity. We come together in different kinds of ways that maybe an urban area would already provide something and so the rural space makes it so that we have to be creative in our entertainment for example. So we may not be perfect in our music or in our expression of art and those things, but we definitely want to do it and we come together in the ways in which it comes out.

SO: Do you think that art and music and so on have a direct connection with nature too?

MH: Yes, because nature has such an important affect on the body. So we are talking about sound and vibration work, if we are not in tune with nature and our environment, with animals and plants and so on, then we are missing the pace at which our actual human way is supposed to exist. So then we miss out on a rhythm. If we have a disconnect, which I see a lot of people do have that disconnect, to that primary connection with nature, then a lot of other things fall by the wayside, there are other vulnerabilities or dangerous or other kinds of issues that arise in a person's life. And the sounds of nature are kind of what inspire us as well.

SO: In your professional life you work as a psychologist in schools correct?

MH: Yes.

SO: What challenges have you seen in rural areas schools?

MH: Recently I have been having a lot of conversations about what those issues are. The economic peace has been under huge strain since 2008 and the housing bubble and what not, and the economic disadvantages from that causes more turn over in the schools (mainly staff, but there is a lot of transitory populations moving through the valley as well), we have people who aren't trained, and in the state of Colorado, in this region we have the highest percentage of children living in poverty under the age of 18. And so what is beginning to happen is we have people who aren't necessarily trained or don't have the skills and then pretty soon we start to have burn out and all these issues that come about and then what begins to happen is we have breakdowns in the relationships, breakdowns in the systems, breakdowns in what is provided and so then we have cuts. Then we don't have those things that actually spark motivation or spark the spirit and so what I have seen is as those arts and music programs shrink the more risk of dropout and the higher risk of school to prison pipeline. At third grade we can already tell with grades and with behavioral data we see which kids will be at risk for dropping out. And what I see is because of the cuts of expressive arts we are seeing an increase of children being at risk, particularly minorities and those in poverty.

SO: Since finances within schools is a challenge what are your thoughts on taking the arts and strengthening them in the community and then hoping for transfer to the schools as a value?

MH: Yeah, the exposure is important to spark the interest. I think that then once the community part is strengthened then there is more opportunity for mentorship, which is actually the solution. We just need more adults that are sharing their gifts with children, especially in music.

I see that sports bring people together, and I see that music and arts can do the same things, but we don't necessarily start young enough and I think we have sort of a tradition around some of that, which, David Amen is a psychiatrist and has been doing brain scans on some of the NFL players and has now put out a whole bunch of research around football and the danger of brain injuries and concussions and so on. With that said, I think we are going to see a big change in that tradition due to some of that research coming out. And I really feel like we are now seeing that the benefits are coming and I think we need to speak to those pieces, to help change the ways in which we have been so traditional in valuing some of those ways in which we get kids engaged and then leaving a whole big percentage of students and people out of a way of expressing themselves. So I feel like there is a lot that we can talk about around how we engage kids, and I think we need to really be starting young and pulling those talents out of children and helping people see that would be a great place to start.

SO: How do we tap into existing culture and use it to grow the arts and also balance it with exposure to the new?

MH: I have been observing festival culture for so long and I really feel like kids, this upcoming generation, they are learning from social media, they are being exposed to a

whole other world. Observing festival culture is the way we teach how to live. Music is the centerpiece of that. And then what centers around that is how we teach recycling, how we live on the earth, leaving no trace, how we build a relationship with nature, how we live in a different way, how we relate with each other, through this thriving creative, people using all different modalities (flow art, color, expressive arts) to relate to each other and build relationships face to face. With music being the centerpiece. But what I have really had to grapple with, of course, is how much that culture has relied on substances as a piece of its life. But what I have seen now is more and more with all types of festivals emerging from yoga festivals to all types of festivals that don't have that as a centerpiece, but rather creating the natural highs that our culture really has forgotten about and that we have become so extreme in. I think so much about how preteens and teens don't have the same types of right of passages, so because they don't have those appropriate types of right of passages they are going to bring on challenges for themselves, usually drugs sex and so on, but we could be teaching in a different way and creating these rights of passage that involve the natural highs, the natural ways in which we experience the world, and not have to get so extreme. And so I see that the festival culture has been a foundation in that: being outdoors, having music right there and available, expression and creativity in what is worn, face paint, hula hoop, flow arts, whatever. It engages everyone and they are all able to relate in an upbeat and uplifted way.

Del Norte high school put fire pits outside the school so that in the morning kids can come early and stand by the fire and talk. I really feel that is also a part of the festival culture is bringing back some of those primal primary elements in which we humans relate. Being in a circle, looking each other in the eye, taking turns listening whether we are singing, playing an instrument, speaking and bringing some of those elements back that build bonds.

SO: So in regards to the presentation of music, what is your reaction when you go to a classical music concert?

MH: I feel like the formal setting is an important piece of culture to understand, but I feel like that there is also a barrier where lots of populations are missing that. I am interested in understanding how we make those bridges. How do we make the bridge where, because I am always thinking about youth, we would typically see in the audience more of a middle aged, older audience, and so I am always wondering how we can make it accessible to the younger generations. And how do we change it up a little bit to catch their eye, to catch their attention. Because once we have their attention, what I would consider nod yoga, the healing aspects of that sound will have a deep profound affect on them.

SO: When it comes to the presentation of music, especially classical and the idea of tradition, what are your thoughts?

MH: I grapple with these things a lot. We don't need to change the beauty of which the tradition has come from. But I feel like we could keep that growing, but then how about

we play with, its about playing with the ways in which we could find ways to make it more accessible to people and my big thing these days has been sort of a social practice. And its not so much like I'm playing so you're sitting down and listening. It's I am playing my music and you're engaged in it in some way and you might be moving your body, you might be blowing bubbles, you might be hula hooping, you are engaged with it in some way. There is some way in which the audience is engaged and there are a lot of ways in which the audience can be engaged. But there is the beauty of sitting and listening and there is the art of that, but there are also the ways in which I think we can increase our social practice and engage. And this generation is almost making us do that. They are pushing us in that direction.

SO: Music in person versus technology?

MH: There are so many ways to experience music, however I want to come back to the campfire and the festival culture, because there is an element of building community in that. And I am not saying that friends coming together sharing YouTube isn't profound, because it is, and also the ways in which I have seen youth do silent raves. They are putting buds in and they are dancing together even though the music isn't out here, but they are together. The charter school here in Crestone, there were six graduates, one male and five females and part of their graduation was to share something and all of them did a form of music. Two of them sang opera. Another gal composed electronica music. I have not seen a graduation like that where they have been developing their talent for four years and then sharing it. But that school has certain values and perspectives. We have to value it (art and expression).

SO: What should artists and musicians visiting rural communities be aware of?

MH: Well I have seen a lot of great pieces happen and it typically happens in an assembly style. Bring in Taiko drummers, bring in dancers or musicians and it is done in assembly style. I would love to see kids walk away with something other than just the experience and exposure. You know it makes me feel about the kind of professional development that educators get, where, particularly in a rural area the professional development is not necessarily accessible. So there are these gaps. So what is happening with the educators themselves is they have to go far away to get the professional development they need to stay current, whatever their skill is. But for the students, having them be exposed is excellent, but what I see is missing is the follow up of something. So it might be where it is not just a one-time thing, but instead we are going to come in the Fall and then in the Spring and here is what we are planting the seed for. Like Rachel's Hope for instance, they actually have the kids work on something for a period of time, and it might be the exposure of string instruments, how about if everyone try one that calls you. Everyone gets to touch one between October and March and then share their experience. I mean I don't know exactly, but I'm wanting to kind of extend it. Just like for teachers in a rural area because it is so limited, there is a lot of coming and going and they may have something so great happen one year, but it may not happen for another three years. Like if you are coming to visit with a group, that group can provide long-standing follow up that feeds over time to cultivate a new talent or skill.

The Pagosa Folks Festival that happens over Labor Day. It started small and then it grew, and now a week before the festival they provide all of these lessons. You have people that are there, camped, for two weeks. So they are setting up some really unique rigs... It is play. They are creating these really unique environments outside and then they go to music camp for a week: living outside, playing and practicing instruments and learning in that kind of environment. It's like camp and then they go enjoy the festival. So what could there be put here that if people are coming from the outside, then it is here for a period of time and the kids and adults actually do walk away with fresh new skills and ways to engage with each other. Amphitheaters too! We should use them! So it all kind of starts to come together, we aren't being silos and doing one thing. It is almost like the community aspect is to have all of these things. It has to have thriving humans being outside, having those expressions, existing together in that way it all seems to fit the ways in which we naturally go about things.

There needs to be a way in which the uniqueness of each community can be shared that can be heard. Of course the perspective of an area being not unique can be seen if there isn't a way in which we are showing that uniqueness, we will just be seen as something that feeds larger areas.

I think building a bridge between rural and urban and breaking down those stereotypes is really important. The way to do that then is to bring the voice, bring the expression like you are saying. I always think about this too, the rural schools, schools themselves are the community. I've worked in all 14 rural school districts in this area and also when I worked with the Department of Education I served from Pueblo and Canyon City south, so that entire southern part of Colorado and so I have seen a lot of the older rural schools in our state. When I go in the school I always catch something that is going on that is so amazing. And I need to try to pass on the things that I have seen to the journalists in the area and that way it will expose these things that are going on that are so unique that don't get exposed.

What we tend to do with stereotypes coming here or going in and out is we are going to see what we see, not what is actually there. A jaded view.

SO: I really truly believe that every single little town has something. You just have to get over the initial stereotype driven reaction and give it a chance.

MH: I feel it would be a great sadness to not check in with a lot of that because what I feel, having spent a few years traveling the US, and what I realize coming back here after traveling so much, was that I ached for the authenticity of the small rural community. And larger places I felt there was a loss of that in some ways, and not that it is not there, I know it is, but there something about this unique authenticity that comes with a small town and its people. Because there is a removal from that larger buzz and pulse of what is going on in that larger world. And so there is that cultivation of that uniqueness and authenticity of who people are.

SO: I think there is a trend within small communities (at least there was when I was in highschool) of everyone wanting to leave. And sometimes certain people argue that

music should be presented as a tool for which people can leave. I don't think there is anything wrong with wanting to leave and have other experiences and learn and get and education and so on, but I don't think it should be presented as here is a way to leave this crappy place for somewhere better. I think it needs to be presented as here is an opening for new opportunities and experiences while still teaching the importance of maintaining pride and thankfulness for where you came from. No more, "get out of the valley to be successful". That is a dangerous message.

MH: I wonder about that regarding educators and what message they may be sending kids too....

SO: So how can we balance this?

MH: I think when you and I were talking about finding authentic parts of whatever community it is, I think it is about giving young people the tools, the ways of being able to see and hear and find that, being able to say "oh yeah, that is special, that is unique, look at how this is..." but it is about them discovering it, not us showing them. It's about them being able to discover that too, and owning that. But I think we have to be able to lay down the foundation for them to be able to see it, and not be sending them the message of "you need to leave". Because I think there are attitudes and biases that prevent that kind of way of seeing the world in general.

SO: You know it is funny, the more I have been in the city the more I start to realize that wow I am looking for the same stuff here that I had at home... And it really is all connected. The experiences I wanted to have as a musician were not the big, elite venues like I thought they were. But when I got to those it was almost disappointing and I would look forward to coming home and playing for people that are appreciative. So I think you do have to discover it on your own.

MH: I think that is the most important story. That is what people need to hear. You have a really unique story because you know what it is like to have a talent and having the need to feed it and not being able to where you are. And having to go away to have that need met but then also through the journey realize what is the gem about this rural town that carries you.

SO: What about fundraising?

MH: You reach into the community. What if the community has not value in the arts? Well, that is where we have run dry, and same with the outdoor education piece too. We don't have necessarily the bridge people. Like lets say, well because I am talking to you, you now have access to all fourteen school districts. I am a bridge right now. So I think we are missing some of the bridges and making the bridge that way. So the financial part is tough when we say "it costs this much" but I feel like we have to start slow. So for example, and I am just playing with this, let's say you are coming to the valley and I say I have four schools that would love for you to come, would you do it for free? And you say yes, and then you go and build a relationship with these schools and so they make a

budget line. Whatever those things are, you say look how positive this was, let's make a budget line for it. Building trust. Starting small. You have to create an awareness of value and that comes from kids having a response. And kids are profoundly affected, we know this, by music. Everything I do I bring music. I am never without it. Everything I do is with music. I run a classroom with music, I use music. When the music stops you look at me, I never have to shout. There has to be more awareness. It may take a few years but I think there will be a revival. All those budget cuts crunched it all down, and I think it is going to explode! It is sad that it has to go away for us to see what the affects are, but it is coming back.

The big piece that I work with is students who have disabilities or are at risk for the school to prison pipeline. And the deep sadness that I have is that they are the students who are living more often in their right brain, which is what the arts provide. If there aren't those aspects, music, art and so on, if there aren't those pieces then we really truly lose them. And over and over again I see students not make it through school because there isn't something they are excited about that they want to come to school for. Or that there isn't someone they have a relationship with that has the skills in music and the arts that they are able to share with them. Their days are harder, and I really hope there is a big push for the SCL curriculum, the Social Emotional Learning. And I am hoping that the arts come right along with it. And so my piece is finding and showing the research that shows that need. That music prepares the brain for language, for reading, for self regulation, for healthy emotional regulation and expression. So, those are the pieces that I see that are so devastating when we are talking about rural areas.

APPENDIX H

PHIL BAKER INTERVIEW

- Been performing for children audiences for 30 years now
- Based in South Dakota, originally in Brookings and now Sioux Falls which is the largest city in the state
- Been on the South Dakota Arts Council Touring program for 30 years so I get some matching funding through the arts council.
- Performed in every school district and elementary school in South Dakota most of which would be considered very rural: one room school houses, native American schools. Spent as much as a week in a school, but most of the time it is a shorter performance. So I have some background in working in smaller communities.
- A few years ago they had a rural art grant for one summer where I teamed up with three different smaller communities and spent a week doing a workshop in the community. I think the money came from the NEA and funneled down through the South Dakota Arts Council.

SO: What got you started in reaching out to rural areas and in education?

PB: Initially, when I was younger, I trained as a jazz guitarist, and I studied jazz guitar and studio music at the University of Miami in Florida. Growing up in Brookings I was fortunate to be close to the university so I know how valuable that experience and being exposed to other musicians is, because I know that I would not have had the same kinds of opportunities to explore music. Listening to the jazz band, studying with some of the teachers on campus, having exposure to the artists that came in to perform with the jazz band, all those kinds of things are extremely important in motivating a young person to develop an interest or even a passion in music and the arts.

It was kind of a unique experience in Brookings, even in Sioux Falls, the larger city, those same types of opportunities don't necessarily exist. The population was about 14000 and then another 10000 at the university.

Then I went into the classroom and thought, well this is kind of interesting, performing music for kids. A professor asked me if I had ever thought of being a childrens performer and up until that point it had never even crossed my mind. So she put me in touch with a couple of guys down in LA who did it for a living, a music group called "Steve and Greg". So I spoke with them and watched them perform and then I put together a program for schools and sort of made it up as I went along.

My dad was teaching Spanish at the university and so we were already part of the South Dakota State University Community. So he knew people within the music department and was able to introduce me to some of the students for example. It was a very positive thing to be exposed to other musicians that were performing and that had a very strong interest in music. You sort of learn by osmosis, by being around people who are dedicated to their craft.

The challenge in small communities, especially very small communities that are under 1000 people, there might not be someone who has that experience or talent. There might

be someone who encourages or helps a student get interested, but there needs to be a certain degree of development and excellence in order to get kids in the right direction.

SO: Can you talk a bit about living in such a technologically driven age as live performer?

PB: I think we are in danger of losing the connection that live performers create with their audience which doesn't happen in the same way on the internet. For example, if I'm going to teach guitar I can put up a series of 10 videos on the internet and students can watch them and probably learn but they aren't going to, unless they have some sort of connection with the teacher, they're not going to get the same results or the same benefits they would get from an actual relationship.

I do think that technology is changing the way that kids learn and certainly their interest in technology is really high, but I think that while there are benefits to it they're also losing something as well. Just the idea of practicing and learning an instrument becoming more of a challenge for students because their minds drift towards wanting to do something with technology rather than wanting to learn how to play an instrument. I find that with my own sons they would much rather do some type of game or video or watch YouTube, despite limiting it. If I could change one thing it would be that I wish that wouldn't be the first thing they think about it.

Nothing will substitute the personal connection that develops with a teacher over a period of time.

The other thing that is changing is I have been doing live performance for kids for 30 years and it is definitely becoming more of a challenge to hold their attention. It used to be that I would go around to smaller communities it was such an important thing, the kids couldn't wait. It was a bigger deal. They're exposed to so much now that it is very hard to compete with Pokemon Go for example. My performances are very interactive, their brains are being trained in a different kind of entertainment and it is not as easy for them to engage in performance or do the work that's required to interact within a live performance setting.

SO: What has been your experience going into rural areas?

PB: Last night I drove to Kimball, SD to give a performance at the elementary school. They have a band and choir program, I don't know to what extent. I know that rural communities are trying to keep their orchestra and band and music programs going so the kids have an opportunity to participate. The schools do not do as many assembly programs as they used to because of budget cuts and because of time constraints and because of the stronger requirements that are put on schools in terms of measuring student success. So they are less willing to take time out of a school day to do something fun and educational. They're too afraid to give up time that might help them meet a curriculum goal

The schools need to be funded better and put more money into arts programs at a state level. If you don't have money you can't hire the teachers you need or put together the programs you need.

In our country while there are a lot of great programs going on, there are other countries like in England or Canada where they actually view the arts as an economic benefit to the community and in Canada for example, the department of tourism uses the arts as a reason to come and visit, and I think we do that to a certain extent here, but, you know, they have accelerated programs in the state to help businesses get started, but they could very easily incorporate the arts into the city planning for example. When working on community development, why not have someone from the arts sit at the table and say well this is what we really need in our community and this is why it's important. A lot of times we take government money and put it into a small number of entrepreneurs or start ups that show the potential for hiring for example, and it doesn't always work out even close to how the money was intended. You know, rather than fund one company for a million dollars, you could fund one hundred artists with 10,000 dollars and that benefit would be huge!

SO: What ways can the community benefit outside of the schools?

PB: One example of a small community in South Dakota that has done a lot with the arts is Sisseton. A community that built a theater, they have an arts festival every summer, they strive to have school programs every year with different artists. They bring in performances for adults during the year. So they've really tried to make that a quality of life issue for their citizens and that's certainly a very positive thing. In Sioux Falls ticket prices are very high and so a lot of people are left out or don't have the ability to see a Broadway show that comes through.

The tone of the arts is a lot more unifying and uplifting than political tones, for example. We need artists to point out things that are happening in society, whether it is writing songs, or painting or so on.

SO: What challenges have you noticed when communities try to build the arts?

PB: In Sioux Falls they have a group of people that got together to come up with a ten year plan for the arts. A group of about 30 people, and a lot of them were figureheads. They came up with a lot of lofty goals, but then there's no implementation of the plan. There's nothing to implement, because they are not doing the right things. They didn't get the right people involved in the planning and development from the very beginning. I think communities run into that, not knowing what to do or how to do it and not getting the right people involved in planning and development.

I think you can do it from within the community, I just think you have to have some people that have experience in the arts and arts programs. You know, the biggest museum in the state just hired a new executive director that proclaimed in his television interview that he had absolutely no arts experience at all and he was proud of the fact that

he was going to learn about the arts, and this is the biggest arts institution in the entire state of South Dakota hiring someone that has no experience whatsoever in the arts, but apparently he was well connected within the city government, so....

SO: So you perform mostly for kids, do you perform for adults as well?

PB: Well it's a family show, so it's the kids and their parents are usually there too, sometimes grandparents..

SO: What is the typical reaction of small communities to your performing?

PB: I think small communities really appreciate the arts, whether it be from a visiting or a community program. I think it can be a challenge to build an audience. So it depends on the situation. For example, I have a friend who works with an arts council and brings in some pretty good artists and a lot of times the audiences can be pretty small. So that can be frustrating. I will say that I think presenters that organize events, unless they've been doing it for a long long time, for example, the Brookings Arts Festival always has a huge huge turnout, 40 to 50 thousand people, they've been doing it for a long time and they kind of know what to do, so they are pretty adept at presenting the arts. Over the weekend I did a program for the Mt. Rushmore Society, they put together a festival called Fund Your Parks Festival and this was the first time they did it. Well they did a terrific job organizing and planning and putting together activities for the kids but they were disappointed in the turnout. So it is frustrating for them because their expectation was that there would be all these people that would be coming to the event and it doesn't work out as well as they had hoped. More often than not, that is the case. It's hard to get people to come out to an event. And it's usually not something that you can control. You can do everything right and still have a lower turnout than you expect. Or you get lucky and the timing is perfect and everyone comes to it. I will say that kids are much more scheduled these days than they've ever been, rather than when I first started thirty years ago there weren't as many structured types of activities and so they were more willing to go to a kids night in the park, for example.

SO: What common mistakes are made or things that are overlooked when building a program?

PB: There are companies right now that do consulting in this area that may help, some organizations here in Sioux Falls have done this. They brought in a company to help with programming and so on, and it does help. So, I think there are ways to take a program and build on it, but it does take some experience and some expertise at least in terms of putting on a concert series or a performing arts series. However, an organization like the PTA could easily do a fundraiser and bring in an artist to the schools or something, which could be a really good thing and give students some exposure. So there are definitely things that can be done.

SO: When you are working on programming, do you try to fit your program to the area and its culture and tastes?

PB: My programming basically stays the same, I might change the order or something, but it's pretty much the same wherever I go. I do school, family and early childhood concerts.

Aspects of the community and culture can be incorporated into the music program. Kids now are listening to YouTube and the radio and TV. They aren't necessarily always actively involved in the community culture (speaking about South Dakota), but yes if there is a connection that can be made with the community's culture I think that could be very positive. I think it is good to learn about a lot of different styles of music, whether it is jazz, classical, world music. It is good to learn a variety of styles.

I think that just in general it is good for the arts to be a part of a one's life in whatever way that evolves, whether it is listening, or learning or how it benefits kids or the general population. I think there is a connection between kids that participate in music and how well they learn in school. It can make a community a more vibrant place to live, when there are things going on. With all the changes that have been made are artists, are we going to make an artist a viable career choice for kids? Is there some way they can incorporate what they are learning (through music) into a job or career?

APPENDIX I
TETIA LEE INTERVIEW

- Tetia is the Executive Director of the Tippecanoe Arts Federation which was founded in 1976 and in 1997 became a regional arts partner to the Indiana Arts Commission
- Tippecanoe is a town of about 10,000 people and is very ethnocentric
- The Arts Federation serves 14 counties 12 are rural, low population, very little access to the arts, low funding
- By and large very few arts resources, band and orchestra are not offered in all of those counties or they don't have the population density to have a band because it would require a lot more students than they have.

SO: Can you talk a little about the Arts Federation and the Indiana Arts Commission?

TL: The IAC (Indiana Arts Commission) state agency decided that the best way to use tax payer dollars was to find a regional partner. There are 11 partners throughout Indiana. These partners help to make decisions and determine how to use funding by providing local wisdom. We know the most underserved counties, we have a network of regional representatives that help us get a better handle on who's out there, if there is a school closing their music or art program we can advocate on their behalf. We also provide arts education and programming to underserved communities. We have an after school arts program, we have an artist in residence program where we are able to provide an instructor or expert in their field to the schools, and we have an Art Reach Instrument lending library, which has had the greatest impact.

From county to county we have a really high level of students that are on free or reduced school lunch. The intent and focus of our organization is to provide equal accessibility to the arts so that financial struggle shouldn't be a barrier. Social economy and diversity are two issues we want to tackle. We have seen a huge influx of diversity within the last five years and that will continue to grow.

We were approached by a superintendent in the Lafayette School corporation that was unable to purchase any sort of instruments to use within the parameters of their school program. We were very fortunate to receive a very generous grant from a local foundation and that helped us develop the program and deliver those instruments to those young people. Very much a collaborative effort. The instructors identify the students who would qualify for the program and let us know what instruments they need and then we either deliver it or they come and get it. Then the parents fill out the forms.

From that school we moved into two other counties. We received another grant to finish out the 7 year cycle. Two other very rural based counties. "Instruments in the Attic" fund drive where people can donate an instrument and for every instrument that is donated we can purchase a brand new one and repair the one that was donated.

SO: Can you talk a little about poverty and the arts?

TL: When you talk about the arts in general I think that most people think the arts are the cherry on top and that they aren't a part of the foundational base of what makes a

community a community. I disagree, I think that the leadership, whether it be town council, superintendent, principals, whatever it may be, they really need to acknowledge that the arts ARE a fundamental part of a student's growth, of being human period. I think that they are viewing it as just a very shallow part, or a very narrow view of it as "oh it's just pretty music, or it's just something pretty to put on the wall." That might be the deliverable, but what goes into putting together a composition, learning the music, those are the things that they do take pride in, including math, science, good attendance, problem solving, the list goes on. The benefits that come from learning to play an instrument, learning to work alongside someone. In a band or choir you have to listen to the people next to you, you have to perform at a high level so you aren't letting down the rest of your teammates. All of these skills that you're learning within music education, arts education are definitely skill sets that make you a better adult.

SO: How do the arts help the community?

TL: This area is known for engineers. Most of them either played an instrument or have a great love for the visual arts. They value that within the community. The arts highlight the quality of life and helps recruit and retain individuals here to a state that is really known for conservative values.

I think this is a story that we have heard over and over again, that we really need to take care of the essential shelter, food and whatnot, but there are those human elements of creation of music and valuing the things that are around you that help even to cope with those issues of social economy and the provision of food and so on. You stop to smell the roses because it is important. Because it helps to center us, it helps to focus us, if that can be one beautiful thing for you, it can change your life.

We do have a lot of brain drain going on here. Indiana has a really low unemployment rate. In Lafayette the unemployment rate is 3.5, so that's really good. We are most known for manufacturing in this area, but we are also looking to make this area a sort of silicon valley, we are working on that connectivity. We are looking for innovation, we have an aging population despite the fact that we have a huge student base here we don't have really good retention.

Fortunately we have leadership that is in place that understand that quality of life is essential, not only the arts but the quality of water, the quality of the population, so individuals that are really analytical that you want to stay here, they are asking "well do you have a symphony? Do you have an art museum?" Do they see public art? All of these things are currently happening. We actually had a company that came in and specifically identified our quality of life. They had quality of life as one of the determining factors in landing here and they had many many other areas seeking them out and wanting them to go there. There is no shortage of innovation here. We actually have an innovation district that partners with the university here. We want to ensure that people are happy here and that it is not just a sterile, white room, this is all your going to get and you're stuck in the middle of nowhere. We have to continue to add those things that are important and make people want to stay here and live here. There are some

things we still need help with, like the “cool factor”, but for me those are the arts. The arts will bring the cool. Our university does struggle because a lack of quality of life and that acknowledgement and we are also a community and state that generally doesn’t really acknowledge the amount of diverse ethnicities and the arts are a great way to bridge that on multiple levels. We have noticed over the last ten years the connection between quality of life, the arts, and economic development and of course arts for arts sake. People on the outside of the arts world will be more ready to criticize art for arts sake, but will be open to hear about how the arts help economic development and quality of life.

We have seen small communities that have done a specific focus on the arts. One of our little towns, probably around 1500 people, did a restoration of an opera house. We have a ton of little old vaudeville opera houses in this area. They know that they have to rely on us as well to help fill their audience. They draw from us, and we draw from them. It is interdependency.

The communities that have been recognized for outstanding work have focused their proposals around the arts.

We have a program in the state called “Stellar Communities” and it is specifically targeted at rural communities with populations of 10,000 or less that want some sort of investment. The ones that have been the most successful are the ones that are investing in the arts and are using an old building or something like that for the arts or a community center.

SO: What is the importance of the history and culture of an area in regards to the arts?

TL: Well in this area we are very proud of our history and our historic buildings. Our name is Tippecanoe County... Indiana is very historically rich, we are celebrating our bicentennial this year. We are very proud of our heritage, we are most known for our agriculture. Our community is very proud of its historic buildings and they want to preserve and then repurpose them. They don’t want to see them bulldozed and replaced. They are interested in retaining the charm of their buildings. The building we are in is 90 years old and is the old library. The community wants us to keep it this way. Obviously it does make it more difficult because it costs more, but it is an important value that our community holds.

Outside of our community we have another community of less than 8000 people. A preservation team restored their theater using the Art Deco style that was original to it. It just received recognition for creative restoration and use of a space. It is a volunteer run organization and they do first run movies. That brings the community together. The whole community stepped up. Most of the funding came from right inside that very rural county. For generations that will be very important to that community. I go there! I got so excited that I bought a chair and I’ve worked there as a volunteer. They brought the orchestra out there, it is also the community center. The values that the rural community holds so dear are in that building and organization and because of that they’ll be

successful because they have the community behind them. This theater is in Fowler. The Fowler Theater. An agricultural community.

SO: Do you have any advice or insight to those involved in rural arts development?

TL: We recently received funding from the NEA that helped us create a mural in a community that ended up being the highlight of my career. If it weren't for the NEA we couldn't have done it.

It's very important to establish relationships with the folks in the community. Locals don't take nicely to someone coming in and presenting themselves as better. Because we have a long term relationship with these folks we are able to develop a trust factor. We make it a priority to involve the community in every step. We have a local ambassador and the individuals that are part of the actual local program.

We brought the artist and his family out from San Francisco and he stayed with the owner of the building (for the mural). What makes a small town so wonderful here in Indiana is everyone knew that they were not from the community, they'd come out and introduce themselves, the kids were safe. They went to the local businesses and everyone said hello, he went fishing with his son in the creek and didn't have to worry about anything. He loves it! He absolutely loves it. You could tell he wants to come back to Indiana, but also the community got so involved. He did workshops with young people. The youngest person from the community was 4 the oldest was 79 and they all worked on the mural. That mural will be there for decades. They feel a part of it. The most amount of pushback happens when we say, "Oh we brought this high name artist and he's going to paint this..." and the community has no interaction. This was very social, from the drivers that would drive throughout the community to the people who would walk by, they would stop and talk, long lasting versus one and done. Personal connection. You take the time to stop and talk to people you know, establish a personal connection.

APPENDIX J

RANDY MACY INTERVIEW

SO: What kinds of music do you enjoy?

RM: Classically, anything after Beethoven. Adore opera. Broadway when singers could still sing. Old country such as Marty Robbins, Patsy Kline, etc. Some “pop” from the 1970’s.

SO: What types of music do you prefer making yourself?

RM: I really prefer working with some as opposed to doing solo work. Mainly classical. Broadway. Listening to? 95% classical.

SO: What is your experience in rural areas?

RM: Was reared in a rural area. Have returned to a rural area after having lived in the city for 30 years.

SO: In what ways are the musical arts present or not present in your area?

RM: There are attempts to have live concerts. ALMA (Alamosa Live Music Association) sponsors live music in Cole Park over the summer. Society Hall is a new concert venue. Adams State University music department has concerts over the course of the academic year. Not a formal, classical concert series in the valley. Trying, but hard going.

SO: Do you feel the musical arts can benefit your area?

RM: They are desperately needed. The arts are desperately needed. People are spiritual beings and the arts nurture peoples’ spirits.

SO: When trying to provide musical arts opportunities to your area what things have been overlooked or not accounted for? What challenges are there to overcome?

RM: Many venues simply do not have a piano or a decent piano. A keyboard is not a piano! There are a myriad of challenges. Liability insurance is huge. ASCAP fees. The fact that people will drive four hours to attend a Broncos game but don’t spend \$15 to hear a live concert by an Internationally acclaimed musician. The fact that people will drive four hours to attend a concert/musical in the city, but won’t support the same at home. Disney factor – people expect perfection and glitz. Glitz costs money and simply isn’t possible most of the time. Very limited audience that is educated enough to appreciate trained voices and instrumentalists.

SO: What ways have these opportunities succeeded, and why?

RM: With corporate sponsorships ALMA and other such things survive. It will be interesting to see how well Society Hall does in the long run.

SO: In what ways do the musical arts benefit you individually?

RM: They nurture my spirit. Allowing me to collaborate with friends is probably the most important benefit. Some very limited financial gain at times.

SO: In what ways do the musical arts benefit your community as a whole?

RM: Hopefully they bring a different world into the valley. They bring entertainment to people. I would like to hope at times they enlighten people. Unfortunately I think they are grossly undervalued.

SO: Can you share a story about yourself or someone you know who has been positively affected by musical arts opportunities in their area?

RM: I think bringing Adam Klein (from the Metropolitan Opera) to perform Schubert's *Winterreise* to the Valley blew people away. Many people had never heard a complete song cycle before and to hear a singer who sang the cycle and was able to convey the intense drama of the cycle was a unique experience. Unfortunately it was very limited audiences at the performances - people who realized what an opportunity they had to hear such a work.

SO: Would you like to see more musical opportunities in your area? If so, why, and what?

RM: The list is almost endless. We need a classical guest artist series in the Valley. We need "Live from the Met" simulcasts in the Valley. We need music programs in the schools like they have in Texas wherein students have to participate in band, orchestra or choir. We need more integration between all of the arts – dance, music, visual, etc. We need a whole shift in thinking about the importance of the arts in our lives and in our schools. We need to be building strong bodies so that our minds can also develop.