

DEVELOPMENT AND PERCEPTIONS OF RURAL ARTS EXPERIENCES: A CASE  
STUDY OF THE MARSHALL COUNTY ARTS COOPERATIVE

by

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B.A., Kansas Wesleyan University, 1992  
M.M.E., Wichita State University, 2001

AN ABSTRACT OF A DISSERTATION

submitted in partial fulfillment of the requirements for the degree

DOCTOR OF PHILOSOPHY

Department of Curriculum and Instruction  
College of Education

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

2013

## **Abstract**

Various challenges face rural areas when providing programs similar to those offered by their suburban counterparts. It is difficult for rural areas to provide experiences that larger urban and metropolitan areas can offer. Cooperation is vital to developing arts programming in rural areas. *Development and Perceptions of Rural Arts Experiences: A Case Study of the Marshall County Arts Cooperative (MCAC)* represents a unique setting where students, teachers and community members were given opportunities to collaborate for the common good of all participants.

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The research design is framed into four main categories: (1) MCAC Development, (2) Rural Locale Codes, (3) Arts Experiences and (4) Perceptions of MCAC. A diverse collection of samples include, direct and indirect observation, interviews, documents, artist rosters and audio/video artifacts. Following a thorough analysis, emerging themes provide insight into the development and implementation of the MCAC. Results indicate that cooperation from a variety of people including staff, artists, students, educators and community members played a significant role in the success of MCAC and experiences created diversity in remote and isolated areas.

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## **Dedication**

I dedicate this work to my awesome family, Dean, Phylis, Mike, Anne, and Toni. To all my outstanding teachers and friends who have inspired the lifelong joy of teaching and learning; Dean Kranzler, Dr. Sheila Drake, Dr. Frank Tracz, Dr. Fredrick Burrack, Dr. Victor Markovich, Dr. Randall Bagby, Steve Joonas, Dr. John Buckner, Julie Groom, Weston Comfort, Johnnie Wayne, and Don Wagner. I wish to thank the Kansas schools and communities of Minneapolis, Hope, White City, Lincoln, Paola, and Marysville who inspired me to develop music and arts programs for students in rural areas. Thanks to all MCAC, MCCB, and MCEAS board members for putting up with my leadership style.

Thanks to KSU Ph.D committee members; Dr. Fredrick Burrack, Dr. Frank Tracz, Dr. Phillip Payne, Dr. Daniel Fung, and my committee chair, the very distinguished Dr. Jana R. Fallin, for inspiring me to be my best. I would like to thank the Guise Weber Foundation and R.L. and Elsa Helvering Trust for their support of the arts and culture in and around Marshall County. I would like to thank my friend “Special Ed” Wieggers, who I had the pleasure to know. It was his total support of this project that made MCAC a reality. I spent many hours with him at his office, the diner, in cars, trucks, and planes. We attend concerts together. We planted sunflowers at his house. To me, Ed Weigers was a master teacher of life.

# **Chapter 1 - Introduction**

## **Background**

Throughout the mid to late 1800's, the Otoe and Missouri Indians lived on 160,000 acres of fertile Kansas-Nebraska territory. The land had been assigned to the Indians by the United States of America “for their future home” (Cohorst, 2001). For many years, white settlers attempted to use their political influence and other means to remove the Indians to the Oklahoma territory. Beginning in 1870, a series of unfortunate treaty negotiations between the Otoe/Missouri and the U.S. Government resulted in the dissolution of the Otoes in 1904 and the relocation of the tribe to Oklahoma.

In 1854, General Frank J. Marshall gave his name, Marshall, to the first of the territories of Kansas on the Big Blue River where he operated a rope ferry. In 1855, the Post Office was named Marysville in honor of his wife Mary. A few years later in 1861 buglers played for the first Pony Express riders as they stopped in Marshall County to transfer mail pouches and speed towards western Kansas, ushering in progress for rural Americans (Guise and Guise, 1975).

On September 2<sup>nd</sup>, 2005 a two-year plan was approved to make a County Arts Program a reality and operational in all parts of Marshall County, Kansas. Under the guidance from the Kansas State University Music Education Department, the researcher developed and collected perceptions of the Marshall County Arts Cooperative (MCAC).

This research focused on the perceptions of Marshall County students, parents, teachers, administrators, and community members. Programs worked in continued cooperation with area public and private schools and eleven arts organizations within Marshall County. The plan mandated the documentation of the project with a completed doctoral dissertation entitled:

*Development and Perceptions of Rural Arts Experiences: A Case Study of the Marshall County Arts Cooperative (MCAC).*

### **Need for the Study**

The U.S. Census reported a 60% national decline of American rural population since the 1900's. *Where Has All the Rural Gone? Rural Education Research and Current Federal Reform*, commissioned by The Rural School and Community Trust (2001), found a significant lack of federal support for research on rural education. Theobald (2005) points to a link between school and community that was broken in the 1900s, when many small rural schools were consolidated on the assumption that schools need to be larger to better serve the needs of urban areas and industries (p.132). Clark and Zimmerman (2004) believe the work of the rural school is no longer to emulate the urban or suburban school, but to attend to its own place. Theobald (2005) suggests a return to community-centered schools could be the answer to America's post-industrialization era's varied educational challenges. This study will develop and examine arts programs in rural school districts that have undergone consolidation.

Historically, education reformists have believed that Americans have consistently valued the arts and consider them important to their local culture, economies, and quality of life (Eisner, 2002). Eisner believes, “the arts can bring new life to small towns and celebrate bonds of heritage and common experience as well as give creative expression to shared values”. This case study will assert that MCAC arts experiences will bring new life to remote and isolated rural communities.

MCAC research represents a unique setting where community members were given opportunities to collaborate. As funding and general support for the arts has diminished, art administrators and art educators and advocates have become quite adept at exploring new

options and collaborations within their own communities (Harris, 2004, McWhinney and Markos, 2003). MCAC programs are designed to fill the needs of many community arts partners. This study will examine the implications of community and school partnerships within the development of MCAC.

### **Problem Statement**

Communities in rural areas are isolated from high-quality arts experiences. Students in rural schools have valuable local resources, but their distance from large population centers often limit access to other resources, such as art galleries, museums, libraries, live theater, concert halls, or other facilities found in large urban areas (Clark and Zimmerman, 2004). This study will address the needs of rural students by importing arts experiences from urban areas.

There are very few visual or performing arts programs or projects for high quality visual arts students from distinctly rural communities with ethnically diverse backgrounds offered in year-round, local schools (Bachtel, 1988, Leonhard, 1991). MCAC artists are purposely selected to present ethnic diversity to remote and isolated populations. Clark and Zimmerman (2001) consider such students “under-served or poorly served because they often have been overlooked or dismissed as unqualified to enter programs for high ability students” (p 8). This study will examine the implications of underserved arts students in remote and isolated schools.

### **Significance of the Study**

This study provides a greater depth of knowledge about this Midwestern rural population and extends existing knowledge in the study of rural arts cooperatives. Very few arts studies have attempted to capture a unique look at the development and implementation of a rural arts cooperative.

The case of MCAC in many ways has a unique life. Case study researchers assert that uniqueness of the case is of the utmost importance to showing professional significance (Stake 1995, Creswell 1998, Gilliam 2000 and Yin 2003). The significance is established not particularly by comparing arts programs on a number of variables, but the case is seen by people within MCAC to be, in many ways, unprecedented and important; in other words, a critical uniqueness (Yin, 2003). To show significance this study will collect individual perceptions of participants within MCAC.

### **Research Design**

The dissertation examines the development and implementation of MCAC. This qualitative framework focuses on participant's perceptions of rural arts experiences. The research design is framed into three main categories: 1) MCAC development; 2) perceptions of rural locale; and 3) perceptions of arts experiences. A diverse collection of samples includes direct and indirect observation, interviews, documents, artist rosters, and performance audio/video artifacts. Data were organized into thematic categories to draw out convergences between participant samples. An analysis of perceptions of MCAC will provide triangulation for the study (Gillham, 2000, p. 13).

### **Terminology**

Definitions of terminology are provided to fully comprehend the purpose of the study, the reasoning involved in data collection, and significance of the results and conclusions.

### ***MCAC Development***

This term is used to describe the initial organizational stages of MCAC. Among these processes are organizing bylaws, budgets, guidelines, and general business operations of MCAC from September 1, 2005, to August 31, 2007 (Appendix A-B).

### ***Rural Locale***

This category defines rural areas with a population of 10,000 or below as under-served as compared to urban counterparts (Clark and Zimmerman, 2004). This study examined current demographics and new code adaptations that will allow a proximity formula to calculate Marshall County community needs based on the distance of a rural community from an urban center (U.S. Department of Education, 2006).

### ***Arts Experiences***

Arts knowledge sharing must be set within the conditions of the world today and in multiple perspectives of class, race, gender, and other group affiliations (Creswell, 1998). These experiences are fundamental, non-indigenous, high quality arts experiences from any artistic discipline that can enhance local arts knowledge base. This study asserts that professional expertise provided local artists and organizations with knowledge of diverse artistic practices. MCAC artistic diversity includes disciplines of music, visual arts, theater, and dance (Appendix C).

### ***Perceptions of MCAC***

This refers to the overall perceptions of MCAC participants. This concept helps to find and encourage participants not responding to a broader, community-wide mission by meeting the objectives in the larger context of the arts community they live in through cooperation.

### **Questions**

The following research questions serve to guide this investigation: 1) How did the MCAC originate and develop; 2) How does locale affect rural arts programming; and 3) What were the perceptions of experiences within the MCAC?

## **Limitations, Delimitations and Assumptions**

The development and implementation of MCAC were significant parts of the research. The following natural limitations are acknowledged as part of the conceptual framework that guided the research. Three inherent contractual agreements existed between the researcher and local benefactors: 1) the researcher was responsible for creating an arts cooperative; 2) the project began September 1, 2005, and concluded August 31, 2007; and 3) the research and programming budget was limited to \$48,000.

The study was limited only to the investigation of arts experiences within Marshall County. The data collected throughout the program development and the results derived from that data may be generalized only to those schools and communities participating in the study. Generalization to other arts programs other than the stated population should be carefully considered.

The following limits were imposed on the study by the researcher: 1) the approved plan gave the researcher responsibility to develop, implement, and conclude the project with a completed dissertation. Yin's (2003) case study research on social interaction shows that research benefits from interaction with local participants; and 2) In addition to designing the two-year case study, the researcher chose to take on roles as Program Director of MCAC, Artistic Director of Marshall County Educational Artist Series, Conductor of the Marshall County Community Band, and Grant Writer.

This research asserts the following to be true but not verifiable: 1) Participants in the study worked in cooperation to share common values and achieve their goals; 2) the researcher investigated arts experiences of participants within Marshall County; 3) MCAC arts experiences reached Marshall County student populations; 4) Rural schools can supplement arts programs

through county-wide cooperation; and 5) MCAC programming raised the quality of life for community members in Marshall County and the surrounding area.

## **Chapter 2 - Review of Related Literature**

### **Introduction**

Rural arts education has been the focus of a sizable volume of research that has examined rural schools' student achievement, finances, diversity, special needs, distance education, crime, and teacher retention (Imazeki and Reschovsky 2003; McClure and Reeves 2004; Rosenkoetter, Irvin and Saceda 2004; Smith, Hill, Evans and Bandera 2000; Wenger and Dinsmore 2005; Williams 2005). Research indicating success and failure tendencies, training, implementation and recommendations that promote diversified programs for arts development, particularly those in rural areas, is limited.

A search process of the rural arts literature base includes dated, current, empirical, and qualitative research studies. The following review of literature is organized into four main categories: 1) rural arts development; 2) rural locale codes; 3) arts experiences; and 4) implications of arts cooperatives in rural areas. These categories provide insight into the foundation and culture developed by Marshall County Arts Cooperative (MCAC). Within this framework, the following literature displays patterns that leads to emerging contributions and perceptions based on the following research questions: 1) How did the MCAC originate and develop; 2) How does locale affect rural arts programming; and 3) What were the perceptions of experiences within the MCAC? The investigation of these key questions creates a road map that reinforces the importance of leadership, artistic quality, diversity, and community partnerships within the development of rural arts cooperatives.

## **Rural Arts Development**

### ***Leadership***

Through MCAC project agreements, the researcher was mandated a sovereign leadership role over all aspects of the project. The researcher hoped to create an inspirational and transformational unique modern artistic aura that attempted to persuade members of MCAC to believe in a different or changed reality of arts development in Marshall County. In pursuit of this vision, the researcher chose to play the following roles: program director of MCAC, artistic director of Marshall County Educational Artist Series, conductor of the Marshall County Community Band, fund raiser, and grant writer. The researcher used these positions to ensure the advancement of common perspectives based on cooperation. This style of leadership has direct relevance to MCAC, and can be described as charismatic leadership. Conder and Kanungo (2000) explain: “Charismatic leaders articulate an inspirational vision by behaviors and actions that foster an impression that they and their mission are extraordinary” (p. 442). Consequently, charismatic leaders create an inspirational and transformational aura that persuades others to believe in a different or changed reality.

Things we fear the most in organizations like disruption, confusion and chaos, need not be interpreted as signs that things are about to be destroyed. Wheatly (1994) describes these conditions as “necessary to awaken creativity” (p. 21). The initial stages of MCAC development were complete with changes and experienced growing pains. Heifetz and Laurie (1997) note how important the leader’s role is in dealing with change:

A leader helps expose conflict, viewing it as the engine of creativity and learning.

Therefore, leaders may cause disruption and conflict to an organization that can be seen

by the leader, and sometimes by the members of the organization, as a necessary catalyst for creativity. (p. 127-28)

However, Conger (2000) also notes that “the success of a leader’s strategic vision depends on a realistic assessment of both the opportunities and the constraints in the organization’s environment and sensitivity to the constituents needs” (p. 45). In discussing what he describes as the dark side of charismatic leadership, Conger suggests that charismatic leaders “can become somewhat narcissistic in their approach by submitting personal goals for organizational goals” (p. 44).

Research into charismatic leadership has direct relevance to the development of MCAC. This literature sets the stage for the specific style of leadership that directly influenced the direction of the study. In the case of MCAC, the researcher purposely often chose to dismiss selfish needs of Marysville Area Theater (MACT) for the needs of other MCAC partners who supported the vision of MCAC. The results of these actions plagued the efforts of MCAC and are highlighted within the results and conclusions of this study.

### *Teachers and Artists*

MCAC programs set their foundations in Marshall County’s educational institutions. It is important to note that MCAC programs were endorsed by many Marshall County education partners. Research focused on teaching the arts in isolated rural areas. MCAC professionals were imported to give unprecedented access to Marshall County classrooms. This study implies that artists in the classroom can significantly improve the collaborative work of performers, arts specialists, and classroom teachers. MCAC supports the role of the teacher as primary in delivering quality, through arts integration curriculum.

Research into the use the arts for classroom teaching was a key part of the MCAC training and familiarization processes. Aland (2005) maintains that the skills, knowledge, and experience of the teacher are key features in the delivery of quality arts education programs. Developing a personal view or philosophy of the arts can help in the development of arts teaching and learning experience for students of all ages. Such a focus will reflect those experiences which are valued.

This case study examines the perceptions of classroom teachers who utilized Aland's educational model of interdisciplinary arts integration. Broadly speaking, Aland asserts teachers of the arts need to possess knowledge, skills, and methodologies which include: 1) a clear understanding of the aims and objectives of relevant contemporary arts education; 2) expertise and confidence to work in one or more for the arts forms of dance, drama, media, music and the visual arts; 3) the ability to identify the educational potential of technology based multimedia in both arts and non-arts learning applications; 4) awareness and acknowledgement of the impact of new technologies on contemporary society and its reflection in the teaching and learning environment; 5) a repertoire of teaching and assessment strategies to cater for the needs of all students; 6) flexibility and the capacity to operate as mentor, guide, motivator supporting student sensitivity to the learning needs of different groups of students, particularly those who come from diverse social and cultural backgrounds; 7) awareness of the different ways and rates at which students demonstrate achievements in the arts; 8) awareness of career pathways and competencies in the arts; and 9) awareness of standards in the arts achievements of students gained through networking with others (Aland, 2005). Perceptions of MCAC training and familiarization processes are highlighted throughout the results and conclusions of this study.

## **Rural Locale**

### ***Geographic Isolation***

Current circumstances of arts education in rural communities and school districts create special challenges that are “increasingly stealing away the arts from the starving belly of rural America” (Eisner, 2002). Rural schools are facing general population decline, geographic isolation, school consolidation, and decreased funding. Arnold (2005) believes:

Rural children and youth represent a substantial minority of U.S. students, yet the unique educational needs of rural communities have been largely ignored by the U.S.

Department of Education (USDE). This statement is hardly a revelation to educators, experts, and advocates who have grown weary of seeing rural schools being treated as the poor country cousins of the U.S. education system. Recent efforts by the USDE have done little to change that perspective. Indeed, they point to a troubling trend of using resources allocated for rural education issues to fund generic programs that are just as applicable to suburban and urban contexts as they are to rural places.

With the advent of federal mandates for quality teachers in education, rural areas are affected by the ramifications of *No Child Left Behind* (NCLB) quality standards within rural arts curriculum. Johnson and Strange (2007) assert that rural schools make up nearly half (49%) of all public school districts in the nation. *Why Rural Matters 2007: The Realities of Rural Education Growth* maintains that “five of the thirteen states where rural education is most important to the overall educational performance of the state are South Dakota, Oklahoma, Montana, Iowa, and Kansas” (p.5).

Rural education is predominant in small states where there are no large cities but also relatively few rural students. The Johnson and Strange (2007) study reports 40% of public schools in Kansas are in rural areas, and they serve more than one-third of all students in the state (p.56). Many federal and state definitions of rural are inconsistent and difficult to interpret. The ability to compare finding across this research, and as a result, the potential usefulness of this research is hampered by the lack of a single, uniform definition of “rural” (Provasnik, et al. 2007). Most definitions are dependent solely on population size usually relative to the mission of each specific organization. Jimerson (2006) argued that “our society’s obligation to educate is not dependent on demographic good fortune and cannot, and should not be compromised by geography” (p.3).

### *Locale Codes*

In 2006, the National Center for Educational Statistics (NCES) released a new classification system to make the reporting of locale data consistent across its various surveys and to be more precise in its classification of rural areas. The new classification system allows for the collection and reporting of high-quality data across the range of rural areas with greater integrity. The new codes are based on three key concepts that the U.S. Census Bureau uses to define an area’s urbanicity: 1) A principal city is a city that contains the primary population and economic center of a metropolitan statistical area, which, in turn, is defined as one or more contiguous counties that have a “core” area with a large population nucleus and adjacent communities that are highly integrated economically or socially with the core; 2) Urbanized core areas with populations of 50,000 or more are designated as urbanized areas; and 3) Urban clusters are core areas with populations between 25,000 and 50, 000. The original locale codes

are referred to as metro-centric codes and contain eight categories. The new coding system applies current geographic concepts to the NCES locale codes used from 1986 through the present.

*The Status of Rural America* (2007), which is the first national effort to report on a variety of educational variables using the new codes (Provasnik, et al. 2007). This new urban-centric methodology supplements and will eventually replace the older locale code formulas. The new system of twelve codes are defined as follows: 1) a large city is territory inside a principal city with a population of 250,000 or more; 2) a mid-size city is territory inside an urbanized area and inside a principal city with a population less than 250,000 and greater than or equal to 100,000; 3) a small city is territory inside an urbanized area and inside a principal city with population less than 100,000; 4) a large suburb is territory outside a principal city and inside an urbanized area with population of 250,000 or more; 5) a mid-size suburb is territory outside a principal and inside an urbanized area with a population less than 250,000 and greater than or equal to 100,000; 6) a small suburb is territory outside a principal city and inside an urbanized area with population less than 100,000; 7) a fringe town is territory inside an urban cluster that is less than or equal to 10 miles from an urbanized area; 8) a distant town is territory inside an urban cluster that is 10 miles and is less than or equal to 35 miles from an urbanized area; 9) a remote town is territory inside an urban cluster that is more than 35 miles from an urban area; 10) a fringe rural area is rural territory that is less than or equal to 5 miles from an urban area, as well as rural territory that is less than or equal to 2.5 miles from an urban cluster; 11) a distant rural area is rural territory that is more than 5 miles but less than or equal to 25 miles from an urbanized area, as well as rural territory that is more than 2.5 miles but less than or equal to 10 miles from an urban cluster; and 12) a remote rural area is rural territory that is more than 25

miles from an urbanized area and is also more than 10 miles from an urban cluster (Status of Rural America, 2007).

The older classification system differentiated towns on the basis of population size; the new system differentiates towns and rural areas on the basis of their proximity to larger urban centers. This key feature allows the NCES to identify and differentiate rural schools and school districts in relatively remote rural areas from those that may be located just outside an urban center (p.3). According to Hammer, et al. (2005), preliminary findings from the new NCES codes identified more than a thousand additional schools in America as rural. The study asserts that new locale codes may have implications on the equity of funding to remote and isolated rural areas by the Kansas State Department of Education (KSDE).

The literature that examines the implications of locale codes on remote and isolated communities is limited. This case study asserts that rural communities, located in remote and isolated rural areas, may have limited access to higher quality live arts experiences. These conditions may limit young developing artists access to high quality educational experiences. These definitions of remote and isolated rural areas are meant to serve as a foundation for further discussion and future research on the educational characteristics and arts development in remote and isolated rural areas. Aside from providing the benefit of a more accurate classification of all schools, the benefit of this system lies in its ability to distinguish between schools in fringe, distant and remote rural areas. These new codes make school data more consistent, accurate, and useful to policymakers, researchers, and educators concerned with rural arts education issues.

### *Declining Population and Enrollment*

A U.S. Department of Education, National Center for Education Statistics, Common Core of Data, Public School Universe, 2006–07 survey indicates rural areas have been in a state of steady decay. Gard (1975) explains this paradoxical population decline in rural areas:

Small communities produce food and essential goods and services that cannot be adequately produced elsewhere since mining, lumbering, fishing, farming, and recreation require less-densely populated areas. Small communities, in which the ideals and realities of American life are to be found, are a response to the general needs of the larger communities. Many young people flock to the great cities, poorly prepared to contribute to the cultural well-being of the city and depleting their hometowns of youthful energy and vigor. Consequently, small communities undergo the depletion of cultural resources. This results from their role as providers for American manufacturing and commerce; as they educate their young people, only to see them relocated in cities (p. 82-83).

Declining enrollment is associated with a variety of contributing factors. Though education and educational policies influence population shifts, they are seldom the principal cause. Economic and demographic changes are primarily responsible for declining enrollment in rural areas (Cook, 2004). The cause included an aging population, changes in the job market and/or diminished opportunities for entrepreneurship, increased school choice, neighborhood decay and uneven neighborhood development, an increasingly fluid and mobile student population, land/recourse use, and housing costs.

In their paper, *Place matters: challenges and opportunities in four rural Americas*, Hamilton, et al. (2008), describe the current declining trends in rural America. These are places

that once depended almost solely on agriculture, timber, mining, or related manufacturing industries to support a solid, blue-collar middle class. Many of these communities have a long history of booms and busts, and now that resources are depleted and low-skill manufacturing jobs are threatened by globalization, they are in economic decline. Populations are declining, although some of these areas have seen new immigrants arrive, willing to work at low-skill, low paying jobs. The once-vibrant middle class, so important to strong community institutions, is threatened. What happens as property values plummet, schools are challenged as young adults leave, new populations move in, and long-time residents cannot afford to move out?

The 2000 US Census reported a population of 10,965 in Marshall County, Kansas (US Census Bureau, 2000). This is a 6.32% decline since 1990, with a projected loss of more than 1,000 citizens by 2010. Persistent declining population in turn may create low school enrollment which can cause significant challenges for arts development in rural schools.

### ***Funding***

Along with declining enrollment, current trends indicate a lack of funding for rural school programs (Johnson, 2006). Art programs are being eliminated in school systems all across America due to a lack of funding from the national, state, and local levels (Jermyn, 2001).

Small rural school districts in New Mexico face issues common to rural school throughout much of the nation: declining enrollment, high poverty, and inadequate funding. Six rural school districts and three families in Oregon have filed a school finance lawsuit against the state claiming violations of the state constitution and of state laws that set academic standards. Plaintiff districts cited numerous effects of insufficient funding, including inadequate funding for small districts and insufficient support for schools with declining enrollment. The New Mexico

Department of Education wants to improve rural education by funding schools who engage their students and teachers in direct efforts to revitalize and improve economically distressed communities in their area (Johnson, 2006).

Kansas rural areas continue to fight for adequate funding for districts with declining enrollment. Both sides in the Kansas school finance litigation have made their arguments to the Kansas Supreme Court about whether constitutional violations have been cured by the increases in funding implemented during the 2006 session. The Kansas Legislature responded to the state's school finance decision and two related adequacy studies. The state increased funding by \$466 million over three years instead of adding this amount to the annual education budget as was recommended by the studies. Plaintiff district attorneys claim in their brief submitted to the court that:

The state has ignored the order to determine the actual and necessary costs of providing a suitable education and continues to inequitably distribute not only base state aid, but also funding for at-risk students, special education, bilingual students, and low enrollment.  
(Jimerson, 2006)

The Kansas Legislature continues to wrangle over the provision in the state's school funding formula that sends more money to districts with very high poverty rates. It is largely an urban-rural issue, not because there are not high poverty districts in both locales, but because some people think that if it's rural, poverty doesn't matter. In 2007, a bill proposing a graduated increase in aid for those with between 40 and 49% free meal rates was amended to increase the minimum eligibility threshold to 45%. For districts that do not have 212.1 students per square

mile, the move would have cut out 36 mostly rural districts (Rural Policy Matters, 2007). The Teacher Quality Enhancement grant has attempted to provide funds for rural schools. Without continued state or federal support, it is unlikely that rural schools will be able to support the programs over time (Hammer, et al. 2005).

When the enrollment decline is chronic, it also generates serious financial distress because of the loss of per-pupil state revenue. This financial hemorrhage usually results in deep cuts in programs, staff and resources. Small schools are especially vulnerable to these problems, since they have proportionally less leeway in locating cost-saving areas. (Jimerson, 2006, p.5). Johnson and Strange (2007) maintain, “programs are being eliminated in school systems all across America due to a lack of funding from the national, state, and local levels”. This study will examine implications of local, state, and national funding formulas for arts education in remote and isolated rural areas.

### ***Consolidation***

In spite of the efforts of rural communities, eventually a lack of financial support can lead to school closure (Jimerson, 2006). This general decline of rural school funding implies that small communities will be facing inevitable consolidation. State policies promoting consolidation have existed for most of the 20<sup>th</sup> and now 21<sup>st</sup> centuries. Theobald (1995) contends that “a link between school and community was broken in the 1900’s, when many small rural schools were consolidated on the assumption that schools need to be big to better serve the needs of urban areas and industries” (p. 132).

Johnson and Strange (2007) maintained that the consolidation of schools and school districts is an ongoing issue in most of rural America. Each year hundreds of communities face closure of their local school or the loss of their local school district. A study supported by the

Rural School and Community Trust: *More Doesn't Mean Better: Larger High Schools and More Courses Do Not Boost Student Achievement in Iowa High Schools* (2006), concludes that consolidating these small districts would not likely improve achievement, because they already perform as well as larger districts and reduce the impact of poverty on student achievement (Johnson, 2006).

Interestingly, this 2006 Rural School and Community Trust report locates the cause of the problems associated with smaller high schools in the state's funding formula. Specifically, his claim that smaller district size is a barrier to high school student achievement is supported by the following series of assertions: 1) the state funding formula operates to provide larger high schools with twice the funding to support their high school teaching staff; 2) less money available means smaller districts must pay their teachers less and makes it more difficult for these districts to compete for teachers, particularly in difficult-to-staff areas like Math and Science; and 3) unable to recruit and/or obtain teachers, High Schools in smaller districts are thus unable to offer the breadth of curricular offerings necessary to ensure a high quality high school education (Johnson, 2006).

### ***Teacher Recruitment***

Other challenges facing rural schools are recruiting and retaining high quality teachers. MCAC programs were designed to assist arts teachers in remote and isolated areas. The results and conclusion of this study reflect the implications of raising teacher quality through the development of an interdisciplinary arts curriculum. Rural schools are impaired by inadequate instruction, which continues the exhaustion of resources from small communities in rural America. Rural-specific literature identifies four challenges related to recruiting and retaining teachers in rural areas: 1) lower pay; 2) geographic and social isolation; 3) difficult working

conditions, such as having to teach classes in multiple subject areas; and 4) NCLB requirements for highly qualified teachers. It is possible many rural teachers will need certification in multiple subject areas, and professional development opportunities can sometimes be scarce in rural areas. Collectively, these challenges can place rural schools and districts at a competitive disadvantage in attracting and retaining well qualified teachers and offering competitive salaries and teacher support programs. Federal mandates such as NCLB have created a Math and Science curriculum that has literally “taken on a mind of its own” and left many children behind (Rural Policy Matters, 2006). Rural schools face this problem both in specific grades and in specific curriculum areas (Murphy, et al. 2003). This in turn not only affects the quality of teaching in math and science, but the arts as well. Eisner (2002) points out since the launch of Sputnik in 1957 United States has invested millions of dollars toward developing standardized curricula for Math and Science. The implementation of *America 2000*, continued to advance the same national goals” (p. 106). There are always students “left behind” in these communities, and they have the same rights to an equal educational opportunity as those who leave (Jimerson, 2006, p. 4). In summary, the evolution of these new rural locale codes imply a general population decline, geographic isolation, school consolidation, and decreased funding, which in turn exhausts resources from small communities. These problems and NCLB mandates continue to complicate the implementation of rural school programs, particularly those in arts curriculum development.

### **Arts Experiences**

In cooperation with *The National Endowment for the Arts*, researchers Welch, Greene, Betts, Glodstein, Heffernon, Mulholland and Coffey contributed to a 1995 arts education research compendium containing 49 qualitative and quantitative reports, articles, and dissertations that focus on the nature of quality arts experiences in public schools and

communities. *Schools, Communities and the Arts* includes studies that address teachers, students, and community members' perspectives of the arts and their experiences (Welch, 1995). The following literature will examine these and other qualitative and empirical studies concerning ethnic diversity among arts programs, integration of arts with other subject areas, and arts evaluation strategies.

This study examines the perceptions of rural arts experiences. The literature highlights many components involved in developing a quality arts experience. "Absolute quality is paramount in attempting development of the arts; all other factors are interesting and useful, but secondary" (Caust, 2004, p. 107). The artistic quality and uniqueness of the encounter is important when anticipating an environment for artistic expression. An arts experience has been described as a supposed power which stimulates the mind, especially to artistic activity or creativity (Gradle, 2007). Southcott (2006) explains artistic quality as a real life or authentic experience in education in which students gain a deep understanding of essential learning. Authentic experiences are "understood by participants as relevant to their lives where students can identify reason for participating" (Carver, 2000). MCAC experiences create the greatest testimony of the power of involvement in performing arts, which comes from witnessing at first-hand the work of a group, and through the personal experience of performing arts they produce. MCAC participants should have multiple opportunities to experience varied arts learning approaches.

When given opportunities to develop standards of excellence in practice under the mentorship of experienced professionals, students can become active participants in school and community networks. This study will examine the implications of opportunities that boost the

profile of the arts in schools and institutionalize high-quality programs of artistic learning for children in remote and isolated rural areas.

### *Ethnic Diversity*

The rich and unique cultural backgrounds often possessed by families living in rural communities should be taken into account when developing art curriculum options and programming opportunities (Clark and Zimmerman, 2004). Cultural opportunities that rural parents provide their families are often not valued in the schools or may conflict with local school agendas. Parents of students from rural and diverse backgrounds often place great value on their family heritage, culture, and traditions. School staffs, however, rarely incorporate these values when planning curricula or programs for the students from different cultural or ethnic groups in rural areas (Barkan and Bernal, 1991). *Cultural Centers of Color: Report on a National Survey* (1992) describes the achievements, work, and needs of African American, Asian American, Latino American, Native American and multiethnic arts organizations throughout the United States.

The data analyzed in this report were developed through a 1990 survey report that provided statistical data and information about these programs, goals, aspirations, and problems of a wide variety of culturally diverse arts organizations. Within the broader field of more than 1,700 organizations that characterized themselves as serving culturally diverse communities were 543 that identified themselves as having more than 50 percent of their staffs, board, artists, or audiences composed of members of the community they serve. In this report, Bowles (1992) analyzes data which focused on these 543 arts organizations, supplemented by information gathered through extensive field interviews. The purpose of the report was to inform the field itself, as well as policymakers and financial supporters, about the nature of activities and

problems of these arts organizations. The document also discusses the historical background in which a growing awareness of the nation's cultural diversity has been influenced by four factors: 1) continuing cultural cross-fertilization; 2) efforts to validate indigenous U.S. art; 3) private and public sector initiatives to make a range of quality arts available to communities that have had little access to major cultural institutions; and 4) efforts to validate the artistic contributions of diverse U.S. ethnic communities. A great deal of diversity among rural students indicates both a challenge and an opportunity for a state to contribute to closing many national achievement gaps (Johnson and Strange, 2007). Kansas maintains below average rural student diversity.

Kapetopolous (2004) discovered a desire by culturally diverse youth to see more contemporary multicultural performances incorporating authentic traditions and other contemporary and/or popular art forms. Patterns emerging in the following case study suggest that like all arts and entertainment programs, cultural diversity adds value to an experience. *Who Goes There*, is a qualitative analysis commissioned by the Australia Council for the Arts which examines patterns emerging from audience surveys, focus groups, observation and key stakeholder interviews. Three programs were examined over 2002 and 2003 were: 1) a national multicultural art touring network initiated by the Australia Council; 2) a contemporary performance group from South Australia; and 3) *Carnivale Multicultural Arts Festival* in New South Wales. Analysis of the three arts organizations revealed that children of non-English speaking background migrant audiences have a strong desire to see multicultural performances (Kapetopolous, 2004). It is obvious with unprecedented demographic shifts that it will become imperative for arts educators to address this multicultural population explosion and globalization. Nevertheless, these trends are likely to continue with rural communities perceiving their worlds through newly developed technologies for communication with other cultures (Reimer, 2004).

Since the early part of the 20<sup>th</sup> century, the world's artscape has been dramatically changed by globalization and technology. To make arts experiences more reflective of society, MCAC arts organizations will offer multicultural arts experiences to remote and isolated communities. The more creative we can be with presenting arts and culture, the more students and teachers will have new experiences. In order for the arts and audiences to reflect the world in which we live and continue to evolve, there must be a concerted and highly developed plan to incorporate multiculturalism in "broad strokes" to target ethnic communities that are presently not represented (McWhinney and Markos, 2003). The implications of multicultural arts programming in rural areas are discussed in results and conclusions of this study.

### *Interdisciplinary Arts*

Since the time when humans drew figures on the walls of the caves of Lascaux, the arts have been our means of recording human experience and making meaning in the world. They are a sign of a thoughtful, inventive, and creative citizenry. As the global economy becomes faster and more competitive, these qualities are increasingly important. As such, the arts are an integral part of a complete, successful, and high-quality education (Paige and Huckabee, 2005).

Researchers and theoreticians such as John Dewey, Nelson Goodman, Howard Gardner, Elliot Eisner, Rudolph Arnheim, Ralph Smith, Bennett Reimer, Richard Colwell, John Goodland, Mihaly Csikszentmihalyi, Robert Stake, and Suzanne Langer have helped to build a foundation that strongly suggests the value in the efforts by teachers to teach traditional subjects through the arts (Welch, 1995).

Integrated multi-arts programs have been introduced into elementary and secondary schools have been based on one or more of these assumptions: 1) there is a similarity across the arts; 2) incorporating arts into other subjects matter areas stimulate the learning process; 3) the

arts promote creativity; and 4) integrated arts programs are more economical than separate instruction in each area. The purpose of this investigation was to review rationales for and examples of unified arts programs that are integrated into general classrooms. The inclusion of art in the general curriculum has been discussed extensively by art educators and others concerned with the completeness of general education (Eisner, 1972; Hardiman and Zernich, 1981). Thousands of successful artist-in-residence programs over the last 25 years and a growing body of research in arts education all strongly suggest that education in and through the arts can play a significant role in changing the agenda, environment, methods, and effectiveness of ordinary elementary and secondary schools (Eisner, 1972). This literature supports the process of integrated multi-arts programs as a whole curriculum.

Current arts integration programs offered by *Oklahoma A+* examine the implications of arts integration in rural areas. Marron (2003) explains:

But what we were aiming for was to demonstrate ways in which you could teach arts in an integrated fashion, using them both as subjects in their own right, with a very strong presence, but also as tools or instruments, if you want, for enhancing the whole of the school. This the place of the arts in schools, or about moving music into schools where in North Carolina we have what is called a standard course of study, which is a state mandated curriculum.

The Kenan Institute requires that public schools employ music, dance, theater, and visual art as four languages of learning in all of its A+ School programs currently in North Carolina, Oklahoma, Arkansas, North Dakota, and South Dakota. This case study will develop and

implement arts integration programs similar to A+, in that the curriculum will be introduced to students in remote and isolated areas. This study will add to the existing rural arts education literature base and extend research discussions of integrated arts curriculum in rural schools.

Jerrold Ross, director of National Arts Education Research Center (NAERC), notes in the *Bulletin of the Council for Research in Music Education* (1994) that arts education research has begun to demonstrate that, in a variety of settings (urban, suburban, rural), with a variety of population groups, the arts have a significant impact on academic achievement. Why do the arts work well as a way to learn other subjects? According to Ross, there is a naturalness of the arts to childhood. The symbols of the arts in sound and sight are things that children deal with and respond to automatically, unlike the symbols of reading for example. Ross offers another reason for the enrichment of reading and writing through the arts. The arts have the ability to reach young people who otherwise may be unreachable (p.126). The arts are another way of looking, another way of perceiving, and another way of knowing. Ross adds:

I don't see how you can teach mathematics, for example, without visual representation of what mathematical concepts are all about. It inevitably leads you to figures, shapes, forms, which are best illustrated through real art. (p. 130)

In fact, recent studies conducted by the NAERC indicate that the integration of aesthetics, skills, history, and theory increase achievement. Higher-order thinking skills can be applied to learning through the arts, but also acquiring skills of knowledge and attitudes that may help young people to achieve a greater level in traditional academic areas (Ross, 1994). This literature

examines various interdisciplinary teaching methods. This literature examination supports the development of MCAC integrated-arts programs in remote and isolated rural areas.

### **Cooperative Implications**

Arts education researchers and scholars would agree that rural Americans have consistently valued the arts and considered them important to the quality of life in their communities (Theobald and Nachtigal, 1995; Yoon, 2000). MCAC provides opportunities for community members and schools to develop a local arts curriculum. This literature discusses implementation of such curriculum.

Problem and project-based learning methods are holistic, experimental and in harmony with Gardner's multiple intelligences research (Gardner, 2000). They match the curricular reform movement in schools today. Teachers must embed national standards in the objectives of each problem in such a way that students accomplish the objectives even if they find multiple solutions for the problem (Bridges and Hallinger, 1996). Teachers may combine these models or develop them separately. They may use this approach in one classroom or across the entire school curriculum.

To implement a problem and arts project-based curriculum the following steps are suggested: 1) use faculty and community experts as consultants in designing the overall problem or project development; 2) use faculty and community experts as consultants for student learning and as panelists for students' projects; 3) let events and local issues open opportunities for discussions of problems and projects with students and faculty; 4) share student products and solutions with faculty and community experts; 5) teachers must verify the relevance of the problem; 6) understand its context and develop assessment tools that match; 7) they should allow

for time constraints, resources, preparations of the environment, assignment of teams or groups; and 8) guidelines for the role of the primary leader in a project (Bridges and Hallinger, 1996).

### ***Community and Partnerships***

*Greater Understanding of the Local Community: A Community-Based Art Education Program for Rural Schools* (Clark and Zimmerman, 2004) explores school-community partnerships that are helping rural students and communities thrive. “If you want to have good relations and increase support for the schools, connect student learning to the good of the community.

As different from one another as their partnerships and communities are, they all share common themes: 1) they began when someone saw a need in the community and recognized it as an opportunity for the school; 2) partnerships need the commitment of someone in the school and someone in the community; 3) collaboration, lots of communication, and flexibility are absolutely essential; 4) there is a commitment to fairness and to involving and serving the entire community; 5) partners find complimentary strengths and use them for common good; and 6) the work is inspired, and also very practical (Goodwin, 1998).

Their partnerships cover liability issues, deliver what they promise, and avoid competing with local organizations. Successful collaborators believe that the school belongs to the community. Success breeds success: the community’s confidence grows, and the school is seen as a great investment by local residents and by outside funders.

*Partnership as an Art Form (2002)* provides a system of developing, implementing, and managing arts partnerships. The findings create a how-to resource manual for small community arts development: 1) how to think about partnerships; 2) offering some definition of the word “partnership”; 3) a larger structural framework into which partnerships fit; 4) a list of main

objectives partnerships typically serve; and 5) typical life cycle of partnerships (Backer, 2002). The research examines an unprecedented sixty nonprofit arts partnerships. The study is about the art of the partnership. It offers: 1) ways to think about partnerships among nonprofit arts organizations; 2) as other groups in communities; 3) examples of these partnerships; and 4) strategies for partnering. Backer believes this is a place to begin when thinking about starting (or funding) a partnership, about actually implementing one, then evaluating it and keeping it going.

Backer's study addresses a tough question for a time when there's much pressure to partner in the nonprofit arts world: when is partnership *not* a good idea, or least not the best solution for a particular set of challenges a community or group of arts organizations faces? Backer's research (2002) concluded that: 1) a brief overview of the knowledge base on this subject, for the arts and more generally for nonprofit organizations; 2) roster of arts partnerships present partnerships involving nonprofit arts organizations, through brief capsule descriptions that are organized under the partnership objectives; 3) lessons learned about what works and what doesn't synopsizes what emerged from both the literature review; and 4) the interview conducted for this study, organized under the life cycle stages for partnerships.

What does this all mean for arts organizations, communities, funders, evaluators, and research? Blandy and Hoffman (1993) offer some conclusions from this study that may stimulate further debate, study, and action regarding partnerships in the arts. This small project is just one step in ongoing efforts to help the nonprofit arts community make good choices about whether and how to partner. Many arts partnerships go beyond the objectives of self-interest. Each of the partners brings to the table economic efficiency, information-sharing, and so forth. They are aimed at a larger mission of community change, such as increasing cultural participation. Those that are not responding to a broader, community-wide mission must do their work and meet their

objectives in the larger context of the arts community they live in, the wider diversity of nonprofits and financial supporters, and the world at large. (Blandy and Hoffman, 1993)

The most important step any partnership can take in responding to this larger context for the work is to include its early planning stages and environmental analysis. Blandy and Hoffman (1993) propose the following investigation of partnership development

:

1) What elements of the larger environment are relevant to the partnership's objectives and activities; and 2) how can these elements best be responded to; 3) what larger societal changes also provide interesting challenges to the effectiveness of arts marketing; 4) what tastes in cultural programming are changing; 5) what competition from other forms of live or recorded entertainment is increasing; 6) editorial coverage of arts in many newspapers has decreased while advertising costs have increased; 7) information and ticket acquisition is moving increasingly to the internet, especially for younger audiences; 8) the emergence of "blockbuster" entertainment events has changed the landscape for all the arts; and 9) a national trend away from subscriptions continues, as younger adults with shorter planning horizons replace older audiences. (p. 27)

Harris and Chapman (2004) identified a process of designing and structuring programs for a community-based collaboration between the social service and arts sectors, responses to community needs and issues, and the inclusion of the arts component in the overall design. The study was designed to examine a community-based collaborative program centered on the family and the arts. Harris and Chapman suggests developing an interagency collaboration between the arts and social service sectors that is family-focused and located in a small rural community, it is

wise to consider collaborating with other agencies that serve families as a whole or who are involved in the arts. Drawing together a variety of agencies or organizations to create a family-focused interagency collaboration allows for different perspectives, ideas, and resources. Also, the pooling together of resources among groups can make a stronger case to potential funders for support. Careful planning is the key to a successful and meaningful interagency collaborative program between the arts and social service sectors.

The research of this case study and experience from other interagency collaborations has demonstrated that program success and sustainability is directly related to the time invested in the planning process. This planning process, which MCAC will follow, includes several components: 1) identify and secure collaboration partners; 2) identify and secure funding sources; 3) set the scene; 4) facilitate training and familiarization workshops; 5) develop structural guidelines; and 6) develop collaboration tools with outcomes and goals that monitor, evaluate, and document interagency collaboration.

### **Summary**

This review of the rural arts literature base included dated, current, empirical, and qualitative research studies. The chapter reviews research literature related to current views of rural arts development, rural locale codes, arts experiences, and the implications of arts partnerships in rural areas. Within this categorical framework, the literature base and perceptions support the development and intent of MCAC. The literary investigation of these key rural arts components support the case study results and conclusions that reinforce the importance of understanding isolation, arts quality, diversity, and community partnerships within the development of rural arts cooperatives.

## **Chapter 3 - Methodology**

The purpose of this qualitative case study was to gain an understanding of the development and implementation of the Marshall County Arts Cooperative (MCAC). The following chapter describes the methodological framework and the procedures used to conduct the study. This chapter is organized into the following sections: 1) research perspective; 2) research population; 3) data collection; 4) data analysis; and 5) method summary. The research design is framed by four main themes: 1) MCAC development; 2) implications of rural locale; 3) arts experiences; and 4) perceptions of MCAC experiences. The final categorical framework helps to paint a converging picture of MCAC experiences by addressing the following research questions: 1) How did the MCAC originate and develop; 2) How does locale affect rural arts programming; and 3) What were the perceptions of experiences within the MCAC?

### **Research Perspective**

MCAC was created to develop cooperation and artistic diversity within Marshall County, including arts mediums such as music, dance, theatre, and visual arts. The research focused on the perceptions of Marshall County students, parents, teachers, administrators, and community members. A considerable proportion of data was picked up informally while the researcher was employed as a local music teacher. Three years prior to the study, the researcher worked in cooperation with area public and private schools and local arts organizations within Marshall County. In September of 2005, the researcher became the founder and director of the MCAC project and became aware of political and personal expectations within MCAC that could significantly impact the direction of the study. In order to understand these perceptions of MCAC, the researcher included personal interviews, emails, and direct observations. It is important to note that the research perspective is seen through the lens of the researcher,

executive director of MCAC, director of Marshall County Community Band (MCCB), and artistic director of Marshall County Educational Artist Series (MCEAS).

### **Research Population**

The research population included participants from eight communities, seven schools, and eleven arts and culture organizations in and around Marshall County, Kansas. The project involved students, parents, teachers, administrators, and civic leaders representing diversity in gender, race, age, and ancestral backgrounds. A purposive sampling strategy was used to select specific segments of the MCAC population (Mertler and Charles, 2005). Participants were selected from multiple geographic areas of Marshall County to show stratification of the sample. Local and area artists were selected to reflect local traditions and culture within MCAC. Professional artists were selected to represent ethnic diversity.

In August of 2005, the MCAC contacted three school districts and one arts organization who expressed interest and willingness to participate in the study (Appendix A.2-A.5). The following description of the six individuals and two focus groups provides a better understanding of the participants' experiences within MCAC. Fictitious names and general group descriptions were used to protect anonymity of the participants.

Mr. A (P1) was a well respected elder of Marshall County. His mother had become a doctor and started a successful local practice. After high school, Mr. A joined the Kansas National Guard, attended Emporia State University, and began his career as a school teacher. He attended law school and became a respected attorney. Mr. A was a trusted community servant and was interested in community development. With a lifetime of legal financial management of local trusts, foundations, and various not-for-profits, Mr. A was also the gate keeper of funding for arts and cultural programs throughout Marshall County. This project was a collaboration of

ideas between Mr. A and the researcher. He made all financial arrangements for a two-year study of Marshall County arts experiences. The researcher developed a board of local arts representatives, created programming, and conducted the study.

Mr. B (P2) was the researcher, founder, and director of the MCAC project. As a middle-aged local music teacher, Mr. B grew up in a small Kansas community. He taught music for 13 years. A Bachelor of Arts degree was attained from Marymount College of Kansas, Bachelor of Music Education degree from Kansas Wesleyan University, and a Master of Music Education degree from Wichita State University. Three years prior to this study, he was employed as an instrumental music teacher in a school district included in the MCAC. During this tenure, Mr. B established relationships with local area school districts, administrators, teachers, students, and community members. These relationships provided valuable insights into the development and programming of rural arts experiences within MCAC.

Ms. C (P3) was a local instrumental music enthusiast. Her early music experiences came from a small western Kansas community. She was attending Kansas State University (KSU). She worked for a local marketing company. Ms. C was actively involved with many local music and arts programs. She organized and participated in the KSU Alumni Band. She worked to complete her bachelor of music education degree from KSU. As a result of hours of local volunteer work, Ms. C gained the trust of many, became president of the Marshall County Community Band, and was appointed to the MCAC board of directors.

Mrs. D and Mr. E (P4 and P5) were foreign language teachers from different districts who volunteered to participate in the study. They spent many hours working with MCAC to coordinate the *OLE: Music and Dance of Spain* experience. Their interviews were recorded and transcribed and are included in the results of the study.

Mrs. F (P6) was a respected and dependable local volunteer. Many of her efforts were directed toward the Marysville Area Community Theater where she participated in costume design. Mrs. F also helped to organize monthly singles dances for area fraternal organizations.

Focus Group 1 (G1) was made up of MCAC, MCCB, and MCEAS board members. It consisted of arts teachers, artists, and local arts advocates. This group was formed to oversee the operations of MCAC. The group was responsible for supporting programming and funding to area arts organizations. Perceptions of these individuals provided critical insight into the development of MCAC.

Focus Group 2 (G2) contained area community members not directly involved in the developmental stages of MCAC but were outside observers or audience participants of MCAC experiences.

### **Data Collection**

Case study scholars recommend multiple sources of data collection (Creswell, 1998; Stake, 1995; Gillham, 2000; and Yin, 2003). MCAC produced a diverse collection of data samples including performance recordings, documents, letters, emails, contracts, pictures, promotional materials, direct and indirect observation, and interview transcriptions. To make sense of the diversity of data, the researcher designed interview questions to expose outlined and emerging themes (Appendix A.10). Documents, interviews, and promotional materials were then coded into the four main themes: 1) MCAC development; 2) implications of rural locale; 3) arts experiences; and 4) perceptions of MCAC experiences.

### ***Interviews***

Interviews were conducted to examine students, teachers, and community member perceptions of arts experiences within MCAC. Interview protocol was discussed and approved

by all participants. Prior to the interview dates, the participants were emailed consent forms and a list of interview questions (Appendix A.15).

Scholars (Creswell, 1998; Gillham, 2000; Stake, 1995) agree that an interview can range anywhere within a very loose, unstructured environment to a very structured setting. This case study utilized the following semi-structured, face-to-face interview process: 1) small numbers of actors; 2) they are accessible; 3) they are key and you can't afford to lose their input; 4) your questions are open and require prompts and probes to clarify answers; and 5) face-to-face trust can bring out sensitive information that questionnaires cannot.

This process is known for its particular attention to the researcher's ability to extended responses with prompts and probes. Specific words and ideas (e.g., rural locale, arts experience, and cooperation) were used to help guide MCAC participants through the interviews. The study utilized tape recorders for interviews. The tape recorder was placed in an inconspicuous location in the room. Before each interview began, the researcher and the participant discussed the experience within MCAC, then reviewed a list of preparation questions. Pre-interview time was also used to answer questions and help the participant become comfortable with the interview process. After each pre-interview discussion, the researcher purposely narrowed to open-ended questions. Creswell (1998) refers to this process as winnowing (p. 140). Each one-hour interview generated a large amount of data for transcription. Within a few hours of each interview, the researcher prepared an outline and analysis chart containing key MCAC themes (Table 3.1). All interviewees were given the opportunity to review and confirm statements attributed to them in their transcriptions.

## Analysis of Data

The categorical framework gave critical and unique insight into the experiences within MCAC. Each MCAC experience contained a variety of perceptions. In order to document the process of designing and structuring MCAC programs, data was organized into three distinct source categories: 1) the documentation perspective included MCAC board of director minutes, letters and emails; 2) participant interview transcriptions provided distinct perceptions of MCAC; and 3) MCAC promotional devices such audio, video, and printed archives.

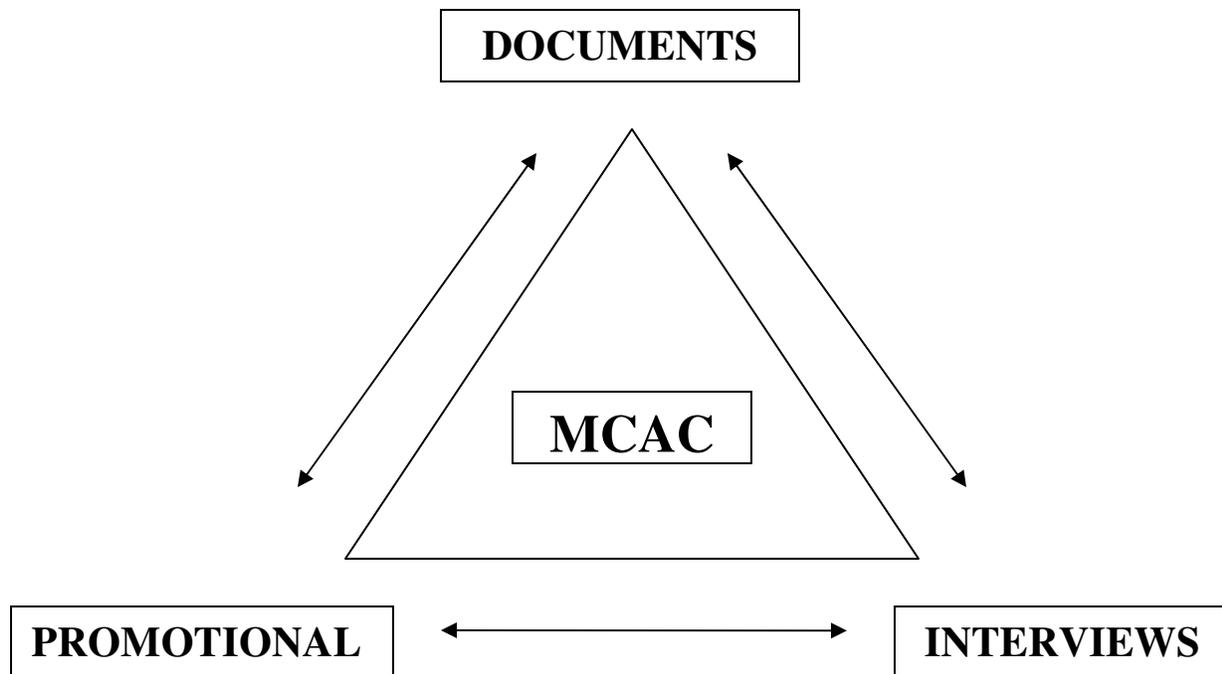
Data from these three perspectives were then analyzed and coded by: (D) documents; (I) interviews; and (P) promotion. Categories were coded by a number: (1) MCAC development; (2) implications of rural locale; (3) arts experiences; and (4) perceptions of MCAC. Each main category contained data from D, I, and P.

Data were then analyzed for possible convergence between samples. Each data source was initially reviewed and analyzed respectively and then considered in combination so the study's findings would be based on a convergence of the information from different sources (Table 3.1). This type of analysis is called triangulation and allows for findings to be presented with more confidence and accuracy (Fig. 3.1).

**Table 3.1 Perception Analysis Table**

<b>Category/Data</b>	1	2	3	4
<b>Documents</b>	D.1	D.2	D.3	D.4
<b>Interviews</b>	I.1	I.2	I.3	I.4
<b>Promotional</b>	P.1	P.2	P.3	P.4

**Figure 3.1 Triangulation Diagram**



### *Triangulation*

To increase the validity of the study conclusions, triangulation methods were embedded in the research process. According to Creswell (1998), Stake (1995), Gillham (2000), and Yin (2003), triangulation creates the strongest means of supporting a qualitative case study. MCAC data were triangulated through multiple data sources, thus providing corroborating evidence to confirm the data and allowing the researcher to examine the phenomenon from more than one lens. Methodological rigor was obtained by gathering multiple sources of data, such as audio/video recordings, documents, letters, emails, contracts, pictures, promotional materials, direct and indirect observation, and interview transcriptions. Multiple sources assured redundancy, allowed the emergence of themes, and provided confidence in the researcher's interpretation (Patton, 2001). MCAC created a combination of multiple perspectives and data

sources that developed into multiple realities and provided triangulation for the study (Figure 3.1).

## **Chapter 4 - Results**

Chapter four includes: 1) overview of the study; 2) results of the study; and 3) summary of the findings. The data were organized beginning in September of 2005, and continuing until September 1, 2007. Each datum source was initially reviewed and analyzed respectively, and then coded into three perspectives: 1) documents; 2) interviews; and 3) promotional materials. These perspectives provided unique insight into each of these main themes: 1) MCAC development; 2) implications of rural locale; and 3) perceptions of rural arts experiences.

### **Overview of the Study**

The researcher designed questions to examine participants' perceptions of MCAC. The framework included perceptions of students, parents, teachers, administrators, and civic leaders representing diversity in gender, race, age, and ancestral backgrounds. The research population included participants from eight communities, seven schools, and eleven arts and culture organizations in and around Marshall County, Kansas. Professional artists were purposely selected to represent ethnic diversity. Local area artists were selected to reflect local traditions and culture within MCAC. The study was presented through the eyes of the researcher/director of the project. The following research questions created a road map for the study: 1) How did the MCAC originate and develop; 2) How did locale affect rural arts programming; and 3) What were the perceptions of experiences within the MCAC? The data from the MCAC perception tables were then analyzed for possible commonality between samples to expose similarity of experiences from different sources (Table 3.1).

## **MCAC Development**

The term development was used to describe the initial organizational stages of MCAC. It refers to the process of organizing bylaws, budgets, and the general business operations of MCAC from September 1, 2005, to August 31, 2007. Data were selected to provide a better understanding of the development of MCAC. This section contains: 1) background; 2) MCAA proposal; 3) agreement letters; 4) endorsements; 5) bylaws; 6) articles of incorporation; 7) Internal Revenue Service 501(c)3 letters; 8) board minutes; 9) electronic mail; 10) interviews; and 11) promotional materials.

### ***Background***

Early stages of MCAC development began in August of 2005, when the researcher was asked by Mr. A to develop a county arts cooperative. The first meeting occurred before MCAC began, while the researcher was employed as a local band teacher. “Our developing band program needed funding to buy equipment and expand opportunities for young people. The school administration suggested that we approached Mr. A for financial help”.

Local teachers and administrators described him as difficult to work with and usually only contributed small amounts. The first meeting with Mr. A was intimidating.

As I entered the building, I was told to wait in the lobby. The office staff was quiet and professional. After waiting fifteen to twenty minutes, Mr. A entered the lobby and announced to the office staff that I was a pan-handler.

Mr. A’s office was typical with legal briefs, documents, and books scattered throughout. There were framed military awards and distinctions from his civic work on the walls and his

desk. During this meeting, Mr. A was a surprisingly kind and passionate man. He did most of the talking. Very proud of his many personal and civic accomplishments over the years, he spoke proudly of his military service in the Kansas National Guard and boasted of the large sums of money he controlled through various local trusts and foundations. He had helped fund many projects like a German festival, community theatre, Alcove Springs land reserve, community art center, and the Pony Express museum.

Mr. A talked passionately of his desires to help people in rural areas through the development of arts and culture programming. A specific theme throughout our conversations were his frustration with local people and their inability to work together for the common good of the community. He described the success of the Marysville German festival. This was a project that produced considerable amounts of community pride. Mr. A explained that two organizing committee members had disagreed on the participation of certain local vendors and both decided to quit. Mr. A and the community members were disappointed when the festival committee chose to end the project because of the lack of cooperation. He commented, "If you can get these people to work together, then you will be doing more than I have in 40 years!"

Mr. A explained the source of Marshall County arts and culture funding. There were two families, one who formerly owned a local bank and the other operated a successful local newspaper business. Their purpose was to support the arts and culture in Marshall County. The estimated value of the combined trusts was "millions". The trusts generated thousands of dollars in monthly interest alone, which was allocated to arts and culture projects in Marshall County. Mr. A did not keep this information secret or confidential. He explained, "It was an overwhelming responsibility to manage funding for so many different arts and culture projects". He was very busy with his attorney responsibilities. Many people from schools and civic groups

constantly approaching him for funding. It took much of his time. This was the reason he supported the formation of MCAC to create a governing arts organization that would work to equally distribute funding to all parts of Marshall County.

Mr. A often asked me to accompany him on Saturday morning for breakfast. He considered the local diner to be a good place to understand the pulse of the community. The group understood that Mr. A was an organizer of funding for many city and county programs in Marshall County. Each Saturday they deliberated carefully, as many of their suggestions became the foundations for Marshall county projects.

Mr. A and his associates had lived in Marshall County for over sixty years. They were successful local business people, merchants, and farmers. It had been a little more than one hundred years since these community members' descendents had settled the area. Usually on Saturday mornings, the league of diners engaged in tours of the area. One very successful local businessman, often provided members of the group with airplane tours of Marshall County. We saw once thriving communities that were now forgotten, reduced to old piles of brick and stone. We drove down winding dirt roads, through wheat fields, and grass pastures as Mr. A and his friends discussed the historical and cultural beginnings of Marshall County. They directed tours of the original Otoe Indian settlements, where John Marshall established a profitable ferry, and the legendary pony express trails.

These experiences helped to understand the solid foundations of the local people and culture which were fundamental to developing relationships within Marshall County communities. This data was used to develop MCAC arts experiences. For example, Chapter one of this dissertation described useful demographic facts for MCAC programming. Marshall County contained more than 40 percent German ancestry and 40 percent of the county served a

65 and older population. Combined with these facts and Mr. A understanding of local military pride, we chose to develop a community band that performed military marches and polka dance music. The Marshall County Community Band focused on these musical genres to successfully promote local military pride and Germanic traditions within MCAC.

Relationships with Mr. A and the weekly Saturday morning “board of diners” sessions continued throughout the study. These experiences became fundamental building blocks of MCAC. Places and things came and went, but the culture of the local people like Mr. A and his friends were determined to keep the arts alive throughout the development of MCAC.

### ***MCAC Proposal***

Mr. A suggested we confer with Dr. F. a respected music professor from Kansas State University (KSU) to discuss possibilities of the creation of a KSU rural arts research position in Marshall County. Dr. F suggested that the project would conduct research on the impact of arts programs for rural communities, locating exemplary community arts programs in the nation, and develop arts programming accordingly in Marshall County. This research would result in the development of a model for the Marysville Arts project, and eventually would become part of a doctoral dissertation.

Dr. F also recommended that the R.L. and Elsa Helvering Trust and the Guise-Weber Foundation provide funding for the project in the amount of \$12,000 dollars per year for two years, which would be paid \$6000 each semester for two years to the Kansas State University Foundation. The KSU Foundation would then make allowances to subsidize the development of a county arts project in Marshall County (Appendix A.6).

An original Marshall County Arts Association (MCAA) proposal was developed to be used as a guide for the development of MCAC. All potential participants involved in the

developmental stages of MCAC were presented with the original MCAA proposal. The proposal outlined the examination, creation, and implementation of MCAA (Appendix A.1).

After the completion original proposal, the researcher worked to develop an arts support group throughout Marshall County. Members were to represent all of Marshall County. Mr. A provides insight into the formation of the board of advisors:

This group was responsible to distribute funding equally to all county-wide organizations. When the program started it was a condition that Mr. B would be in charge to manage the organization as a part of his educational endeavor. The members were selected to advise and assist Mr. B in establishing the program. The group was not intended to be a governing board nor was it intended to control the program (Appendix B.7). My intent was to bring the various arts groups that previously operated independently together in a joint effort.

This group was made up of area arts teachers, advocates and business leaders. We approached individuals who were motivated, successful, shared common goals of helping young people through the arts, and would be willing to work to advance the mission of MCAC. This was an vital stage of MCAC development and was it was important to find people that would cooperate to advance the best interest of the arts across Marshall County. It was imperative to search out individuals who would work together and not in their own personal agendas.

A tentative working relationship was initiated with two Marysville Area Community Theatre (MACT) representatives, X and Y. X and Y had spent more than twenty years contributing to Marysville and Marshall County arts development. They seemed trustworthy. X

and Y had requested funding from Mr. A for many years. They said he was difficult to work with and that he did not adequately support MACT or their school programs. When X and Y discovered that Mr. A wanted to fund MCAC, they became more interested in helping.

Development of MCAC relationships with X and Y was a positive move for MACT. The organization considered this a mutually beneficial endeavor that played to the strength of their organizations and offered a unified strategy for arts funding and promotion in Marshall County (Appendix A.5). We immediately met for a two hour MCAA brainstorming session. We debated a plan for the development of MCAA infrastructure, including 1) organizational structure; 2) allocation of funds; 3) county arts calendar; and 4) fundraising banquet. X and Y recommended the development of a countywide arts calendar (Appendix C.1). This calendar was beneficial to all organizations involved because it promoted all events and gave the community a comprehensive listing of arts activities. It was our hope that a fundraising banquet would be an annual event to provide the MCAA with a major portion of their annual budget (Appendix C.1-2). We discussed financial plans including a division of funds generated through fundraising under the umbrella of the MCAC. Agreement was reached that MCAC funded events should be free to schools and the public. Organizations would accept contributions to help underwrite events. It was the intention of X and Y that all funds generated after January 1, 2006, be divided equally between the theatre, the community band, and school artist series.

They suggested we set up an organizational structure (Figure 4.1) that included an executive director for MCAA, a position that was initially be held by me, and three liaison positions that represent each of the three organizations that will come under the MCAA umbrella. These four individuals worked with a board consisting of eight community representatives to oversee finances and activities for MCAA. My collaborators also suggested

that MCAA serve as an umbrella organization that included MACT, as well as the Marshall County Community Band (MCCB), and the Community Artists Series. These suggestions excluded liaisons from other Marshall County communities of Frankfort, Waterville, Blue Rapids, Axtell, and Beattie. Each organization should be separate, but equal and a few organizations should not have had governing powers over the others.

Requests for consultation with other Marshall County arts organizations had not yet been made. At this point, the association with Y, X, and MCAT became suspect. It seemed as if they were attempting to purposely divert funding directly to MCAT. Their recommendations were not necessarily in the best interest of all Marshall County communities and arts organizations.

The original MCAA proposal called for all Marshall County schools, arts organizations and artists to work together for the common good of MCAA. MACT associates were originally approached for a simple endorsement of the MCAA proposal, and concluded with tentative agreements to follow a detailed financial and structural plan. These efforts seemed to be misguided by the efforts of two members, motivated by financial ambitions for MACT. This was not cooperation! MACT had already been a 501(c)3 for more than 20 years. They received significant annual gates receipts and grant funding. MCAA, MCCB, and MCEAS were all new organizations that served all of Marshall County. All new member organizations needed the same or more financial and promotional support than an organization that already has significant support. This was the first of many financial discussions with Mr. A and MCAA members. These discussions were centered on equal distributions of funds. These disagreements plagued the efforts of cooperation within MCAA.

After this meeting, we realized that MACT was attempting to act in the best interest of only their organization and that cooperation was going to be imperative to the success of MCAA.

Other advisory members began to question the motives of Y and X and we changed the organization name from “Marshall County Arts Association” to “Marshall County Arts Cooperative” in order to develop an organization focused in unity and cooperation. The implications of the alliance with MCAT continued to plague our efforts of cooperation throughout the study.

### ***Endorsement Letters***

Dr. F and Mr. A encouraged our organization to pursue endorsements from area schools. Area school district superintendents were asked for their support of MCAC. The researcher had been a recent employee for the Marysville school system and had developed successful arts programs in the district prior to the study. Because of this previous work with arts programming in Marshall County, it was evident that previous arts projects in the local schools and the community had been successful. The Marysville superintendent wrote:

Marysville schools are pleased to work with Mr. B and Kansas State University in bringing the Arts into our schools. Mr. B’s past performance has demonstrated that he has the ability to bring some top notch talent to work with our students and perform in our community. Promoting the arts in our schools only serves to benefit our student body. Many of our students have yet to discover their outlet of expression. We look forward to working with Mr. B and Kansas State University on this project (Appendix A.2).

It was important to have all Marshall County school districts and communities involved in our projects. The schools offered a diverse canvas of arts resources. Teachers, administrators, and community members from the Valley Heights school district which included the two key

Marshall County communities of Blue Rapids and Waterville were asked to participate in MCAC programs.

The school district completely supported the MCAC efforts and recognized the benefits to all youth within the Marshall County school systems. They believed as educators it was their duty to provide positive programs for our youngsters in not only the core areas of Math, Science, Language Arts, and Social Studies, but also expose them to a fine arts curriculum and benefit our youth as life-long learners. The group agreed that the cooperation of Kansas State University and other outside arts organizations would provide our young people with opportunities to observe and learn from a host of professionals (Appendix A.3).

The Hanover and Marysville communities and schools consistently worked together to support Marshall County arts and cultural events. Hanover was not initially considered part of the study because it was a few miles west of the Marshall county line. The researcher had already developed strong relationships with Hanover students, teachers, administration, and community members and persuaded Mr. A to include the community of Hanover in the study.

Mr. J, an administrator for the Hanover school system wrote, “We both were visionaries and had previously worked together to build very successful county wide arts programs in Lincoln, Kansas. It was an extremely successful adventure that was received well by the community. This area of the state needs these [arts] opportunities and I have no doubts that with Mr. B driving it, it will succeed” (Appendix A.3).

### *Agreements*

These endorsements were enough evidence to persuade Mr. A and Dr. F that our project was worthy of financial support. On September 10, 2005, we received correspondence from the boards of the Foundation and Trust approving the MCAC proposal and funding for the project

(Appendix A.8). The Board formally approved the plan outlined in the MCAC proposal. In addition to a separate budget allocation for MCAC, the Foundation and Trust provided funding to Kansas State University in the amount of \$12,000 per year for two years.

It was made clear that it was not the goal of the Foundation or Trust to fund the education of the researcher. The grant was made with the full expectation that at the end of the two year study, the researcher would have developed and implemented a plan which would make MCAC a reality and operational in “all parts of Marshall County”. The Foundation and Trust board members agreed this project was good one and that it would substantially benefit the citizens of Marysville and Marshall County (Appendix A.7).

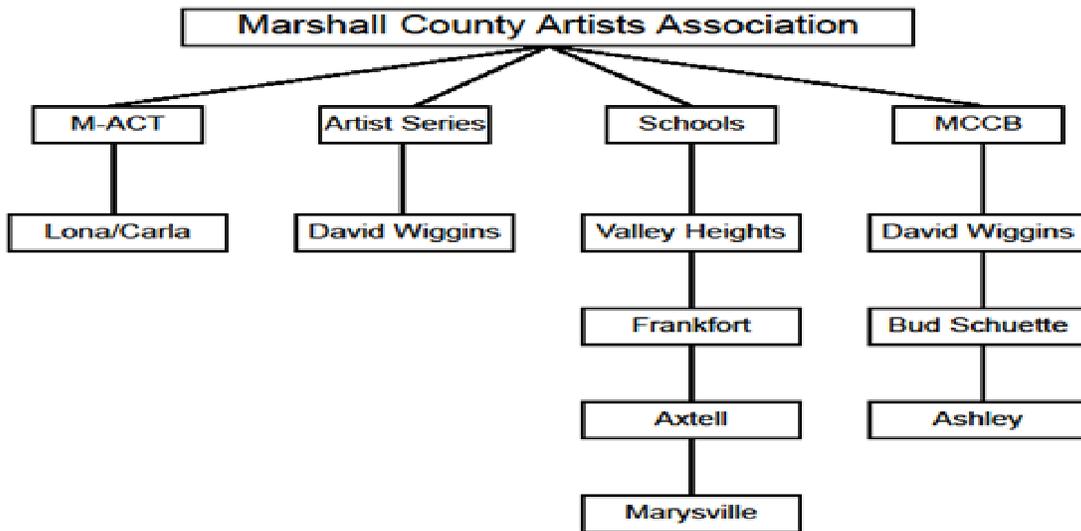
The Trust and Foundation also set basic guidelines for the development of MCAC. A total budget of \$30,000 for each fiscal year was approved. The researcher’s responsibilities were to appoint a governing council or board of directors for MCAC, develop an operational business plan, adopt a specific line item budget, and establish a plan to raise at least \$10,000 of the budget amount from sources other than the Foundation and the Trust (Appendix A.8)

### ***Infrastructure Development***

By September 10, 2005 the MCAC proposal had been enthusiastically endorsed by area community members, teachers and school districts, financial arrangements were made, and a rural arts research position was established to conduct a qualitative case study of arts development in Marshall County.

Figure 4.1 shows the development of a local network made up of people, schools, and organizations from throughout the MCAC service area.

### **Figure 4.1 MCAA Organizational Chart**



We were satisfied with our progress; however our obligations began to seem overwhelming. Someone would have to attend and monitor all proceedings for four different organizations. Therefore, it was important to delegate responsibilities. Each organization’s infrastructure was designed so that the articles of incorporation, bylaws and state and federal not-for-profit status were similar. We worked to find board members who represented the best interest of each group from across Marshall County. They contained representatives from Marysville, Waterville, Blue Rapids, Frankfort, and Beattie.

Each new organization began monthly board meetings. Participants worked to draft bylaws, elect officers, and prepare not-for-profit documents. Minutes of the first MCAC board of directors were recorded October 13, 2005. The minutes reported the development of a charter (Appendix A.11), bylaws (Appendix A.10), 501c not-for-profit application (Appendix A.12), organizational budgets, and artistic programming.

This fundamental infrastructure was used to set the guidelines for MCCB and MCEAS. Each organization created a logo (Appendix B.1), designed a website (Appendix B.2), set a

calendar of events (Appendix B.5), planned annual fundraising (Appendix B.6, B.4), and discussed various marketing and promotional strategies (Appendix B.7, B.2, B.8).

On February 01, 2006 MCAC received a certificate of incorporation letter from State of Kansas and was approved as a federal 501(c) 3 not-for-profit organization. On May 31, 2006, the Marshall County Educational Artist Series (MCEAS) was approved as a state and federal 501(c) 3 not-for-profit organization (Appendix A.13). The Marshall County Community Band (MCCB) received state and federal 501(c) 3 statuses on June 6, 2006 (Appendix A.14).

The data presented in this section provided a better understanding of the: 1) developmental background of MCAC; 2) MCAC proposal; 3) endorsement letters; and 4) infrastructure development. The process of organizing bylaws, budgets, and the general business operations for MCAC, MCCB, and MCEAS was completed by June 6, 2006.

### **Implications of Rural Locale**

The second research question was designed to investigate the impact of locale on rural arts programs. MCAC development faced problems inherent to rural communities including geographic isolation and decreased funding. MCAC was located in a remote geographic area of Kansas. Could MCAC could become a self sustaining organization? The following section includes data highlighting the implications of geographic isolation and decreased funding in rural areas an interview with a United States Department of Education representative, who provided a better understanding of rural locale codes and their implications on funding rural arts projects.

#### ***Rural Isolation***

This case study asserts that students from rural areas are isolated from quality professional arts experiences. A parent commented, “We have to drive our kids at least an hour for high quality arts events. We are located at least an hour away from many more arts

opportunities for our kids” A music teacher from Frankfort said, “Students are so far away from experiences that can impact them”. MCAC case study participants were deeply embedded in the rural environment. Most had spent their lives living, working in Marshall County and did not have access to high quality arts experiences. For this reason, MCAC purposely imported professional artists from large urban areas from around the United States and the world. The study examined the perceptions of community members who attend these MCAC events. One participant from the Saturday morning diners sessions commented, “These events give people in town things to do”.

Students reported enhanced knowledge from teachers and artists. Evidence suggests participants were aware of professionals and their contribution to MCAC experiences. MCAC supported rural arts teachers to help provide better arts experiences for young people in isolated areas. Ms. C, the president of MCCB, said she grew up in a small town in western Kansas.

There was not much support for music and arts outside the schools. All schools had music teachers, but no one stayed long. Usually, they were first or second year teachers, using the small towns for early developmental experiences and then moving on.

MCAC arts events were designed to fill the rural arts void that exists in remote and isolated areas as a result of their proximity to larger urban areas.

### ***Funding Implications***

Directives from Guise-Weber board of directors called for MCAC to raise at least \$10,000 from sources other than local foundations and the trusts. It was a challenge to fund the arts in remote and isolated areas of Marshall County. Traditionally, a majority of Marshall

County arts and culture funding came from local businesses, private foundations, trusts, and personal contributions. Marshall County communities maintained local, secured family trusts, and foundations that were established for the future development of arts and culture in the area.

Marshall County communities were mostly made up traditionally conservative populations without an abundance of money for arts projects. But there were people and businesses that promoted the advancement of rural arts and culture projects. Mr. A commented, “These people [German ancestry] saved their money...they only used what they needed and were interested in the future generations of Marshall County”.

Minimal funding options were available from local civic and county resources. It was common procedure for city band organizations to become municipalities and depend on local tourism taxes for their annual budget. It was decided by the MCCB board of directors to pursue funding from resources other than municipalities. It was a positive step to have the possibility of an annual budget for a community band provided by municipal resources; however, our group was, at that time, within the jurisdiction of the city board members. Even though our organization served all of Marshall County, not any specific city, we agreed not to become a municipality because it would be complicated by city board decisions and drawn out administrative processes.

The literature review of this study provided a detailed description of newly established locale codes from the National Center for Educational Statistics (NCES) urban-centric locale categories, released in 2006 and adopted by U.S. Department of Education in 2008. The codes classified communities in Marshall County as remote and isolated and had the potential to significantly impact the amount of federal and state funding that was allocated to rural areas based on their proximity to an urban area.

In May of 2006, Dr. F requested that the researcher travel to the National Rural Schools Conference, hosted by the Rural School and Community Trust. There, I interviewed an employee from the US Department of Education, Office of Management and Budget (Mr. D). Mr. D was attending the conference as a keynote speaker addressing the definitions of metropolitan and micropolitan statistical areas for the National Center for Educational Statistics (NCES). Mr. D explained that a majority of state and federal education funding should not rely on population density alone. Traditional weighting codes determined specific population centers. A small town fifteen to twenty miles from an urban area qualified as rural. Mr. D's analysis of Kansas community population revealed that the majority of communities in Kansas were more than sixty miles away from urban centers. We concluded that under the new codes adopted by U.S. Department of Education in 2008, Kansas was made up of a majority of underserved, remote and isolated communities. Furthermore, these codes classified Marshall County and more than sixty percent of Kansas as "remote" rural areas.

According to Kansas Arts Commission (KAC) definitions, these remote communities now qualified to receive special mini-grants for underserved areas. Equipped with this information, the researcher reviewed previous KAC grants recipients and discovered that more than eighty percent of their grants were awarded to urban areas with large population centers. KAC executive director was informed them of the conclusions. They were sent copies of the new local code adaptations which explained that Marshall County contained all underserved, remote, and isolated communities. They assured us that they were providing appropriate funding for remote and isolated rural areas of Kansas. The petition was closed and no action was taken to distribute equal funding to remote, isolated, and underserved communities in Marshall County.

State funding was available through the KAC application process and Federal funding was available through a National Endowment for the Arts (NEA) application process. MCAC board of directors agreed to apply for small community grants through KAC. We started a demanding process of writing KAC grants for MCAC, MCCB, MACT, and MCEAS. Throughout the grant writing process, we sought to understand KAC programming and funding in rural areas. Two inherent problems we discovered, complicated grant writing for new small community organizations: 1) KAC and NEA required applicants to be qualified as 501(c) 3 not-for-profits for at least three years; and 2) Marshall County contained geographically remote and isolated communities. The complication was manifested in the amount of extra application documentation necessary for applicants who were not-for-profits for less than three years.

MCAC was still in its infancy, and consisted of several new small not-for profit organizations that did not qualify for KAC grants. Only one MCAC organization qualified for KAC funding. We discovered that applicants with less than three years experience were able to apply for KAC grants through a fiscal sponsorship process. MCAC board members chose to pursue this application option. Two not-for-profit organizations were found that were willing to participate as fiscal sponsors for MCAC, MCCB, and MCEAS. The application process was similar, but KAC required fiscal sponsors to provide annual financial reports and proof of three years of state and federal 501(c)3 status.

To gain a better understanding of the KAC grant process, we continued to develop working relationships with KAC program staff and directors. We attended many KAC workshops in order to develop grant writing skills. Each step took hours of meetings, writing, phone calls, emails, and rewriting. All 2005-06 KAC grant applicants were required to submit: 1) an application form; 2) demographics description; 3) demographic distribution chart; 4) list of

board of directors; 5) an organization narrative; 6) project narrative; 7) community narrative; 8) an evaluation strategy; 9) project summary; 10) project schedule; 11) project income and expense forms; 12) organization income and expense reports; 13) an accessibility checklist; and 14) a board approved compliance statement. All applicants were required to mail ten complete copies to KAC (Appendix A.17). MCAC board members worked together to submit twenty-two KAC grants. As a result, throughout the two-year study grants generated twenty-two thousand dollars for MCAC member organizations.

### **Arts Experiences**

Communities in Marshall County were isolated from high quality urban and diverse arts experiences. There were very few visual or performing arts programs or projects for high quality arts students from distinctly rural communities with ethnically diverse backgrounds offered in Marshall County. Not all MCAC board members agreed with the need for high quality or diverse arts experiences. Often they elected to rely on their own personal skills and talents to enhance MCAC artistic quality. They had been the “only show in town” for many years and seemed to be intimidated by outside professionals. Their motivations appeared to be of a jealous nature and were not in the best interest of the people and communities served by MCAC. Therefore, the MCAC director sought complete responsibility to contact and book all MCAC artists. Selected artists exhibited fundamental and non-indigenous qualities that purposely enhanced the Marshall county arts knowledge base. MCAC arts experiences were set within the conditions of global and multiple perspectives of class, race, gender, and other group affiliations in order to reflect perceptions of diverse global arts. The following section contains examples of MCAC arts cooperation, arts curriculum integration and discussions of uniqueness of these arts experiences.

MCAC organizations produced seventy-one arts events throughout the two-year study. The MCAC artist roster contained performers that included disciplines of music, visual arts, theater, and dance (Appendix C).

### ***Olé: Music and Dance of Spain***

This study selected data from the *Ole: Music and Dance of Spain* (Ole) arts experience (Appendix C.1-5) to describe elements of MCAC curriculum development and uniqueness of MCAC arts experiences. Olé was a professional Spanish dance company consisting of two flamenco dancers, a guitarist, percussionist, and singer. Olé was integrated into Marshall County Music and Spanish classes throughout a regular school day and performed an evening concert on Jan 8, 2006. The Olé experience was observed by Marshall county students, teachers, parents, administrators, and community members. The following perceptions of participants contained discussions of event cooperation, arts curriculum, and uniqueness of the experience.

### **Event Cooperation**

The *Olé: Music and Dance of Spain* experience began with local teacher meetings. Mr. E and Mrs. D were foreign language teachers from different Marshall County districts who volunteered to participate in the study. Both Mr. E and Mrs. D worked within the MCAC network to coordinate the *Olé* events. They were inspired by the opportunity for students to experience this first hand. Mr. E was a young energetic teacher. It was his first teaching assignment and he was highly motivated to help students learn. Mrs. D was a part-time Spanish teacher and was willing to take extra time to work with the project. Both teachers worked diligently with students, parents, and administrators to make this project success. Mr. E and Mrs. D used resources available to mobilize students, parents, administrators, and community members from throughout the MCAC area.

Mr. E made arrangements with Marysville Schools to make sure facilities were available, and then booked an evening performance and the presentation for the students during the day. He then requested students of Spanish classes and the Spanish Club to be excused from class sixth or seventh hour to participate in student integrated dance and music performances. Mr. E continues:

The Spanish teachers at Frankfort High School were then contacted, to ask her students participate. The MCAC board of directors worked with the different school polices on getting everything in here as far as with whom to communicate, they really helped out a lot on that. Materials and the equipment for the performance were also my duty, making sure they had what they needed in the gym on the day of the performance. To make sure everything was provided for *Olé*, I worked with the custodian for Marysville schools.

This evidence showed a cooperative motivation on behalf of teachers, board of directors, students, administrators, and community members, who worked together to develop a MCAC arts experience.

### ***Curriculum***

*Olé* also provided extensive curriculum guides and assessment tools (Appendix C.2-5). Weeks before the *Olé* dance company arrived in Marshall County, Spanish teachers were sent a preparation curriculum which included an understanding of Spanish geography, population, ethnic groups, religion, language, education, government, economy, industry, history, cuisine, sports, visual arts, literature, and flamenco music and dance. Mrs. D discussed the implications of the *Olé* curriculum guides and assessment tools on national and state curriculum goals:

As far as my curriculum and foreign language was concerned, our national goals for a foreign language teacher was to help the students gain knowledge and understanding of other cultures. The high school level was wonderful. My students went through the curriculum guides as we talked about the history of Spain, where it was located, and the geography. These concepts are directly incorporated the state foreign language standards. It was very helpful. It also, not just culture, but the connections requirements and standard students had to compare their culture, their background, their parent's background, to the Spanish culture. Using these comparisons and connections were very important for them.

Mr. D described implications of the “live” arts experience on his foreign language curriculum development:

And, it is so much better when it is not something out of a book that students are reading or even on a video. When the kids can experience it themselves that just brings it to life...and so we incorporate that in our curriculum and this very much fit in with that.

### *Uniqueness*

This study analyzed unique perspectives of individual participants involved in the *Olé* experience. The uniqueness of the *Olé* arts experience was established not particularly by comparing this program on a number of variables, but this experience was seen by people within MCAC to be, in many ways, unprecedented and important.

Mrs. D was asked to explain specific aspects of *Olé* experience that provided uniqueness for her students:

Well, I think first of all they were very professional; obviously they had been doing this for a long time. The lady that was in charge, or the main performer, had a vast knowledge of Spanish culture, so it just wasn't that she was a dancer, you know you can train to be probably a flamenco dancer in Kansas City or someplace, but, she trained in Spain and was very familiar with the culture. The costumes were beautiful; their display was beautiful and just overall a very professional program. In addition to the fact that she was very much able to connect with the students, it wasn't just everybody sitting back and watching. She engaged them. She had participants, she had kids come out of the audience and you know help her. She just really worked well with the students. The presentation overall was very professional and very well done. The guitar player was phenomenal. I had several students comment about that, especially my students who are music students. That really impressed them...So, the dancing, the interaction with students, she did a phenomenal job of when she was doing her presentation for the entire student body. Picking volunteers, having them come down, she was funny. The kids just really enjoyed her!

Mr. E explained uniqueness of the *Olé* experience by incorporating interdisciplinary teaching methods:

It was neat for me as a teacher, too because I always try to incorporate dance. I try to find different ways to show the kids culture, show them culture, show them how culture affects music and affects the people. This was a great way to bring this into the classroom and have the students to see it not just from me, but also from what they could see, hear and participate in...it was very unique because you can't get this from watching a video. You can't get this from reading a book; you have to get this from actually seeing it. And, when the kids actually started dance, they actually participated in it. It is one of the highest levels of learning you can get. So it was very unique, it was a way of teaching other kids to learn that, you can't teach any other way. I had never really seen the flamenco dance, and it was great because it was up close and personal way of experiencing it.

### **Cooperation within MCAC**

Many different people from different communities worked together to develop MCAC. Community members, teachers, students, administrators, and area business leaders from across Marshall County worked together to create MCAC experiences.

The following data included perceptions of cooperation within MCAC from the point of views of teachers, community members, and the director of MCAC. This section included data from sixteen MCCB concerts that were experienced by the researcher, MCCB board of directors, and Marshall County community members. Perceptions from arts experiences from *Bongo Love*, *Misouria-Otoe Indian Dancers*, *Michael John Haddock* and the *North Central Arts Access Camp* provide insight into cooperation within MCAC. A MCAC board member recalls:

“There were a lot of people and little things, which were very important. MCAC programs were successful because of ordinary people doing small, but extraordinary things. These small efforts made a big difference. When many people were able to work together for the same purpose we changed peoples lives!”

Mr. E continues with his perception of cooperation with language arts teachers and students from other communities:

With students, we had participants from Frankfort come came to my classroom and it was great for my students to see other students of Spanish with the same types of interests. My students benefited from speaking with the students from Frankfort especially since they were a higher level of Spanish than my kids in that hour. And hey, we both wanted to see the Flamenco dancers. They were talking about it, and it was great for them to see other students outside of their community learning Spanish, learning about the culture and we went down to participate and kind of mingled in with the Marysville kids. It was just great to see other students. Maybe they had seen these students before, but now it was in a different light and we are both doing this dance and both interested. And, as far as teachers, I got to know teachers that I have not communicated with before. It was a wonderful way to meet different teachers and staff in the community and outside the community. We will have that, and to be able to share ideas and make this experience more available for other teachers and other areas.

### ***Marshall County Community Band***

The Marshall County Community Band (MCCB) was an organization that exhibited many successful cooperative elements. The following evidence includes perceptions of cooperation within MCCB. The band was developed to serve specific needs of Marshall County constituents. It was purposely designed to incorporate music experiences for the majority of the population including local musicians, majority populations of sixty-five and older with German ancestry, and the tradition of outdoor city band concerts. Mr. S, Ms. C, Mr. X, and Mr. Y helped to create MCCB. These key participants helped to build the Marysville/Marshall County band traditions. They worked to develop a community band that worked to serve all communities across Marshall County.

Mr. S, created a successful Marysville high school band program that lasted for more than twenty years. His bands included former students, administrators and community members from across Marshall County. Mr. S was still considered a respected musician and community member.

Ms. C was a former member of the KSU marching band and lived in Marysville. She eventually became the President of MCCB. Prior to the study, Ms. C and I worked together for three years help build the Marysville high school band. Melissa helped to organize MCCB infrastructure including, bylaws, budgets, programming and music library.

Mr. X was a local musician and technology enthusiast. Mr. X participated in the KSU marching band program. He was an accomplished Tuba specialist who participated in Mr. S's high school bands. Mr. X also volunteered his technology expertise to help with communication and event promotion. He was responsible for promotional videos and audio recordings of MCCB and MCAC events (Appendix B.2).

Mr. Y was a successful local cattle farmer from the small Marshall County community of Beattie. Mr. Y had also been a member of the Marysville bands during the Mr. S era. He also had participated in many MACT productions as an orchestra member.

This team of volunteers inspired and motivated each other to create MCCB. They all contributed diverse musical backgrounds and skills to help develop and manage MCCB. Their cooperative efforts were the driving force that supported all MCCB events. These people understood the definition of true cooperation. Throughout the two year study, they consistently worked together for the common good of MCCB.

One community member Mrs. F commented:

I was not a performer...I enjoyed helping behind the scenes with local theater shows. I think MCCB was good for the communities in Marshall County. I attended almost all of the summer Community band concerts in Marysville, Hanover, Beattie, Frankfort, Waterville, and Blue Rapids. Everyone was excited to have a band at their summer festivals!

Each summer the band performed seven different outdoor festivals in and around Marshall County. It became obvious to community members that these performances were "something special". One participant who attended MCCB concerts said, "it makes it interesting when you have professionals involved, they help the kids and make the performance exciting". MCCB hosted many professional musicians to accompany the band. These artists were usually paid a small stipend for their travel expense. These artists were from large city bands and orchestras. Most of them were of such high quality that that they made a noticeable difference to

audience members and added professional expertise to the band. The concerts were attended by diverse crowds of young, middle aged, and older generations. A Marshall County community member commented, “We have seen quality groups like this in bigger cities”. The community band performances were successful in reaching community members in remote and isolated rural areas in Marshall County.

The band maintained enthusiastic support of MCEAS, MCCB, and MCAC leadership. However, we did consistently notice the absence of MACT leadership at the concerts. These individuals were asked why they did not support our efforts. We were presented with excuses like, “I needed family time” or “I was very tired and needed rest”. It became obvious that MCCB concerts were not supported by MACT leadership.

Each month MCAC board members would meet to discuss and organize community arts events. The majority of MCAC board members were in agreement that MCCB concerts were successful. MCCB received funding from MCAC. When we began to discuss funding the band, two members mentioned earlier in this chapter, X and Y, believed it was not necessary to pay expenses to professional musicians who traveled to support the band. The MCCB board believed this would accomplish two goals: 1) young musicians would have the opportunity to learn from professionals; and 2) just a few professionals dispersed throughout the band raised the quality of the performances for our high profile concerts. MCCB concerts were free to the public and the group was in its infancy which constituted minimal financial support. Furthermore, the MACT organization had been in existence for more than twenty years and had significant annual gate receipts. MACT did not require as much financial support to sustain their programming. X and Y disagreed and throughout the study they continued to scrutinize MCCB funding.

### *Bongo Love*

Other notable cooperative MCAC arts events were *Bongo Love* (Appendix C.8) and the Kansas Day Celebration (Appendix C.6). These projects were designed by MCAC to meet the needs of culturally underserved areas. Marshall County contained less than one percent minority population. Culturally diverse arts experiences were necessary to expose remote and isolated populations not only to local culture, but also to global themes.

*Bongo Love* was a musician, woodcarver, and dynamic storyteller from Zimbabwe, Africa. His father was a tribal chieftain. He was a very large man with long dreadlock hair. He had a commanding presence. Bongo traveled and performed for schools in Marysville, Frankfort, Blue Rapids, and Hanover, Kansas. *The Bongo Love Band* performed a final concert in the Marysville High School Auditorium, which was enthusiastically attended by community members from across Marshall County. School administrators, Mr. J and Mr. DD were particularly impressed with Bongo's presentations. After the Hanover, Kansas experience, Mr. J commented, "This was very a special...most of our students have never experienced anything like this in their lives...it changes their understanding of global culture"!

The Frankfort performance was in a large high school gymnasium and was attended by three-hundred kindergarten through high school senior students. It is important to note that the Frankfort schools and community contained 100% white population. No minorities were represented. The audience experience was unique for people who had little or no experience with diversity. Bongo began his performance with traditional African drumming then began quietly telling captivating stories of his young life in Zimbabwe. The performance lasted approximately forth-five minutes. Mr. DD noticed that "the students were completely silent for the entire presentations. Everyone was mesmerized by Bongo's words and actions". Hanover and Frankfort students and cheerleaders used the chants learned from Bongo's performances.

This event was a significant success from the points of view of students, teachers, administrators, and community members. Elements of cooperation were evident through travel schedules, concert organization, housing, and hospitality arrangements. The event cost was \$2000, plus \$600 travel and food expense. Bongo performed for more than 2000 individuals throughout his two days in Marshall County. The experience cost MCAC approximately \$1.30 per student.

Cooperation was evident throughout the *Bongo Love* experience. However, not everyone was content with the two day event. Two MCAC board members mentioned earlier believed \$2600 was too much money to spend on the experience. They were asked why they did not attend the performances. They said “they were busy with school activities”. We made sure to plan Bongo Love’s events during times when there were no other school activities scheduled. It was then brought to the attention of the MCAC board that “an expenditure of approximately \$1.50 per person was well worth this unforgettable experience”. The majority of the board agreed and dismissed the opinions of the two MACT advocates.

### ***Kansas Day Celebration***

The Kansas Day Celebration was an event in which MCAC students, parents, school administrators and community members exhibited cooperative efforts. This project included Otoe Indian dancers from Oklahoma and Kansas State University’s wildflower expert, Michael John Haddock. The event would be a culmination of research into the original Otoe Indian culture that was present throughout the genesis of Marshall County and to help students and community members understand the native flora and fauna of the area. January 29, 2007, Kansas Day, reinforced students understanding the culture of native Kansas and Marshall County.

Michael John Haddock was the author of the book, *Wildflowers and Grasses of Kansas*. Throughout the study, Mr. Haddock had made several trips to Marshall County. He conducted presentations hosted by the Marshall County Chamber of Commerce, Marysville and Waterville Garden Clubs, and directed outdoor tours of Marshall County landmark, Alcove Springs. During the Kansas Day Celebration, Mr. Haddock presented slides from his book to students from Marysville Schools. Students and teachers reported a better understanding of native Marshall County flora and fauna.

There were many Native American dance troops in our area, but none exhibited the true Otoe traditions. It was a challenge to find an original Otoe Indian dance troop. Research led to the Otoe-Missouria Nation located on a reservation in Red Rock, Oklahoma. The Otoe tribal council was contacted and asked if they would participate in our Kansas Day Celebration. They told us they supported a very successful and nationally known dance group. It consisted of fourteen members including singers, drummers, and fancy dancers. They said they would discuss our performance opportunity with the tribal council and contact us as soon as possible.

A few weeks later, we received a call from a man named Wesley (Wes). He asked not to use his last name. He was the leader of the dance troop and explained that the group only performed for local Oklahoma exhibitions, except for an annual trip to the National Native American Fancy Dancer competition. Wes explained that the expenditure for the entire group was \$10,000, but they would be willing to participate in our event for \$6000, plus lodging and travel expenses. This financial obligation was significantly above the entire three month budget for MCAC artists, but we were determined to make this performance a reality for Marshall County students and community members. The board approached Mr. A and asked for additional funding for the project. Mr. A was acutely aware of the cultural impact the group would have on

Marshall County and agreed to provide MCAC with an additional \$4000 to fund the project. We then contacted Wes and negotiated a contract. We proposed the amount of \$4000 for performance fees. Wes finally agreed to our offer and we settled on a contract for \$4000, plus room and board.

The determination of the researcher to ascertain the original Otoe-Missouria dance troop overwhelmed his common sense. This was typical of this leadership style. The researcher believed in the importance of the impact of the experience on young people, before he calculated the financial obligations of the project. This passion often created friction between MCAC board members. The facts were: 1) we did not know how we were going to acquire lodging and food for the dancers; 2) the director was reluctant to report the significant expense to all MCAC members; 3) we had three months to work out the details; and 4) Mr. A was always willing to help when additional funds were necessary.

Fortunately, we were able to acquire rooms, secure provisions from local vendors, and the project was accomplished without incident. The dance troop performed for more audience members than any other MCAC artists. Frankfort principal Mr. DD said, "their professionalism, dedication to the presentation of indigenous culture and pageantry was unprecedented". It was estimated that more than two-thousand, six-hundred, Marshall County kindergarten through high school senior students experienced the presentations of the Otoe-Missouria Native American Dancers. The experience cost per student was approximately \$1.75.

### ***Arts Access Camp***

The North Central Kansas Arts Access Camp (Appendix B.8) exhibited the cooperative efforts of twelve local arts professionals who combined theatre, music, and the visual arts into a single MCAC activity. The camp was designed to give young people in North Central Kansas a

unique opportunity to participate in a diverse arts culture. Students engaged in basic stage movements, characterization, improvisation, drawing, painting, ceramics, vocal and instrumental music, and arts technology which included video production. One student commented, “we get to do everything”. The activities concluded with an art display and public performance on the final day of the camp. One parent commented, “how were you able to get music and theatre performances and the awesome visual arts display together in five days”? Staff cooperation was demonstrated in multiple planning sessions which culminated in the development of flexible scheduling, promotional materials, and successful marketing strategies (Appendix B.8).

MCAC staff members developed the camp to help young people experience the arts and to help generate income outside the financial contributions of local trust and foundations. The camp was successful in hosting seventy-two young people and generated \$3,600 of additional income for MCAC. These aspects of success were quite satisfying to staff members, however during a follow-up board meeting with MCAC board of directors, there were once again disagreements as to how the generated funds would be distributed. MCAC belief continued to be that the cooperative efforts should be designated to the MCAC general budget. Board members were divided and argued that their individual efforts and time should be reimbursed. An agreement was reached that camp expenses should be paid and the remaining \$3000 divided equally for staff compensation.

### **Summary of Results**

This chapter presented data that shows cooperation from a variety of people including staff, artists, students, educators, and community members who played significant roles MCAC.

### ***MCAC Development***

This project developed relationships with a critical network of collaborators. These efforts were centered on cooperation. The narrative exposed that there were incidents of cooperation. Evidence also brought to light instances when lack of cooperation hindered progress. Results show extensive efforts to develop MCAC infrastructure including not for profit documents, board development and marketing. The cooperation of Marshall County area schools and communities was evident by endorsement letters. Observations of Marshall County educators showed willingness for artists, students, teachers, parents, and community members to develop a rural arts cooperative.

### ***Implications of Rural Locale***

Participants perceptions focused on problems inherent to rural communities including population decline, decreased funding, and geographic isolation. The results included participant perceptions of living in remote underserved areas. These data implied that there was a need for funding MCAC arts experiences. Participants explain implications of supporting isolated and remote arts programs. MCAC generated \$22,000 through KAC grant programs. The researcher implied that a majority of KAC funding went to large metropolitan areas in Kansas. The evidence suggests that KAC was reluctant to fund arts development in geographically remote and isolated communities in Kansas.

### ***Arts Experiences***

Seventy artists were invited to participate in MCAC arts experiences. This professional expertise provided local artists and organizations with a new knowledge of diverse artistic practices. Participants agreed that MCAC enhanced local arts knowledge base. MCAC arts programs were purposely set within the conditions of multiple race and gender perspectives. An

interdisciplinary curriculum design helped students discover cultures through unique arts experiences. The results showed that the MCAC artists developed a better understanding of global music and culture and raised quality of life experiences as supported by the perceptions given by Marshall County students, parents, teachers, administrators, and community members.

### *Cooperation within MCAC*

Participant's perceptions within MCAC indicate that cooperation from a variety of people including staff, artists, students, educators, and community members played a role in the development of MCAC. The results focused on the researcher's work to develop MCAC infrastructure. There is evidence to suggest there have been problems with cooperation within the local communities. The researcher worked to develop a cooperative environment. The study shows the researcher was encouraged by participants who respond to a community-wide mission by meeting the objectives of the arts community they live in through cooperation. It was clear there were problems created by the equal distribution of funding. MCAC board members were involved in the financial management of the project and some, but not all members were willing to work with director to accomplish objectives.

## **Chapter 5 - Summary, Conclusions and Suggestions**

### **Summary of the Study**

This research represented a unique case of an emerging rural arts cooperative. The qualitative case study was framed within the borders of Marshall County, Kansas. The categorical framework contains themes of development, rural locale, arts experiences, and perceptions of cooperation within a rural Kansas community. The researcher purposely selected a diverse pallet of samples including direct and indirect observation, interviews, documents, and audio/video artifacts. Perceptions of artists, students, parents, teachers, administrators, and community members were examined to discover the canvas of cooperation that was created within MCAC. The following research questions served to guide to the conclusions of this investigation: 1) How did MCAC originate and develop; 2) How does rural locale affect arts programming; and 3) What are the perceptions of experiences within MCAC?

### **Conclusions**

In this section, the results of this study are synthesized into three main themes: 1) MCAC development; 2) implications of rural locale arts experiences; and 3) perceptions of MCAC. These themes were analyzed and discussed with relation to the research questions. The results imply for both practice and research in the field of arts education in relation to remote and isolated rural communities.

#### ***MCAC Development***

A two-year plan made MCAC a reality and operational in all parts of Marshall County, Kansas. A commissioned two-year study documented the project with this completed doctoral dissertation entitled: *Development and Perceptions of rural arts experiences: A case study of the Marshall County arts cooperative*. The results focused on the researcher's efforts to develop

MCAC infrastructure. The MCAC process included several components: 1) identify and secure collaboration partners; 2) identify and secure funding sources; 3) set the vision; 4) develop structural guidelines; and 5) facilitate training and familiarization processes.

### ***Collaboration Partners***

The researcher identified and secured a strong network of school and community arts partners. It must be noted that before the case study began, the researcher had developed a prior network of music and arts support. As the study progressed, MCAC enlisted community members who embraced the development of arts programs. Endorsement documents from school administrators verify the willingness of schools to collaborate. Local arts organizations were willing to participate. Research documents show the endorsement of Kansas State University for development of rural arts research and development in Marshall County. Documents and interviews highlighted an extensive network of collaborators willing to support MCAC. The funding for MCAC was secured through Mr. A, who administered capital from local trusts and foundations, which was the primary catalyst of MCAC. Development of marketing strategies and promotional materials provided evidence of multiple arts experiences. Comments from participants who attended MCAC events supported continued development of arts experiences.

Development in rural areas begins with the identification of critical collaboration partners. In the case of MCAC, there was an existing network of collaborators. Case study participants learned to become aware: 1) of the choice of willing board members was imperative to working together to accomplish objectives; 2) to choose board members who will add something to the group; and 3) of the importance of inclusion of board members in all stages throughout the management of the project. MCAC participants worked to maintain attitudes of unity and cooperation. Cooperative efforts were successful; however the researcher encountered

resistance from individuals within the cooperative. The MCAC network contained partners who had different goals than the organization and plagued development of unity and cooperation. Rural arts researchers new to an area should take time to identify partners. You will be working with these people for the entire study, take your time to find the best collaborators.

### *The Vision*

The conclusions assert the importance of the leader's role in creating a vision for rural arts development. This arts-based leadership was used to formulate and articulate an inspirational and extraordinary mission for MCAC participants. The researcher worked to create an inspirational and transformational unique modern global artistic aura that attempted to persuade members of MCAC to believe in a different or changed reality of arts development in Marshall County. MCAC vision was centered on the fascination of the arts experience. Interviews suggested that these experiences changed students, teachers, and community members' perceptions of rural arts experiences. The results suggest that, the change was manifested in expressed motivation to become involved in MCAC programs. This implies that rural arts experiences could possibly motivate audience members to participate in the broader mission of community arts development.

Throughout this case study, the leadership style maintained a direct relevance to the nurturing of relationships through the promotion of arts experiences. Project agreements mandated the researcher a sovereign leadership role controlling all aspects of the project which caused disruption and conflict within MCAC, but was seen by Marshall County communities and most of MCAC member's as a necessary catalyst for change, creativity, and learning. This leadership style helped to expose conflict in the status quo of Marshall County arts infrastructure.

Documents revealed that these interventions were successful in that Marshall county schools and community members supported the development Marshall County arts events; however the vision of the researcher was not always effectively communicated to MCAC partners, who failed to appreciate his vision. It is interesting to note that the researcher believed in a cooperative mission; however the evidence suggests that the researcher did not always cooperate with MCAC advisory board members. Decisions were not always popular, due to the constraints of the researcher's sensitivity to the needs of all MCAC participants.

Examples of this leadership approach were evident in the planning of *Olé, Bongo Love*, and the *Otoe Indian Dancers*. These events cost significant amounts of money. It was difficult to justify the quality of the experience verses the amount of money spent. The researcher purposely avoided discussing detailed project budgets with MCAC board members. Instead, discussions focused on positive reports of the arts events. It must be noted that the success the researcher's strategic vision depended on both, his realistic financial assessment of bringing unique arts experiences to rural areas and his somewhat narcissistic desires in the approach of making the high quality experience a priority of MCAC. Many times the researcher underestimated the quantity of funds necessary to create high quality arts events.

### ***Implications of Rural Arts Experiences***

The second research question of this case study asked; how does rural locale affect arts programming? The current study implied that a variety of contributing factors diminished opportunities for rural arts development including a declining population, isolation, and limited diversity. This research uncovered a Marshall County population decline of 6.32% since 1990, with a projected loss of more than 1,000 citizens by 2010 (US Census Bureau, 2000). This indicates that similar rural populations in the Midwest may be in decline.

At the time of the study, Marshall County contained 10,965 people, which was restricted to 1% minority diversity. MCAC purposely selected artists with urban and international backgrounds to be set within conditions of multiple race and gender perspectives in order to address lack of cultural diversity in Marshall County. As a result of MCAC efforts, arts experiences reached more than 90% of Marshall County student population.

Analysis of the study results revealed that MCAC arts experiences provided diversity to students and community members in Marshall County. Educators noted that students with limited cultural diversity perceived MCAC arts experiences differently due to their innate lack of cultural diversity. Participants who experienced these performances reported a better understanding of international art, music, and culture. One teacher commented, “I try to find different ways to show the kids how music and culture affects the people. This was a great way to bring this into the classroom”. This study reports that students, parents, teachers, administrators, and community members who participated in international cultural experiences from *Olé: Music and Dance of Spain*, *Bongo Love*, and *The Otoe Indian Dancers* experienced cultural diversity. This indicates that similar remote and isolated Midwestern demographic areas, with limited cultural diversity, may benefit from multicultural arts experiences.

This research supports the conclusion that communities in Marshall County are increasingly isolated from high quality urban arts experiences. Results of this study indicate isolation may be a cause of rural community arts limitations to the access of arts resources. The best example of this was the North Central Arts Access Camp, which developed the integration of new arts knowledge into diverse artistic practices for young artists and local community members. These participants reported that they often pursued arts experiences in larger populated areas which created a depletion of local arts quality and culture. Participants agreed that

professional art expertise within MCAC provided local artists and organizations with a new knowledge of diverse artistic practices and enhanced local arts knowledge base. Research suggests that new arts experiences and knowledge provided by rural arts cooperatives may have the potential to enhance arts opportunities in remote and isolated communities.

### *Unique Experiences*

Research question three asked, what were the perceptions of experiences within MCAC? Perceptions of rural arts experiences are critical to the significance of the study. Live experiences were the centerpiece of this study, in many ways, each arts experience having a unique life of its own. Marshall county teachers observed, “It is so much better when it is not something out of a book that students are reading or even on a video...when the kids can experience it themselves, that just brings it to life”. Experiences were designed specifically to address isolation and cultural diversity and used to validate the significance of the case study. Teachers, students and community members reported uncommon or never before seen experiences. One administrator commented, “This was very a special...most of our students have never experienced anything like this in their lives...it changes their understanding of global culture!”

The study results suggest that rural arts cooperatives should purposely select events that establish significance by creating multiple arts realities that are seen by each participant to be, in many ways, unprecedented or critically unique to the case. It is important to note that these perceptions contain information concerning arts experiences only in remote and isolated Midwestern communities.

### *Perceptions of MCAC*

This research represents a unique setting where participants were given opportunities to collaborate. The following discussion is centered on the perceptions of experiences within

MCAC? It is important to note the observations of the researcher who was deeply imbedded in MCAC for the entire two-year study. The researcher's observations put together with perceptions of students, teachers, and community members work to validate efforts that were centered on cooperation. Cooperative efforts were evident through the development of documents, promotional materials, an arts calendar, director's banquet, audio and video recordings, not-for-profit status, and grant writing. The results indicated that cooperation from a commonality of staff, artists, students, educators, and community members played significant roles in the actualization of MCAC. Other studies should consider the significance of successes and failures of arts cooperation in remote and isolated rural areas.

This study introduces an emerging model of cooperative motivation in remote and isolated rural areas. Our efforts focused on the presentation of memorable, unique, life-changing arts experiences for community members in remote and isolated areas. The results of this study highlighted teacher discussions of a cycle of motivation that could begin with a student's arts experience. Young people in schools may experience an event that changes their perspective of the world. Students, teachers, and administrators report these events to parents who begin to support student involvement. The efforts of the students, teachers, administrators, and artists are then reported to the community through word of mouth or the school and local news media. It must be noted that these collective motivation efforts were effective only in this case study. In the case of MCAC the participation of students, teachers, and community members significantly increased with each new arts experience. Research into emerging models of cooperative motivation in remote and isolated rural areas may provide a better understanding of rural arts development.

This study analyzed the perceptions of many community partners who worked in cooperation to share common values and achieve common goals. The results claim that participants celebrated bonds of heritage through the *Otoe Indian/Kansas Day Celebration* experience. Young artist were given creative expression through new arts knowledge. Community members claimed that these experiences “brought new life to small towns through community participation”. Therefore, it can be concluded that the quality arts experiences that emerged from these community-based arts project was directly related to the impact of cooperation and collaboration to reach common goals.

### **Suggestions for Practice and Future Research**

In addition to implications for practice, this study suggests a need for additional research with respect to rural arts cooperatives. While countless studies of quantitative nature exist in the fields of arts education and arts development, there is very limited qualitative literature available with regards to arts development in remote and isolated rural areas. Very few arts studies have attempted to capture a unique look at the development and implementation of a rural arts cooperative.

To add to the body of research, an additional recommendation is suggested for further case studies investigating rural arts education and development. This research is limited from the perspective of access to funding through generous trusts and foundations. Further research into funding rural arts experiences may be necessary. The study shows a need for research into federal and state arts organizations reluctance to encourage arts development in geographically remote and isolated communities. State and local government research is necessary to sustain and improve arts education in rural schools with declining enrollment.

The implications suggested by the findings are limited in terms of their applicability to the examination of different demographic area and in regards to arts funding and development in remote and isolated rural areas. Further research would possibly change the results. Perhaps a future study inclusive of minority populations may provide insight regarding how rural schools may work together to supplement local arts programs through county-wide cooperation. Another avenue for future inquiry could include the implications of international rural arts cooperative development.

And lastly, a recommendation for further research is advised to study the potential effects of arts development in remote and isolated rural communities. Do arts programs raise the quality of life for community members in and around rural communities? The data collected throughout the program development and the results derived from that data may be generalized only to those schools and communities participating in the study. Generalization to other arts programs other than the stated population should be carefully considered.

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# **Appendix A - Development**

## **A.1 Marshall County Arts Association Proposal**

Marshall County Arts Association: A Community Qualitative Case Study.

Introduction

Statement of the Problem

1. Modern Culture
2. Teachers and Programs
3. Budget Support
4. Community Perceptions

Purpose of the Research

1. Inspire students, teachers, and communities to embrace the Arts
2. Show influences of History and Culture on Communities perception of the Arts
3. Create new school Arts Integration Curriculum
4. Interdisciplinary Methods (Artist Series)

Research Data

1. Culture & History Education
2. Examine National Arts Programs
3. Examine Marshall County Arts Programs
4. Interdisciplinary Arts Educational Practices
5. Current Arts Education Reforms
6. Modern Programming Methods
7. Economic Effectiveness
8. Student Perceptions
9. Teacher Perceptions
10. School Board Perceptions
11. Administrator Perceptions
12. Community Perceptions
13. Public Access Communications

Examination, Creation and Implementation of Model Programs

Creation of the Model: Marshall County Arts Association

1. Philosophy and Mission Statement
2. Marshall County Educational Artist Series
3. Marysville Area Community Theatre
4. Marshall County Community Band
5. Marshall County Schools

Implementation and administration of the Model

1. 501c3
2. Marketing
3. Starving Artists Educational Links
4. Motivational Interaction Sequence

- Students
- Parents
- Administrators
- School Board
- Community

#### Arts Technology Development

1. Multi-media communication

#### Boards and Budgets

2. Friend Raising Network
3. Economic effectiveness

#### Evaluation of the Working Model

1. Interdisciplinary Arts Education
2. Research Data from Implementation Process

#### Summary of the findings

#### Conclusions

#### Recommendations for Practice

## A.2 USD 364 Endorsement Letter



**Marysville – USD #364  
211 South 10<sup>th</sup> Street  
Marysville, KS 66508**

Douglas B. Powers, Superintendent  
785-562-5308  
(dpowers@marysvilleschools.org)  
785-562-5309 FAX

Lucille P. West, Clerk  
Jody Bruna, Treasurer

### Board of Education

Jada Ackerman, President  
Betty Temple, Vice President  
Dan Argo  
Dr. Regina Breshears  
Jennifer Keller  
Bruce Leonard  
Michelle Reinhart

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Wednesday, August 17, 2005

To Whom It May Concern:

USD 364 is pleased to participate with Mr. David Wiggins and Kansas State University in bringing the Arts into our schools. Mr. Wiggins' past performance has demonstrated that he has the ability to bring in some top notch talent to work with our students and perform for our community. Promoting the Arts in our schools only serves to benefit our student body. Many of our students have yet to discover their outlet of expression.

We look forward to working with Mr. Wiggins and Kansas State University on this project.

Sincerely,

Doug Powers  
Superintendent

## A.3 USD 498 Endorsement Letter

### *Valley Heights U.S.D. #498*

#### Board of Education

awna Dummermuth, Pres.  
Zita Duensing, V. Pres.  
Dirk Hargadine  
Stephen Hendrickson  
Scott Millette  
Chad Parker  
Terry Roepke

Waterville • Blue Rapids  
121 E. Commercial • P.O. Box 89  
Waterville, Kansas 66548  
Phone 785-363-2398  
Fax 785-363-2269  
www.valleyheights.org

**John Bergkamp, Superintendent**

Don Potter, Principal  
Valley Heights Jr.-Sr. High School

Deborah Ayers-Geist, Principal  
Valley Heights Elementary Schools

Charli Barrington, Clerk  
Beverly Hedke, Treasurer

August 1, 2005

R.L. & Elsa Helvering Trust &  
Guise-Weber Foundation

To Whom It May Concern:

I am writing this letter in support of the Marshall County Arts: Inspiring Young People, Teachers, And Communities project headed by Mr. David Wiggins.

I have had conversations with Mr. Wiggins and completely support his efforts in this program that will benefit all youth within the Marshall County school systems. Upon review of the activities that have already been accomplished by Mr. Wiggins over the last several months, it is quite evident that this project will be beneficial to all the communities within the Marshall County boundaries.

With the cooperation of Kansas State University and other arts organizations, our young people will have the opportunity to observe and learn from a host of professionals. This will benefit our youth as lifelong learners as well as give them a much deeper appreciation for the Fine Arts.

As educators, it is our duty to provide positive programs for our youngsters in not only the core areas of math, science, language arts and social studies, but also expose them to the Fine Arts curriculum. This project allows for that to happen. It will give opportunities to young people that they normally would not encounter without the support of the Helvering Trust and the Guise-Weber Foundation.

I fully support the project and Mr. Wiggins' efforts in providing this program for the young people of our county and look forward to our participation in this effort. Thank you.

Sincerely,



John Bergkamp, Superintendent

A.4 USD 233 Endorsement Letter

*Unified School District No. 223*

*Barnes - Hanover - Linn*

212 N. Tripp, Box 188  
Barnes, Kansas 66933  
VOICE (785) 763-4231  
FAX(785) 763 -4461

Email: [districtoffice@usd223.org](mailto:districtoffice@usd223.org)

"Striving For Excellence - Together!"  
*Steve Joonas, Superintendent*

**Board  
of  
Education**

Gary Minge,  
President

Melodie Sedivy,  
Vice President

Andy Bruna

Russell Luehring

Bruce Meyer

Marge Schlabach

Bryce Heck

Date: August 4<sup>th</sup>, 2005  
To: Mr. Ed Wiegers  
From: Steve Joonas—Superintendent of Schools  
Regarding: Arts Council Grant

Dear Mr. Wiegers:

I had a telephone conversation with Mr. David Wiggins last evening and decided to write a letter of support for his pursuit of grant funding for the Arts Council in Marshall County. I worked with Mr. Wiggins several years back on the same type of project in Lincoln County and we also expanded that into a public access channel from our local junior/senior high school.

At the time I was the junior/senior high school principal at Lincoln and Mr. Wiggins worked as our band director. We both were visionaries and worked together to build a very successful county wide arts program and local public access channel that was run through our high school. Mr. Wiggins was the instructor and producer of the actual programming. It was an extremely successful adventure that was received well by the community.

It sounds like Mr. Wiggins is again striving for this type of project/program in Marshall County and I would send my entire support of him pursuing this. He will do an outstanding job for the communities of the county and bring some excellent talent to the area. You will not be sorry by supporting this endeavor and the county will be excited about the new opportunities.

Please feel free to contact me if you need further information or would simply like to discuss the details of our system at Lincoln. I would be happy to provide any information that I can and again will help in any possible way to see that this succeeds. This area of the state needs these types of opportunities and I have no doubts that with Mr. Wiggins driving it, it will succeed. Good luck in your new endeavor.

Sincerely,

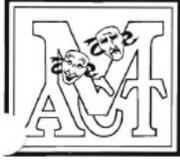


Steve Joonas  
Superintendent of Schools

received  
8-5-05

*An Equal Employment /Educational Opportunity Agency*

## A.5 MACT Endorsement Letter



Marysville Area  
Community Theater

P.O. Box 172  
Marysville, KS 66508

August 18, 2005

To Whom It May Concern:

Marysville Area Community Theatre (M-ACT) is enthusiastic about the formation of a Marshall County Arts Council in partnership with the Marshall County Community Band and the Community Artist Series. We have met with David Wiggins and are in agreement with his vision for a county-wide arts association.

Sincerely,

A handwritten signature in cursive script, appearing to read 'Carla Wolfe', written in black ink.

Carla Wolfe

M-ACT President

## A.6 Gartner Endorsement Letter



Department of Music  
109 McCain Auditorium  
Manhattan, KS 66506-4702  
785-532-5740  
Fax: 785-532-5709  
E-mail: [musiced@ksu.edu](mailto:musiced@ksu.edu)  
<http://www.ksu.edu/music/>

7 October, 2002

Dr. Randal E. Bagby  
Superintendent, U.S.D. 364  
211 S. 10<sup>th</sup> St.  
Marysville KS 66508

Dear Dr. Bagby,

Thank you for facilitating last week's clinic sessions and concerts presented by the KSU Latin Jazz Ensemble and me. Every aspect of the day was highly enjoyable. Your students were thoroughly engaged throughout the sessions, playing instruments, singing, and asking great questions. The concert audience was also warm and receptive. My KSU students truly enjoyed the entire experience.

I would also like to take the opportunity to recognize the great work of David Wiggins. He has done a fantastic job with both the educational and logistical aspects of organizing the program. David is a tremendous asset to your school district and community – I'm sure that you're already seeing the results of his talent and dedication.

Again, thanks for the invitation and hospitality. I hope that we can collaborate again soon.

Sincerely,

A handwritten signature in black ink that reads 'Kurt R. Gartner'.

Kurt R. Gartner, D.A.  
Professor of Percussion  
785-532-3808  
[kgartner@ksu.edu](mailto:kgartner@ksu.edu)

## A.7 Dr. F Endorsement Letter



Department of Music  
109 McCain Auditorium  
Manhattan, KS 66506-4702  
785-532-5740  
Fax: 785-532-6899  
E-mail: [musicd@ksu.edu](mailto:musicd@ksu.edu)  
<http://www.ksu.edu/musicd/>

August 15, 2005

Edward F. Wiegiers  
Galloway, Wiegiers, & Heeney, Attorneys at Law  
1114 Broadway  
P.O. Box 468  
Marysville, Kansas 66508

Dear Ed,

This letter is in reference to our discussions concerning the Community Arts Program for Marysville. Included in this project will be the continuation of the Community Band program, work with Marysville Area Community Theater (MACT), and a series of artists who will be invited to Marysville to work with area school students and to provide musical recitals, concerts, and/or arts events for the people of the community and the surrounding area.

David Wiggins, in his role as director, will also be conducting research on the impact of arts programs for communities, locating exemplary community arts programs in the nation, and developing a history of the arts in Marysville. This research will result in the development of a model for the Marysville Arts project, and eventually will become part of his doctoral dissertation.

The R.L. and Elsa Helvering Trust and the Guise-Weber Foundation will provide the funding (\$12,000 dollars per year for two years, \$24,000 total) for the project, which will be paid \$6000 each semester for two years to the Kansas State University Foundation. The foundation will pay a stipend to David Wiggins who will be directing the Marysville Community Arts Program and studying for his Ph.D. at K-State.

Thank you for your help with this very exciting project. We in Music Education at Kansas State University are delighted to participate because we believe that music is for everyone!

Sincerely,

Jana R. Fallin, Ph.D.  
University Distinguished Teaching Scholar  
Professor, Division Chair  
Music Education  
Kansas State University

Cc: David Wiggins

## A.8 Guise-Weber/Fallin Agreement Letter

THE GUISE-WEBER FOUNDATION, INC  
P.O Box 468,  
Marysville, KS 66508  
785-562-2375 Fax 785-562-5348

Edward F. Wieggers, Pres.  
Norman Severns, Sec.-Treas.

Donald R. Landoll, Member  
Leanna Stenglemeier, Member  
Harold Wiler, Member

September 10, 2005

Dr. Jana R. Fallin  
Music Education Chair  
Department of Music  
109 McCain Auditorium  
Manhattan, KS 66506-4702

Dear Dr. Fallin:

The Board at its September 2<sup>nd</sup> meeting formally approved the plan outlined in your letter of August 15<sup>th</sup> for implementation of a Community Arts Program for Marysville. The program will be funded jointly by the Guise-Weber Foundation and the R. L. & Elsa Helvering Trust.

In addition to a separate budget allocation for support of the Community Arts Program, the Foundation and Trust will provide funding to Kansas State University in the amount of \$12,000 per year for two years, provided Mr. Wiggins, in our opinion, is making satisfactory progress toward his stated goals. Funding of the program also is contingent on satisfactory progress, in your opinion, toward his final goal of an approved doctoral dissertation.

We wish to make it clear that it is not the goal of the Foundation or Trust to fund further education for Mr. Wiggins. This grant is made with the full expectation that at the end of the two year period, Mr. Wiggins, under the guidance of the your Department of Music, and with the help of his chosen committee will have developed and implemented a plan which will make the Community Arts Program a reality and operational in all parts of Marshall County to include the continuation of the Artist Series, the Community Band and the Marysville Area Community Theater. We are confident that with your guidance this project will be successful.

I am enclosing two checks payable to Kansas State University in the amount of \$3,000 each from the Foundation and the Trust to cover the expenses for the first period. Additional checks will be written and delivered upon receipt of your request for payment.

## A.9 Guise-Weber/Wiggins Agreement Letter

THE GUISE-WEBER FOUNDATION, INC  
P.O Box 468,  
Marysville, KS 66508  
785-562-2375 Fax 785-562-5348

Edward F. Wieggers, Pres.  
Norman Severns, Sec.-Treas.

Donald R. Landoll, Member  
Leanna Stenglemeier, Member  
Harold Wiler, Member

September 10, 2005

Mr. David Wiggins  
705 North 11<sup>th</sup> St.  
Marysville, KS 66508

Dear Dave:

The Board at its September 2<sup>nd</sup> meeting formally approved your plan for development and implementation of a Community Arts Program for Marysville and Marshall. The program will be funded jointly by the Guise-Weber Foundation and the R. L. & Elsa Helvering Trust.

As a part of your continuing study at Kansas State University you will put together an outreach model similar to the one presented in your request for funding and attached to this letter. You will periodically inform the Foundation about your progress in developing this model.

A total budget of \$30,000 for each fiscal year has been tentatively approved. Final approval of you budget request for funding of the Community Arts Program is contingent on the following:

1. Your appointment of a Marshall County Arts Council and the agreement of the appointed members to serve.
2. A plan of action or operation plan approved by the Council.
3. An agreement that allocated funds will be expended by direct payment to the payee as specifically authorized by the Council. *To Vendor*
4. Adoption of a specific line item budget by the Council to be approved by the Foundation.
5. Agreement by the Council for a plan to raise at least \$10,000 of the budget amount from sources other than the Foundation and the Trust.

## **A.10 MCAC Bylaws**

### **Bylaws of the Marshall County Arts Cooperative**

#### **Article 1**

The name of this organization which is incorporated under the laws of the state of Kansas is: MARSHALL COUNTY ARTS COOPERATIVE. The organization may be referred to as MCAC.

#### **Article 2**

The objectives of this organization shall be those expressed in its mission statement and it shall be a non-profit organization of Marshall county volunteers who combine services in cooperation with county arts organizations to provide programs of artistic merit for the benefit of students, teachers at communities in Marshall County.

#### **Article 3**

The place of business of this organization shall be 705 N 11<sup>th</sup> St., Marysville, KS 66508.

#### **Article 4**

##### Board of Directors

- a. **General Powers and Qualifications**  
The affairs of MCAC shall be managed by its Board of Directors.
- b. **Composition**  
The Board of Directors shall consist of a President, and other officers and members. The total number of officers and board members shall be no less than 5 and shall not exceed 1
- c. **Terms of Office**  
Each Board member shall hold office as long as they are able to perform their specified duties.
- d. **Board Vacancy**  
A vacancy may be filled by the following method: Appointment by the Board.
- e. **Designation of Officers**  
The Board shall appoint an Executive Director, President and other officers as needed.

These officers:

- Shall have the authority to perform duties assigned by these bylaws or by the Board.
- Are not voting members of the Board by virtue of office.
- May be Ex Officio Board members as provided by this article.

- f. **Ex Officio Board Members**  
Ex Officio Members of the board shall include:  
Any Board member elected or appointed who is not a Director.

An Ex Officio Member may attend any Board meeting and be heard on any matter but may not vote, move or second a motion.

**h. Removal of a Board Officer**

When the best interests of MCAC would be served by removal, any Board officer may be removed in the following manner:

May be removed by a majority vote of the Board.

Before removing an officer, the Board must conduct a hearing at which the officer is invited to be present and heard.

**i. Nomination and Election of Board Members**

The President and officers shall be elected by the Board of Directors when such a vacancy occurs. Any Board member may nominate a candidate for membership. Election is by simple majority of Board members present.

**j. Regular Meeting**

The Board of Directors may provide, by resolution, the time and place for the holding of regular meetings without other notice than such resolution.

**k. Special Meetings**

Special Meetings of the Board of Directors may be called by or at the request of the president or any member of the Directors. The persons authorized to call such special meetings of the Board of Directors may fix the time and place for holding such special meetings.

**l. Notice**

Notice of any special meeting shall be given by at least three (3) days before the meeting by written notice delivered personally, by mail or other substantially equivalent commercial delivery system, to each of the directors at their business address. Such notice shall be deemed to be delivered when deposited in the United States mail, postage prepaid. Any Director may waive notice of any meeting. The attendance of a Director at a meeting shall constitute a waiver of notice such meeting, except where a Director attends a meeting for the express purpose of objecting to the transaction of any business because the meeting is not lawfully called or convened.

**m. Quorum**

A majority of the number of Directors fixed by Section 2 of this Article III shall constitute a quorum for the transaction of business at any meeting of the Board of Directors, but if less than such majority is present at a meeting, the Directors present shall adjourn the meeting until such time as a quorum is present.

**Article 5**

**Duties of the Board of Directors**

**a. Executive Director**

The Executive Director is the principal executive officer of MCAC and shall supervise and control all of the business affairs of the organization. The executive officer shall:

- Preside at all corporate membership and Board meetings.
- Serve as the ceremonial head of the organization.
- Be an official liaison between all cooperating organizations.
- Be in charge of all financial decisions, with Board approval.
- Be custodian of the corporate records of MCAC.
- With the secretary or any other proper officer of MCAC corporation authorized by the Board, sign any deed, mortgage, bond, contract, or other instrument which the board has authorized to be delegated unless the signing and execution has been delegated by the Board by these bylaws, or by statute to some other officer or agent of the MCAC corporation.
- Be custodian of all funds and securities of the MCAC corporation as directed by the Board of Directors.

b. President

The president shall:

- Keep the minutes of the membership and Board meetings.
- Give all notices required by law or by these bylaws.
- Perform any duty incident to the office of secretary and any other duty assigned by the Executive Director or the Board.

g. Removal of Appointees

Any person elected or appointed to a position by the Board may be removed from that position by an affirmative vote of the majority of Directors present.

## Article 6

### Written Policies

The Board may adopt formal, written MCAC policies. No policy may conflict with these bylaws, the articles of incorporation or law.

## Article 7

### Committees

The Executive Director, as directed by the Board of Directors, shall appoint such committees as are necessary and which are not in conflict with other provisions of these bylaws. The duties of any such committees shall be prescribed upon their appointment. The term of appointment shall be for a determined period of time as needed for the committees to complete their prescribed duties and function. In making committee appointments, the Executive Director shall give due consideration to maintaining the continuity of the committee's operation.

## Article 8

At all times the following shall operate as conditions restricting the operations and activities of the corporation:

a. No part of the net earnings of the corporation shall inure to any member of the corporation not qualifying as exempt under Section 501(c)(3) of the Internal Revenue Code of 1986, as now enacted or hereafter amended, nor to any Director or officer of the corporation, nor to any other private persons, excepting solely such reasonable compensation that the corporation shall pay for services actually rendered to the corporation, or allowed by the corporation as a reasonable allowance for authorized expenditures incurred on behalf of the corporation;

b. No substantial part of the activities of the corporation shall constitute the carrying on of propaganda or otherwise attempting to influence legislation, or any initiative or referendum before the public, and the corporation shall not participate in, or intervene in (including by publication or distribution of statements), any political campaign on behalf of, or in opposition to, any candidate for public office; and

c. Notwithstanding any other provision of these articles, the corporation shall not carry on any other activities not permitted to be carried on by a corporation exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code of 1986, as now enacted or hereafter amended.

d. The corporation shall not lend any of its assets to any officer or director of this corporation, or guarantee to any person the payment of a loan by an officer or director of this corporation.

## **Article 9**

The fiscal year of the organization shall be from July 1 to June 30.

a. **Contracts**

In addition to the officers authorized under these bylaws, the Board may authorize an officer or agent of the MCAC corporation to enter into a contract or to execute and deliver a financial instrument for MCAC. Such authority may be either general or limited to a specific instance.

b. **Checks and Drafts**

By resolution, the Board may determine the appropriate officer to execute a particular financial instrument. In the absence of another determination by Board resolution, each financial instrument shall be executed by the President or Executive Director.

c. **Deposits**

All funds of the MCAC corporation shall be deposited in a financial institution which has been designated by the Board. Funds will be deposited within five business days of receipt unless an exception is authorized by the Board.

d. **Gifts**

On behalf of the MCAC corporation, the Executive Director or Board may accept any contribution, gift, bequest, or device for general purposes of or for a special purpose of MCAC.

## **Article 10**

a. No member, officer or Director of this corporation shall be personally liable for the debts or obligations of this corporation of any nature whatsoever, nor shall any of the property of the members, officers or Directors be subject to the payment of the debts or obligations of this corporation.

**Article 11**

a. Upon the time of dissolution of the corporation, assets shall be distributed by the Board of Directors, after paying or making provisions for the payment of all debts, obligations, liabilities, costs and expenses of the corporation, for one or more exempt purposes within the meaning of section 501(c)(3) of the Internal Revenue Code, or the corresponding section of any future federal tax code, or shall be distributed to the federal government, or to a state or local government, for a public purpose. Any such assets not so disposed of shall be disposed of by a Court of Competent Jurisdiction of the county in which the principal office of the corporation is then located, exclusively for such purposes or to such organization or organizations, as said Court shall determine, which are organized and operated exclusively for such purposes.

**Article 12**

Amendment of Bylaws

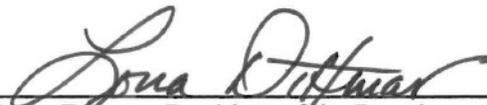
The Bylaws of the Marshall County Arts Cooperative may be amended by an affirmative vote of the majority Directors at any annual, monthly or special Board meeting. These bylaws may be altered, amended, or repealed and a new bylaw may be adopted if at least two days written notice is given to each Director and Ex Officio Board member of an intention to alter, amend or repeal an existing bylaw or to adopt a new bylaw at the meeting.

Conflict of Interest

An individual has conflict of interest when acting in a position whereby a decision will be made concerning an organization in which the individual has substantial interest. Substantial interest is determined by whether the individual or a family member receives financial benefit, is a board or staff member, or gains to profit from the organization.

Adopted, consented and agreed to by the Board of Directors and Shareholders on this

23<sup>rd</sup> day of January, 2006.

  
\_\_\_\_\_  
Lona Dittmar, President of the Board


## A.11 MCAC Articles of Incorporation Letter

**RON THORNBURGH**  
Secretary of State



Memorial Hall, 1st Floor  
120 S.W. 10th Avenue  
Topeka, KS 66612-1594  
(785) 296-4564

February 01, 2006

**STATE OF KANSAS**

GALLOWAY WIEGERS & HEENEY PA  
PO BOX 468  
MARYSVILLE KS 66508

RE: MARSHALL COUNTY ARTS COOPERATIVE CO.

ID. # 3893195 (USE IN ALL CORRESPONDENCE WITH OUR OFFICE)

Enclosed are your certified articles of incorporation for a Kansas not for profit corporation. Your corporation's business entity identification number is at the top of this page. This business entity identification number should be used in all correspondence with our office.

Every not for profit corporation must file an annual report with the Secretary of State and pay a filing fee. The annual report and fee are due together on the 15th day of the 6th month following the entity's tax year end (for example, June 15, 2005 for entities with a December 31, 2004 tax year end). An annual report is not required if the corporation has not been incorporated for six months prior to its first tax year end. If your corporation operates on a tax year end other than the calendar year, you must notify our office in writing prior to December 31.

The annual report may be filed electronically at [www.kssos.org](http://www.kssos.org) or you may obtain a paper form from the Web site.

cne

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Business Services: (785) 296-4564  
FAX: (785) 296-4570

Web site: [www.kssos.org](http://www.kssos.org)  
e-mail: [kssos@kssos.org](mailto:kssos@kssos.org)

Elections: (785) 296-4561  
FAX: (785) 291-3051

ARTICLES OF INCORPORATION  
Of  
MARSHALL COUNTY ARTIST SERIES/COMMUNITY BAND

We, the undersigned incorporators, do hereby associate ourselves together to form and establish a corporation NOT FOR PROFIT under the laws of the State of Kansas.

FIRST: The name of the corporation is MARSHALL COUNTY ARTIST SERIES/COMMUNITY BAND, Inc.

SECOND: The location of its registered office in Kansas is 1111 Walnut, Marysville Kansas 66508, Marshall County, Kansas, and the Resident Agent in charge thereof at such address is David Wiggins, Director of Marysville Bands.

THIRD: This corporation is organized NOT FOR PROFIT organized for the Public Benefit and the purpose for which the Corporation is organized are limited as follows:

For the purpose of assisting and engaging in all activities which serve educational and charitable purposes, which are permitted by the Act, and which are permitted to be carried on by an organization exempt from Federal taxation under the provisions of Section 501 (c)(3) of the Internal Revenue Code or by an organization contributions to which are deductible under Section 170(c)(2) of the Internal Revenue Code.

SECRETARY OF STATE  
KANSAS  
FILE

FOURTH: This corporation will not have authority to issue capital stock. The Corporation shall have and maintain members. The identification of member classes and the qualifications and rights of each class shall be set forth in the by-laws of the Corporation.

FIFTH: The name and mailing address of the initial incorporators are as follows:

David Wiggins  
1111 Walnut  
Marysville Kansas 66508

SIXTH: The name and address of each person who is to serve as a Director until the first annual meeting of the stockholders or until a successor is elected and qualified is as follows:

Melvin (Bud) Schuette, 1310 Park Place, Marysville Ks 66508  
John Bannister, 1309 Debbie Lane, Marysville Ks 66508  
Kathy Rueger, 1966 Cherokee Rd, Marysville Kansas 66508  
Melissa Baker, 1301 Elm, Marysville Kansas 66508

Alex Schultz, 1149 8<sup>th</sup> Road, Marysville Kansas 66508  
Steve Moser, 1215 Granite Road, Marysville Kansas 66508  
Jason Brinegar, 1114 Broadway, Marysville Kansas 66508

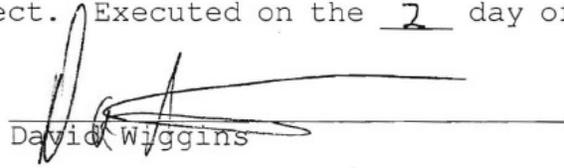
SEVENTH: The term for which this corporation is to exist is perpetual.

EIGHTH: The Board of Directors of the Corporation shall manage the affairs of the Corporation.

NINTH: A director of the Corporation shall not be personally liable to the Corporation or its stockholders for monetary damages for breach of fiduciary duty as a director, except for liability (i) for any breach of the director's duty of loyalty to the Corporation or its stockholders, ~~(ii) for acts or omissions not in good faith or which involve intentional misconduct or a knowing violation of law,~~ (iii) under the provisions of K.S.A. 17-6424, or (iv) for any transaction from which the director derived any improper personal benefit. If the Kansas General Corporation Code is hereafter amended to authorize corporate action further eliminating or limiting the personal liability of directors, then the liability of a director of the Corporation shall be eliminated or limited to the fullest extent permitted by the Kansas General Corporation Code, as so amended. Any repeal or modification of the foregoing paragraph by the stockholders of the Corporation shall not adversely affect any right or protection of a director of the Corporation existing at the time of such repeal or modification.

TENTH: The Corporation reserves the right to amend, alter, change or repeal any provisions contained in the Articles of Incorporation or in any amendment hereto, in any manner now or hereafter prescribed or permitted by the Act or any amendment thereto; provided, however that such power of amendment shall not authorize any amendment which would have the effect of disqualifying the Corporation as an exempt organization under the provision of Section 501 (c) (3) of the Internal Revenue Code.

I declare under penalty of perjury under the laws of the State of Kansas that the foregoing is true and correct. Executed on the 2 day of December, 2004.

  
David Wiggins

I hereby certify this to be a true and correct copy of the original on file.  
Certified on this date: December 9, 2004  
Ron Thornburgh, Secretary of State

## A.12 MCAC 501(c) 3 Letter

INTERNAL REVENUE SERVICE  
P. O. BOX 2508  
CINCINNATI, OH 45201

DEPARTMENT OF THE TREASURY

Date: **APR 20 2006**

MARSHALL COUNTY ARTS COOPERATIVE CO  
705 N 11TH ST  
MARYSVILLE, KS 66508

Employer Identification Number:  
30-0345725  
DLN:  
17053053078046  
Contact Person:  
GREGORY S PAJDA ID# 31533  
Contact Telephone Number:  
(877) 829-5500  
Accounting Period Ending:  
June 30  
Public Charity Status:  
170(b)(1)(A)(vi)  
Form 990 Required:  
Yes  
Effective Date of Exemption:  
February 1, 2006  
Contribution Deductibility:  
Yes  
Advance Ruling Ending Date:  
June 30, 2010

Dear Applicant:

We are pleased to inform you that upon review of your application for tax exempt status we have determined that you are exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code. Contributions to you are deductible under section 170 of the Code. You are also qualified to receive tax deductible bequests, devises, transfers or gifts under section 2055, 2106 or 2522 of the Code. Because this letter could help resolve any questions regarding your exempt status, you should keep it in your permanent records.

Organizations exempt under section 501(c)(3) of the Code are further classified as either public charities or private foundations. During your advance ruling period, you will be treated as a public charity. Your advance ruling period begins with the effective date of your exemption and ends with advance ruling ending date shown in the heading of the letter.

Shortly before the end of your advance ruling period, we will send you Form 8734, Support Schedule for Advance Ruling Period. You will have 90 days after the end of your advance ruling period to return the completed form. We will then notify you, in writing, about your public charity status.

Please see enclosed Information for Exempt Organizations Under Section 501(c)(3) for some helpful information about your responsibilities as an exempt organization.

If you distribute funds to other organizations, your records must show whether they are exempt under section 501(c)(3). In cases where the recipient organization is not exempt under section 501(c)(3), you must have evidence the funds will be used for section 501(c)(3) purposes.

Letter 1045 (DO/CG)

**Part X Public Charity Status (Continued)**

- e 509(a)(4)—an organization organized and operated exclusively for testing for public safety.
- f 509(a)(1) and 170(b)(1)(A)(iv)—an organization operated for the benefit of a college or university that is owned or operated by a governmental unit.
- g 509(a)(1) and 170(b)(1)(A)(vi)—an organization that receives a substantial part of its financial support in the form of contributions from publicly supported organizations, from a governmental unit, or from the general public.
- h 509(a)(2)—an organization that normally receives not more than one-third of its financial support from gross investment income and receives more than one-third of its financial support from contributions, membership fees, and gross receipts from activities related to its exempt functions (subject to certain exceptions).
- i A publicly supported organization, but unsure if it is described in 5g or 5h. The organization would like the IRS to decide the correct status.

6 If you checked box g, h, or i in question 5 above, you must request either an **advance** or a **definitive ruling** by selecting one of the boxes below. Refer to the instructions to determine which type of ruling you are eligible to receive.

**a Request for Advance Ruling:** By checking this box and signing the consent, pursuant to section 6501(c)(4) of the Code you request an advance ruling and agree to extend the statute of limitations on the assessment of excise tax under section 4940 of the Code. The tax will apply only if you do not establish public support status at the end of the 5-year advance ruling period. The assessment period will be extended for the 5 advance ruling years to 8 years, 4 months, and 15 days beyond the end of the first year. You have the right to refuse or limit the extension to a mutually agreed-upon period of time or issue(s). Publication 1035, *Extending the Tax Assessment Period*, provides a more detailed explanation of your rights and the consequences of the choices you make. You may obtain Publication 1035 free of charge from the IRS web site at [www.irs.gov](http://www.irs.gov) or by calling toll-free 1-800-829-3676. Signing this consent will not deprive you of any appeal rights to which you would otherwise be entitled. If you decide not to extend the statute of limitations, you are not eligible for an advance ruling.

Internal Revenue Service Cincinnati, APR 10 2006 RECEIVED TEGE

**Consent Fixing Period of Limitations Upon Assessment of Tax Under Section 4940 of the Internal Revenue Code**

For Organization

x *Lona Dittmar*  
(Signature of Officer, Director, Trustee, or other authorized official)

Lona Dittmar  
(Type or print name of signer)  
**DIRECTOR**  
(Type or print title or authority of signer)

3-28-06  
(Date)

For Director, Exempt Organizations

*Chris P. Turner*  
By

**APR 20 2006**  
Date

**b Request for Definitive Ruling:** Check this box if you have completed one tax year of at least 8 full months and you are requesting a definitive ruling. To confirm your public support status, answer line 6b(i) if you checked box g in line 5 above. Answer line 6b(ii) if you checked box h in line 5 above. If you checked box i in line 5 above, answer both lines 6b(i) and (ii).

- (i) (a) Enter 2% of line 8, column (e) on Part IX-A. Statement of Revenues and Expenses.
- (b) Attach a list showing the name and amount contributed by each person, company, or organization whose gifts totaled more than the 2% amount. If the answer is "None," check this box.
- (ii) (a) For each year amounts are included on lines 1, 2, and 9 of Part IX-A. Statement of Revenues and Expenses, attach a list showing the name of and amount received from each **disqualified person**. If the answer is "None," check this box.
- (b) For each year amounts are included on line 9 of Part IX-A. Statement of Revenues and Expenses, attach a list showing the name of and amount received from each payer, other than a disqualified person, whose payments were more than the larger of (1) 1% of line 10, Part IX-A. Statement of Revenues and Expenses, or (2) \$5,000. If the answer is "None," check this box.

7 Did you receive any unusual grants during any of the years shown on Part IX-A. Statement of Revenues and Expenses? If "Yes," attach a list including the name of the contributor, the date and amount of the grant, a brief description of the grant, and explain why it is unusual.  Yes  No

### A.13 MCEAS 501(c) 3 Letter

**Contact Information**  
Kansas Secretary of State  
**Ron Thornburgh**  
Memorial Hall, 1st Floor  
120 S.W. 10th Avenue  
Topeka, KS 66612-1594  
(785) 296-4564  
kssos@kssos.org  
www.kssos.org

**KANSAS SECRETARY OF STATE**  
**Nonprofit Corporation Certificate of Amendment**

**AN**  
**53-13**

All information must be completed or this document will not be accepted for filing.

05-31-2006	11:39:00
053	\$20.00
1695	01
3890472	AA


01509520

1. Name of the corporation:

Marshall County Educational Artist Series Foundation

*Name must match the name on record with the secretary of state*

2. The articles of incorporation are amended as follows:

(See Attached)

The amendment was adopted in accordance with the provisions of K.S.A. 17-6602.

I declare under penalty of perjury under the laws of the state of Kansas that the foregoing is true and correct.

Executed on the 24 of May, 2006  
Day Month Year

  
\_\_\_\_\_  
Authorized officer

I hereby certify this to be a true and correct copy of the original on file.  
Certified on this date: May 31, 2006  
Ron Thornburgh, Secretary of State

FILED  
SECRETARY OF STATE  
KANSAS  
2006 MAY 31 AM 11 05

**Instruction**  
Submit this form with the \$20 filing fee.  
Notice: There is a \$25 service fee for all returned checks.

## A.14 MCCB 501(c) 3 Letter

INTERNAL REVENUE SERVICE  
P. O. BOX 2508  
CINCINNATI, OH 45201

DEPARTMENT OF THE TREASURY

Date: JUN 08 2006

MARSHALL COUNTY COMMUNITY BAND  
FOUNDATION  
705 N 11TH ST  
MARYSVILLE, KS 66508

Employer Identification Number:  
42-1631583  
DLN:  
17053081000036  
Contact Person:  
SUSAN E WHITE ID# 31317  
Contact Telephone Number:  
(877) 829-5500  
Accounting Period Ending:  
August 31  
Public Charity Status:  
170(b)(1)(A)(vi)  
Form 990 Required:  
Yes  
Effective Date of Exemption:  
December 9, 2004  
Contribution Deductibility:  
Yes  
Advance Ruling Ending Date:  
August 31, 2009

Dear Applicant:

We are pleased to inform you that upon review of your application for tax exempt status we have determined that you are exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code. Contributions to you are deductible under section 170 of the Code. You are also qualified to receive tax deductible bequests, devises, transfers or gifts under section 2055, 2106 or 2522 of the Code. Because this letter could help resolve any questions regarding your exempt status, you should keep it in your permanent records.

Organizations exempt under section 501(c)(3) of the Code are further classified as either public charities or private foundations. During your advance ruling period, you will be treated as a public charity. Your advance ruling period begins with the effective date of your exemption and ends with advance ruling ending date shown in the heading of the letter.

Shortly before the end of your advance ruling period, we will send you Form 8734, Support Schedule for Advance Ruling Period. You will have 90 days after the end of your advance ruling period to return the completed form. We will then notify you, in writing, about your public charity status.

Please see enclosed Information for Exempt Organizations Under Section 501(c)(3) for some helpful information about your responsibilities as an exempt organization.

**Part X Public Charity Status (Continued)**

- e 509(a)(4)—an organization organized and operated exclusively for testing for public safety.
- f 509(a)(1) and 170(b)(1)(A)(iv)—an organization operated for the benefit of a college or university that is owned or operated by a governmental unit.
- g 509(a)(1) and 170(b)(1)(A)(vi)—an organization that receives a substantial part of its financial support in the form of contributions from publicly supported organizations, from a governmental unit, or from the general public.
- h 509(a)(2)—an organization that normally receives not more than one-third of its financial support from gross investment income and receives more than one-third of its financial support from contributions, membership fees, and gross receipts from activities related to its exempt functions (subject to certain exceptions).
- i A publicly supported organization, but unsure if it is described in 5g or 5h. The organization would like the IRS to decide the correct status.

6 If you checked box g, h, or i in question 5 above, you must request either an **advance** or a **definitive ruling** by selecting one of the boxes below. Refer to the instructions to determine which type of ruling you are eligible to receive.

- a **Request for Advance Ruling:** By checking this box and signing the consent, pursuant to section 6501(c)(4) of the Code you request an advance ruling and agree to extend the statute of limitations on the assessment of excise tax under section 4940 of the Code. The tax will apply only if you do not establish public support status at the end of the 5-year advance ruling period. The assessment period will be extended for the 5 advance ruling years to 8 years, 4 months, and 15 days beyond the end of the first year. You have the right to refuse or limit the extension to a mutually agreed-upon period of time or issue(s). Publication 1035, *Extending the Tax Assessment Period*, provides a more detailed explanation of your rights and the consequences of the choices you make. You may obtain Publication 1035 free of charge from the IRS web site at [www.irs.gov](http://www.irs.gov) or by calling toll-free 1-800-829-3676. Signing this consent will not deprive you of any appeal rights to which you would otherwise be entitled. If you decide not to extend the statute of limitations, you are not eligible for an advance ruling.

**Consent Fixing Period of Limitations Upon Assessment of Tax Under Section 4940 of the Internal Revenue Code**

For Organization

X *Deborah L Landoll*  
\* (Signature of Officer, Director, Trustee, or other authorized official)

(Type or print name of signer)

6-7-06  
(Date)

(Type or print title or authority of signer)

For Director, Exempt Organizations

X By *[Signature]*

Date 6/7/06

- b **Request for Definitive Ruling:** Check this box if you have completed one tax year of at least 8 full months and you are requesting a definitive ruling. To confirm your public support status, answer line 6b(i) if you checked box g in line 5 above. Answer line 6b(ii) if you checked box h in line 5 above. If you checked box i in line 5 above, answer both lines 6b(i) and (ii).

- (i) (a) Enter 2% of line 8, column (e) on Part IX-A. Statement of Revenues and Expenses. \_\_\_\_\_
- (b) Attach a list showing the name and amount contributed by each person, company, or organization whose gifts totaled more than the 2% amount. If the answer is "None," check this box.
- (ii) (a) For each year amounts are included on lines 1, 2, and 9 of Part IX-A. Statement of Revenues and Expenses, attach a list showing the name of and amount received from each **disqualified person**. If the answer is "None," check this box.
- (b) For each year amounts are included on line 9 of Part IX-A. Statement of Revenues and Expenses, attach a list showing the name of and amount received from each payer, other than a disqualified person, whose payments were more than the larger of (1) 1% of line 10, Part IX-A. Statement of Revenues and Expenses, or (2) \$5,000. If the answer is "None," check this box.

- 7 Did you receive any unusual grants during any of the years shown on Part IX-A. Statement of Revenues and Expenses? If "Yes," attach a list including the name of the contributor, the date and amount of the grant, a brief description of the grant, and explain why it is unusual.  Yes  No

## A.15 Research Questions

Central Question:

What are the perceptions of arts experiences within the Marshall County Arts Cooperative (MCAC)?

Sub Questions:

1. How did the MCAC originate and develop?
2. How does locale affect rural arts programming?
3. What are the perceptions of experiences within the MCAC?

Preparation Questions

1. How do students perceive arts experiences?
2. How do teachers perceive arts experiences?
3. How do community members perceive arts experiences?
4. How do artists perceive their role within MCAC?
5. How do participants perceive “uniqueness” of an artistic encounter?
6. What are the perceptions of a rural cooperative?
7. Do MCAC programs promote district, state and national education standards?
8. Were you comfortable with the planning process?
9. Do you think communication was effective?
10. How did this experience contribute to your class/curriculum outcomes?
11. How did the experience inspire or motivate students?
12. How did students from different communities work together?
13. Was this experience interdisciplinary or multicultural?
14. How many students were reached?
15. Do you think school district cooperation was effective?
16. What made the experience unique for you?

17. Was marketing effective?

18. Any administrative feedback?

Teacher Questions:

1. Explain your role in the event planning process.
2. How did this experience contribute to your class/curriculum outcomes?
3. What made this experience unique for you?
4. In what ways did students and teachers from different schools work together?
5. How many students were involved?
6. What kinds of feedback have you received from your workplace?

## A.16 Wieggers Email

Loading "INBOX :: INBOX: Wiggins Project"

09/26/2007 02:21 PM

**Date:** Tue, 25 Sep 2007 13:38:39 -0500  
**From:** Ed Wieggers <gwhpa@bluevalley.net>  
**To:** jfallin@ksu.edu  
**Subject:** Wiggins Project

 2 unnamed text/html 6.79 KB 

Good Morning Jana:

The Marshall County Arts Cooperative project was David's baby from the beginning. It started with the community band and branched out later in the cooperative. The R. L. & Elsa Helvering Trust and Guise-Weber Foundation agreed to fund the band and later agreed to a two year program under a study project designed to lead to David's doctorate. David's obligation to head this project expired on August 31, 2007. He was not relieved of his duties, it was always understood that another person would head the project on and after September 1, 2007.

David's vision was to establish a program which would not only support the community band but which would introduce both the musical and visual arts to students and the public. The Trust and Foundation agreed to fund the project with a stated total amount. We believed at the time and continue to believe that the project was worthwhile and that David has in fact accomplished his goal. We are well satisfied with the program results. If David's management of the program had one weakness it was his inability to efficiently manage the finances. He had a budget of \$24,000 in each of two years. He was free to raise other funds by way of grants and contributions. At the end of the program year on August 31<sup>st</sup> there were outstanding bills of \$23,000. This appears to be a result of David's commitment of funds which were not in the bank for program expenses in anticipation of grant funds which did not come through. By way of example funds were committed, outside the budget for entertainment at the Marshall County Fair based on an understanding that the fair management would pay \$2,000 of the cost. No money was available to fund that commitment. Lesson learned. David is now well aware and can from experience advise others they should not depend on future grant funds or promises from others for funding. No expenditure of funds should be committed unless and until the expenditure is both budgeted and money is either committed in writing or in the bank.

Please let me stress that we have no indication that David unlawfully converted any Cooperative funds to his personal use. All expenditures appear to have been made in good faith with the anticipation that cash would be in the bank to cover the expense.

When the program started it was a condition that David would be in charge and that it was his program to manage as a part of his educational endeavor. David picked the members of his board. The board existed to advise and assist him in establishing the program and to bring the various arts groups, who previously operated independently, together in a joint effort. The board was not intended to be a governing board nor was it intended to control the program. It appears that David failed to make this clear to the board members and this failure required my involvement on at least one occasion. There was a power struggle which was eventually resolved. Lesson learned. Be careful to pick members of your board who are willing to work with you to accomplish the objective. Lesson learned. Pick members who will add something to the project and involve your board in the management of the project.

The project will continue and be funded for another year. Wayne Kruse has been selected to head the project for the next year. David has agreed to assist Wayne and his board to the extent he has time to do so. It is understood with Wayne and his board that no funds will be committed unless and until the funds are budgeted and there is absolute assurance funds will be available to pay the bills.

## Appendix B - Promotional Materials

### B.1 MCAC Logo



### B.2 MCAC Video

[2006 Promo for distribution.mov](#)

### B.3 Website Layout



## B.4 Donation Card



**Marshall County  
Arts Cooperative**

Name: \_\_\_\_\_  
Address: \_\_\_\_\_ City/State/Zip: \_\_\_\_\_  
Phone Number: \_\_\_\_\_ E-mail: \_\_\_\_\_

I would like to volunteer to help with: (Please check all that interest you.)  
 Performing    Promotion    Guest Artist Hospitality    Grant Writing

Please help with our growth by becoming a supporting member of the Marshall County Arts Cooperative and give a one time gift of:  
 \$50    \$100    \$500    \$1000    Other  
or a monthly sustained gift of \$\_\_\_\_\_.

How did you hear about this event? \_\_\_\_\_

Thank you for your cooperation.  
Questions? Please call 785-629-8166, email [Info@mcartscoop.org](mailto:Info@mcartscoop.org), or visit us online at [mcartscoop.org](http://mcartscoop.org).

## B.5 Arts Event Calendar

# Marshall County Arts Cooperative

### January

**American Legion Oratorical Preliminaries**  
January 9 • MHS Auditorium

**Marysville 5th & 6th Grade Band performance with Topeka Symphony**  
January 11 • 1:00 pm • Topeka

**Regional Debate**  
January 12-13 • BVHS, Overland Park

**State Debate**  
January 19-20 • BVHS, Overland Park

**Junior High KMEA Honor Band and Choir and North Central District Middle Level Concert**  
January 22 • 2:00 pm • Junction City High School

**KSU Concert Band Clinic**  
January 26-28 • Kansas State University

**American Legion Oratorical Finals**  
January 28 • MHS Auditorium

**Otoe/Missouri Indian Dancers**  
January 29 • 7:00 pm • MHS Auditorium

**NCKL Band Clinic**  
January 31 • Concordia

**KSCFL Forensics Public Forum Debate Qualifier**  
March 10 • Garnett

**Twin Valley League Music Festival**  
March 13 • Frankfort

**Oregon Trail League Instrumental Clinic**  
March 15 • TBA • Centralia

**KSCFL IE/LD & SC Qualifier**  
March 16-17 • Junction City

**“Swing” MHS Spring Musical**  
March 24 • 7:30 pm • MHS Auditorium  
March 25 • 2:00 pm • MHS Auditorium  
Tickets are \$5 for adults, \$3 for children.

**MCAC Fundraising Banquet**  
March 31 • 6:00 pm • Marysville Moose Lodge

**Regional Music Festival**  
March 31 • Concordia

### February

**Regional Piano Contest**  
February 3 • McPherson

**Marysville High School Winter Band Concert**  
February 6 • 7:00 pm • MHS Auditorium

**NCKL Vocal Clinic**  
February 7 • TBA

**State Piano Contest**  
February 17 • Wichita

**Marysville High School Invitational Forensics Tournament**  
February 25 • 8:00 am • Marysville Jr/Sr. High School

**Linn 5th - 12th Winter Concert**  
February 27 • 7:00 pm • Linn High School

**Marysville High School Talent Contest**  
April 2 • 7:00 pm • MHS Auditorium

**Sculpture, Curt Krob Public Presentation**  
April 3 • 7:00 pm • Lee Dam Art Center  
April 2-3 • Marshall County Schools  
April 3-30 • 7:00 pm • Show • Lee Dam Art Center

**High School Art Competition**  
April 13 • All Day • Cloud County Community College

**Frankfort Elementary Spring Concert**  
April 17 • 7:00 pm • FHS Gym

**State Large Groups Music Competition**  
April 18 • TBA

**State Large Group Music Festival**  
April 19 • Holton

**Blue Valley Rug Hookers Spring Workshop**  
April 23-27 • 9:00 am - 3:00 pm • Lee Dam Art Center

**Highland Art Contest**  
April 26 • Highland Community College

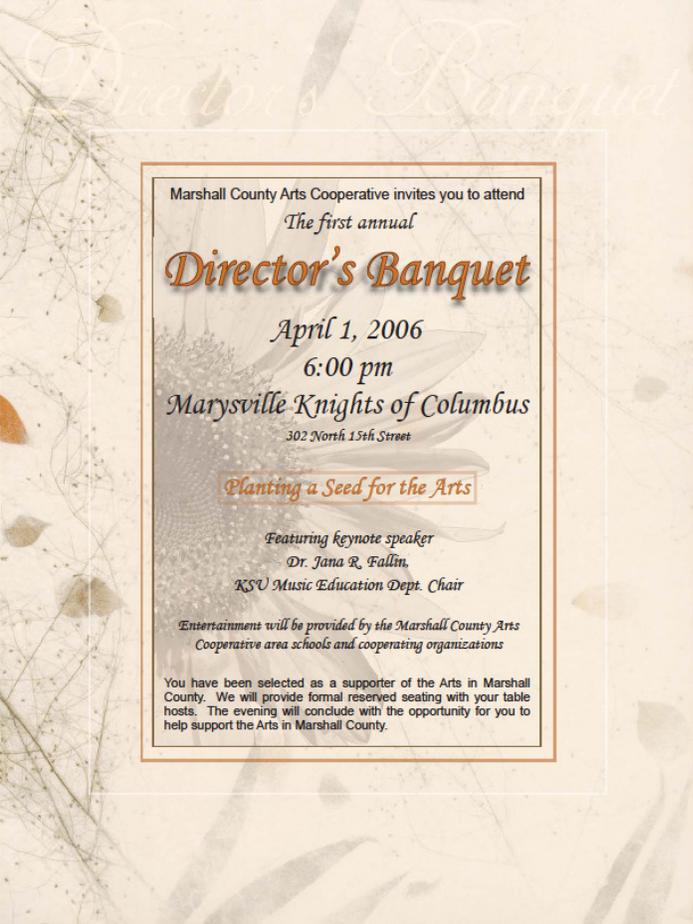
**State Solo and Ensemble Music Festival**  
April 28 • Concordia

### March

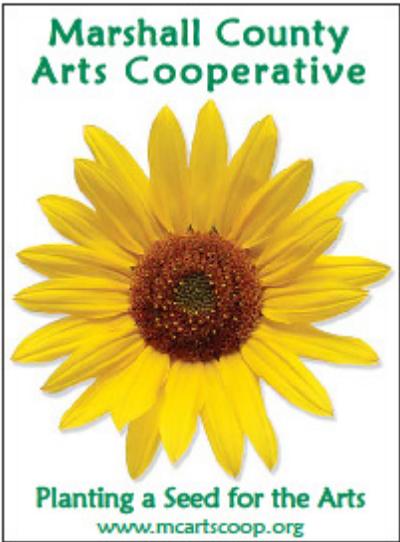
**“Lost in Yonkers” M-ACT Spring Play**  
March 9-10 • 7:30 pm • MHS Auditorium  
March 11 • 2:00 pm • MHS Auditorium  
Tickets available at door, \$10 Adults, \$9 Sr. Citizens, \$8 Students

For more information contact David Wiggins:  
785-787-0271 • 785-629-8166  
P.O. Box 509 • Marysville, KS 66508 • info@marshallcountyband.com  
Presented by the R.L.Elsa Helvering Trust and Guise-Weber Foundation.

**B.6 Director Banquet**



**B.7 Seed Packet**



## B.8 North Central Arts Camp Brochure

MEDICAL RELEASE

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Allergies: \_\_\_\_\_

Parent/Guardian to notify in case of an accident:  
 \_\_\_\_\_

Primary phone: \_\_\_\_\_

Secondary phone: \_\_\_\_\_

In the event of an emergency where medical treatment is required, I give my permission to the staff or sponsor to obtain the services of a licensed physician. Please attempt to notify me concerning any such emergency.

INSURANCE INFORMATION

Company name: \_\_\_\_\_

Policy #: \_\_\_\_\_

Group #: \_\_\_\_\_

Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Signature (parent/guardian):

\_\_\_\_\_

Date: \_\_\_\_\_



Marshall County Arts Cooperative presents the

# 2006

## NORTH CENTRAL KANSAS ARTS ACCESS CAMP

JUNE 12TH - 16TH

Marysville High School campus

15T - 12TH GRADE

Planting a Seed for the Arts!

www.mcartcoop.org

Presented by the R. L. Elso Helvering Trust and Guise-Weber Foundation.

PRSRT STD  
 U.S. Postage  
 PAID  
 Permit No. 306  
 Marysville, KS

### THE NORTH CENTRAL ARTS

**ACCESS CAMP** is designed to give young people in North Central Kansas the unique opportunity to participate in a diverse arts culture with experiences in music, theatre arts, visual arts and arts technology.

All 1st-6th grade students will rotate through music, visual arts and theatre sessions each day. 7th-12th grade students will choose one area to focus on during the entire camp.

### THEATRE

Students will learn basic stage movement, characterization, performance skills and improvisation.

### VISUAL ARTS

Elementary:  
Students will tap into their creative side exploring drawing, painting and ceramics.

Secondary:

This class is for beginning, intermediate or advanced art students. Choice of projects may include, but is not limited to: wheel thrown pottery, batik, scratch art, clay relief, limited palette paintings, plaster and found object sculpture, mixed media collage and more.

### MUSIC

Students will learn vocal and instrumental solo and ensemble skills.

### ARTS TECHNOLOGY

Students will gain knowledge of lights, sound and video production.

### FINAL PERFORMANCE

There will be a public performance and art display on Friday, June 16, 7:00pm, in the MHS Auditorium.

## STAFF

Our camp features highly qualified, experienced, professional staff members who understand the potential in the arts and culture to inspire young people. Staff members include: David Wiggins, Lona Dittmar, Carla Wolfe, April Spicer, Ashley Maughlin, Melissa Baker, Rebecca Smith, Wayne Kruse, Pat Breeding, Lynnette Steele, Sheri Harmer and Alex Shultz.

## SCHEDULE

### MORNING 1ST-6TH GRADE

8:30-9:30  
break  
9:45-10:45  
break  
11:00-12:00

### AFTERNOON 7TH-12TH GRADE

1:00-2:30  
break  
2:45-4:00

## REGISTRATION FORM

Registration deadline: June 1, 2006

Registration received after June 1, 2006, are subject to a \$5.00 late fee.

Name: \_\_\_\_\_

Home address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Parent/guardian contact: \_\_\_\_\_

Primary phone: ( ) \_\_\_\_\_

Secondary phone: ( ) \_\_\_\_\_

School name: \_\_\_\_\_

Age (at camp): \_\_\_\_\_ Grade ('05-'06): \_\_\_\_\_

Special instructions: \_\_\_\_\_

Choose Discipline (7th-12th only)

- Theatre     Music  
 Visual Arts     Arts Technology

### T-SHIRT SIZE

- KIDS     ADULTS  
S M L XL

Mail Registration & Medical Release To:

Marshall County Arts Cooperative  
Arts Access Camp  
P.O. Box 509 • Marysville, KS 66508  
785-629-8166

additional registration forms available at:  
[www.mcartcoop.org](http://www.mcartcoop.org)  
[info@mcartcoop.org](mailto:info@mcartcoop.org)

### CAMP FEE \$80.00

Make checks payable to:  
Marshall County Arts Cooperative

## Appendix C - Arts Experiences

### C.1- Ole: Music and Dance of Spain

# Marshall County Educational Artist Series

Presents:

# OLÉ

## Music & Dance of Spain

### School Presentations:

October 19, 2005 (Valley Heights High School)    October 20, 2005 (Marysville High School)

### Concert:

October 20, 2005 • 7:00 pm  
(Marysville High School Auditorium)

OLE! has been bringing Flamenco to Kansas audiences for over a dozen years. As the founder and Artistic Director, professional dancer and educator Tamara La Garbancita has brought together a diverse group of talented musicians and dancers who share her vision of bringing the passion and energy of Flamenco and Spanish Dance to all communities. Dressed in native Spanish costumes, La Garbancita and her troupe use castanets and footwork to demonstrate the colorful and lively dances of Spain. The dancers are accompanied by live Flamenco guitar, violin, voice, and cajon. Mary Ann Esperanza Hope, Violinista, began classical violin studies at the age of ten. She has been a member of the Evansville Philharmonic, the Bloomington Symphony and the Indianapolis Symphony in Indiana; and the St. Louis Philharmonic and Independence Symphony in Missouri. Raul Gomez, Guitarista, has studied under one of the world's greatest

Flamenco guitarists, Maestro Juan Serrano of Cordoba, Spain.

The group's vocalist, Kirk Carson, has performed with major symphony orchestras including, Deutschland Symphonico Radio Orchestra, Bavarian State Radio Symphony, Milwaukee Symphony Orchestra, Music of the Baroque, and the Chicago Symphony Orchestra. The group has been performing together since 1994. Ole! Music and Dance of Spain carries forward this glorious traditional art form and captures the deep feelings of the Spanish musical heritage known as Flamenco.



Tamara La Garbancita



Raul Gomez & Mary Ann Esperanza Hope



Kirk Carson

Presented by the R. L. & Elsa Helvering Trust and USD 364 Marysville Schools

## C.2- Ole Teacher Guides

TEACHER GUIDE FOR GRADES 9 THROUGH 12

**TAMARA la GARBANCITO**  
OLÉ MUSIC and DANCE OF SPAIN  
*An interdisciplinary, multi-media, interactive journey to Sunny Spain!*

### EDUCATIONAL OBJECTIVES AND STANDARDS

---

#### SOCIAL STUDIES:

- Understand the evolution of Spanish government from monarchy to dictatorship to constitutional monarchy;
- Understand the geographic position of Spain and how it relates to its history.
- Understand how different cultures affected the type of government.

#### COMMUNICATION ARTS:

- By auditory, visual or kinesthetic learning, be able to compare and contrast the different aspects of Spanish and American culture.

#### FOREIGN LANGUAGE/SPANISH:

- Enhance vocabulary with words uniquely associated with the culture of Spain.

#### FINE ARTS: DANCE

- Understand the role of dance in the gypsy culture.
- Compare and contrast Spanish and American social dance.
- Recognize and perform rhythmic patterns of flamenco.
- Perform a folk dance as dancer, *palmera* or percussionist.
- Understand how personal experience affects the creation and interpretation of a dance.
- Understand the importance of support and respect for performers.
- Understand that dance conveys meaning.
- Learn the basic terminology of flamenco.

#### FINE ARTS: MUSIC:

- Understand how the elements of the Song combine with accompaniment to create flamenco music.
- Understand how national influences in different periods in Spain affect the music.
- Understand that multiple ethnicities directly affect the creation and performance of flamenco.
- Compare and contrast expectations and behavior between a flamenco audience and a conventional audience.

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[Contact La Garbancito at 816-741-6171 or [ole\\_Garbancita@yahoo.com](mailto:ole_Garbancita@yahoo.com)]

## C.3 Vocabulary

### SPANISH-ENGLISH VOCABULARY

P-7

ah bah NEE koh	Fan
ah mah REE yoh	Yellow
ah THOOL	Blue
BLAHN koh	White
brah THAY oh	Arm movements
BRAH tho	Arm
kah BY yo	Horse
KAHM bee yay	Change places!
KAH sah	House, home
kah stahn WAY lahs	Castanets
kah STEE yos	Castles
koh LOH rays	Colors
ko MEE dah	Food
kome PAHS	Flamenco beat,rhythm, measure
co REE da day TOH rohs	Bullfight
dee NEH ro	Money
el TO kay	Guitar playing
eh SPAH nya	Spain
FALL dah	Skirt
fah MEEL yah	Family
FEH ree ah	Fair
fee ESS tah	Party
floh RAY ah	Flamenco hand movements
hee TAH no, hee TAH nah	Gypsy man, woman
gee ta REES tah	Guitarist
hoo AIR gah	Flamenco party
yah MAH dah	Call from the dancer to the guitarist
mahn TONE	Shawl
mahn tone SEE yah	Lace head scarf
moh RAH doh	Purple
nah RAHN ha	Orange
NAY groh	Black
pah LEE yohs	Gypsy word for Castanets
PALL mahs KLAR ahs	Sharp nand clapping
PALL mahs SORE dahs	Muffled hand clapping
pay NEH tah	Decorative comb
PLAH thah day TOH rohs	Bullring, bullfighting arena
roh HOH	Red
ROE pah, bes TEE dohs	Clothing
ROH sah	Pink
some BREH roh	Hat
toh roh MOK ya	Bullfighting, Art of
toe REH roh	Bullfighter
TOE roh	Bull
TRAH hay day LOO thehs	Bullfighter's Suit of Lights
VARE day	Green
vee oh lee NEES tah	Violinist
voo EHL tah, voo EH lay!	Turn, Twirl - noun, Turn! - verb
thah pah tay AH doe	Flamenco footwork
thah PAH tohs	Shoes

## C.4 Ole Curriculum

### THE KINGDOM OF SPAIN (*EL REINO DE ESPAÑA*)

P-4

Spain occupies most of the *Iberian Peninsula* on the southwestern tip of Europe, divided from Western Europe by the Pyrenees Mountains. Spain has both Atlantic and Mediterranean coastlines. Geographically and culturally, Spain combines the worlds of Europe and Africa, Christianity and Islam.

#### GEOGRAPHY:

Area: 194, 884 square miles (504,750 sp. Km), including the Balearic and Canary Islands. It is roughly the size of Arizona and Utah combined.

Terrain: High plateaus, lowlands, narrow coastal plains and mountains.

Climate: Temperate. Summers are hot in the interior; more moderate and cloudy along the coast. Winters are cold in the interior and partly cloudy and cool along the coast.

#### PEOPLE:

Population: 42.7 million. The population density is lower than most of Europe and is roughly equivalent to New England. The annual population growth rate is 1%.

Ethnic Groups: Basques, Catalans, Galicians and *Gitanos* (gypsies).

Religion: Predominantly Roman Catholic.

Language: Spanish is the official language. 17% of the people speak Catalan-Valenciana, 7% speak Galician and 2% speak Basque.

Education: School is compulsory to age 16. Approximately 70% of students attend public schools. The remainder attend private schools which are mostly operated by the Catholic Church. The literacy rate is 98%.

#### GOVERNMENT:

Type: Constitutional Monarchy. Juan Carlos I was proclaimed on King on November 22, 1975. The King is a hereditary monarch. The Constitution was established in 1978.

Branches of Government: Executive: Prime Minister, a cabinet and the Council of States, a consultive body. Legislative: The bicameral Cortes is composed of the Congress of Deputies and the Senate. Judicial: the Constitutional Tribunal and the Supreme Tribunal.

[Spain](#) is divided into seventeen [autonomous communities](#) and fifty [provinces](#). The autonomous communities have wide legislative and executive autonomy, with their own parliaments and regional governments. The provinces have fewer powers, yet are still used as [electoral](#) districts, in [postal](#) addresses, and as geographical references. Most of the provinces are named after their principal town.

#### ECONOMY:

GDP: \$955.1 billion (2004)

Work Force: 17.2 Million: Services - 64.8%; Agriculture - 5.2%; Construction - 12.0%; Industry - 18.0%.

Per capita GDP: \$22,421

Natural resources: Coal, lignite, iron ore, uranium, mercury, pyrites, fluorspar, gypsum, zinc, lead, tungsten, copper, kaolin, hydroelectric power.

Agricultural Products: Grains, vegetables, citrus and deciduous fruits, wine, olives and olive oil, sunflowers, livestock.

Industry: Processed foods, textiles, footwear, petrochemicals, steel, automobiles, electronics.

Average exchange rate (2004): 0.815 Euros = U.S. \$1.00

## C.5 Ole Student Assessment Form

**TAMARA la GARBANCITO**  
 OLÉ MUSIC and DANCE OF SPAIN  
*A Journey to Sunny Spain!*

FOR STUDENTS AFTER THE PRESENTATION:

Date of Performance: \_\_\_\_\_  
 Location: \_\_\_\_\_  
 Grade Level(s) \_\_\_\_\_

Please return to Tamara Carson  
 5511 Fox Hill Road  
 Parkville, MO 64152

What did you know about Spain before?	What do you know about Spain now?

What new words did you learn? \_\_\_\_\_

\_\_\_\_\_

Compare and contrast some part of Spanish life with life in the United States. (For example: food, fairs, parties, sports, or government.)

\_\_\_\_\_

\_\_\_\_\_

What is one thing you would like to do now? (Place a checkmark next to your answer.)

- Learn more about Spain
- Go to Spain.
- Learn more about other cultures.
- Attend a flamenco performance.

If you go to Spain, what would you like to see? \_\_\_\_\_

¡Gracias por su ayuda! Thank you for your assistance!

## C.6 Kansas Day

In partnership with the Marshall County Arts Cooperative,  
the Marshall County Educational Artist Series presents:

# Kansas Day Celebration

## Otoe-Missouri Indian Dancers

**January 29, 2007**

Marysville High School Auditorium

7:00 pm

### School Performances:

**January 29 & 30, 2007**

Marshall County Schools

Bison Productions presents American Indian culture through the dancing, singing and drumming of the Otoe-Missouri Indian Nation. The dance troupe will perform for Marshall County students.



## Author Michael John Haddock

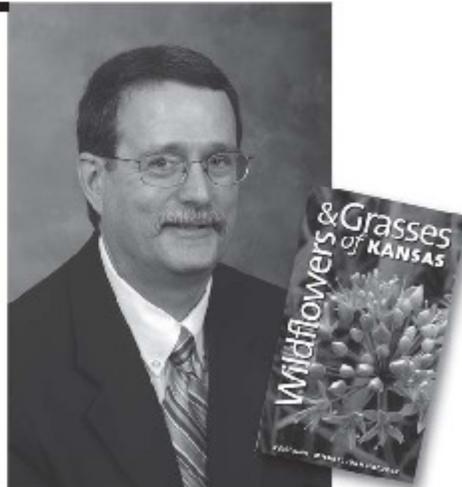
**January 30, 2007**

Marysville Public Library • 6:00 pm

Michael J. Haddock, author of Wildflowers and Grasses of Kansas: A Field Guide, will present a fascinating look at the native grasses and flowers in our area. He will discuss the history and use of flora by Kansans and provide an insight in to the unique aggregation of plants that we see all around us.

Mr. Haddock will lecture to students in biology classes and assemblies at area schools during the day.

Mr. Haddock's book was honored as a 2006 Kansas Notable Book by the State Library of Kansas and the Kansas Center for the Book. Mike serves as Chair of the Sciences Department at Kansas State University Libraries.



Kansas  
*Arts*  
Commission

Presented by the R. L. Elsa Helvering Trust, Guise-Weber Foundation and the Marshall County Schools.

## C.7 Blaise Claudio Pascal

Marshall County Educational Artist Series  
Presents:

# Blaise Claudio Pascal

**School Presentations:**

**December 2, 2005**

Marysville and Frankfort (morning)

Valley Heights: 6:00 pm

Singing The Star Spangled Banner at the basketball game

**Waterville Opera House:**

**December 3, 2005 • 7:30 pm**

Blaise Claudio Pascal hails from the beautiful tropical island of St. Lucia in the southern West Indies or the Windward Islands. Mr. Pascal's most recent operatic engagement was as King Kaspar in "Amahl and the Night Visitors" by Giancarlo Menotti for Opera Kansas on the 26th and 27th of November 2005.

This summer he spent his time as a Fellowship recipient at the renowned Aspen Music Festival where he sang the role of Sir Edgardo in "Lucia di Lammermoor" with the Aspen Opera Theater, where he studied with Stephen Smith. He also attended Wichita State University where he studied under Vernon Yenne and was directed by Marie Allyn King. Last spring, he starred in the title role in "Tales of Hoffmann" and as Count Danilo in "The Merry Widow" at Wichita State University. Other roles to his credit are: Eisenstein in "Die Fledermaus," First Armed Man in "Die Zauberflöte," Amalita in "L'incoronazione di Poppea," Le Mari in "Les Mamelles di Tiresias," Sid-el-Kar in "Desert Song" and Belize in "Angels in America."

Additionally, Mr. Pascal has performed with the Wichita Grand Opera in "Carmen" as Remendado, as King Kaspar in "Amahl and the Night Visitors" and as the boozing butler in "Mr. Choufleurie" with Opera Kansas. As a soloist in recital repertoire, Blaise has sung in places such as Spain, Switzerland, Holland, Germany, Italy, St. Lucia, St. Croix, Barbados, and across Kansas.

Blaise is fond of vocal pedagogy and performance and as a result has been asked to conduct many master classes to assist younger aspiring singers in their vocal pursuits. He has been invited to the islands of Antigua, St. Lucia and St. Croix USVI to perform recitals in 2006 and to initiate a vocal program of studies through the Caribbean Development Program of which he is thrilled to undertake. It has always been his lifelong dream to return to the Caribbean to impart the love for classical vocal music to the new generations of West Indians.

Mr. Pascal won the senior and graduate divisions of the men's NATS competition. He would like to give thanks to God, who supplies him with strength and talent, and to his friends and family for their love and support.

Presented by the R. L. Elsa Helvering Trust, Guise-Weber Foundation and USD 364 Marysville Schools.



## C.8 Bongo Love

In partnership with the Marshall County Arts Cooperative,  
the Marshall County Educational Artist Series presents:

# BONGO LOVE

### School Performances:

**October 18, 2006**

Frankfort High School - 10:00 am • Marysville High School - 2:40 pm

**October 19, 2006**

Linn High School - 8:30 am • Hanover High School - 10:30 am  
Valley Heights High School - 1:30 pm

**October 20, 2006**

Axtell High School - 8:15 am

### Public Performance:

**October 19, 2006**

Marysville High School Auditorium - 7:00 pm



Coming from times of war in Zimbabwe, Bongo Love, who comes from a line of chiefs and kings, focused on the drumming and music of his people to carry on the oral traditions that might have otherwise been lost forever. He carried his musical talent, storytelling, drumming and spirit to the United States and shared these incredible sounds, thought provoking lyrics and drumming with many musicians and fans.

Bongo Love is an authentic African performer who is greatly appreciated by lovers of many musical genres. His music has been crowned as healing, happy and very danceable. Well-known musicians and music critics have applauded Bongo Love's original compositions. He has released three CD's to date and is working on his next.



Presented by the R. L. Elsa Helvering Trust, Guise-Weber Foundation and the Marshall County Schools.

## C.9 Deanna Swoboda

In partnership with Marshall County Arts Cooperative  
The Educational Artist Series Presents:

# Deanna Swoboda

**School Presentations:**  
**February 7 & 8, 2006**  
**Marshall County Schools**

**Concert Featuring:**  
Baker University, Marysville High School and Community Band members

**February 8, 2006 • 7:00 pm**  
**Marysville High School Auditorium**



DEANNA L. SWOBODA is Assistant Professor of Music at Western Michigan University where she teaches tuba and euphonium and performs with the Western Brass Quintet, a resident faculty ensemble. Swoboda holds degrees from the University of Idaho and Northwestern University, and is completing studies for the Doctor of Musical Arts degree from Arizona State University.

Since 2000, Swoboda has performed as a member of the Dallas Brass, a 6-piece ensemble which travels the United States and Europe presenting approximately 100 concerts per year and working extensively in public schools and at colleges and universities. Other performing credits include the Denver Brass, Cedar Rapids (Iowa) Symphony, Symphony of the West Valley (Arizona), and Washington/Idaho Symphony. Swoboda is also the creator and performer of a motivational recruiting presentation and music workshop called "Brass Rap!" and founder of the University of Oklahoma's International Tuba/Euphonium Summer Workshop, 1998-2003.

Prior to her appointment at WMU, Swoboda taught at the University of Nevada Las Vegas and Las Vegas Arts Academy. She has also taught at the University of Northern Iowa, University of Denver, University of Idaho, National Conservatory of Madrid (Spain), and Deutschen Tubaforum-Hammelberg (Germany). As a clinician, Swoboda has appeared at the national and northwest regional conventions of Music Educators National Conference (MENC), Midwest Band and Orchestra Clinic, International Women's Brass Conference, International Tuba-Euphonium Regional Conference, and for state music educator associations in Illinois, Maine, New Jersey, Texas, and Utah, to name a few. She has also made appearances on the CBS Early Morning Show – with the Dallas Brass – and National Public Radio, and was featured in the May 2004 issue of *The Instrumentalist* magazine and the October 2000 issue of *School Band and Orchestra* magazine.

Swoboda wrote, produced, organized, and performed on the educational resource DVD "Band Blast Off!" Her solo CD, "Deanna's Wonderland," was released on Summit Records in 1999.

Presented by the R.L.  
Elsa Helvering Trust  
and Guise-Weber  
Foundation.

For more information contact David Wiggins:  
785-787-0271 • 785-629-8166  
P.O. Box 509 • Marysville, KS 66508  
info@marshallcountyband.com

## C.10 Steel Magnolias



In partnership with Marshall  
County Arts Cooperative  
M-ACT *Presents...*

# *Steel Magnolias*

*by Robert Harling*

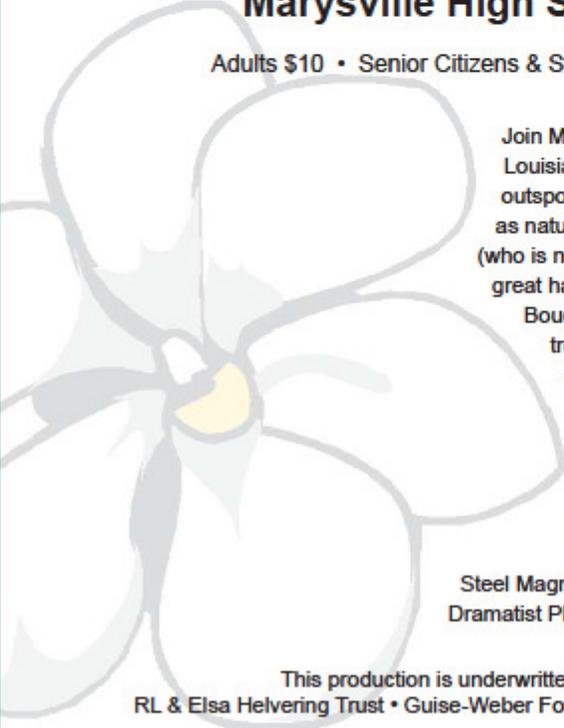
**March 10th & 11th • 7:30 pm**  
**March 12th • 2:00 pm**  
**Marysville High School Auditorium**

Adults \$10 • Senior Citizens & Students \$9 • Children under 12 \$8

Join M-ACT in a visit to Truvy's Beauty Salon in Chinquapin, Louisiana, where you will meet six extraordinary women: The outspoken Truvy Jones, whose motto is "There is no such thing as natural beauty," is helped by her eager new assistant, Annelle (who is not sure whether or not she is still married). Truvy offers great hair and free advice to the town's rich curmudgeon, Ouiser Boudreaux, who owns a neurotic collie and "shares" a magnolia tree with the Eatenton family ("I'm not crazy, I've just been in a bad mood for forty years."); Clairee Belcher, the widow of the former mayor and rabid football fan ("She has the pom-poms to prove it!"), and M'Lynn Eatenton, a socially prominent career woman of Chinquapin whose daughter, Shelby (the prettiest girl in town), is about to be married.

Steel Magnolias is produced through special arrangement with Dramatist Play Service, Inc., 440 Park Avenue South, NY, NY 10016.

This production is underwritten by the following benefactors:  
RL & Elsa Helvering Trust • Guise-Weber Foundation • Landoll Corporation • Caryl Toedter



C.11 Waterville Preservation Society Thanks

David,

Again, we thank you  
for your time, effort  
and expertise in writing  
the grant for the  
Waterville Preservation  
Society. We certainly  
appreciate your interest  
and support of our  
project.

Sincerely,  
Ann

A Special Note...