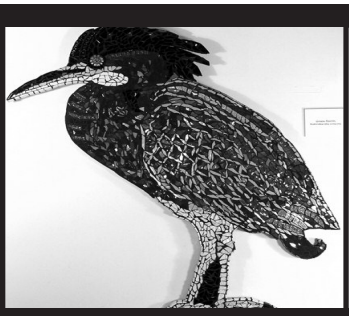
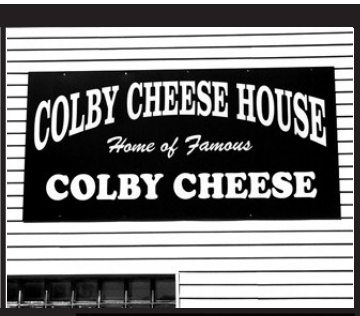
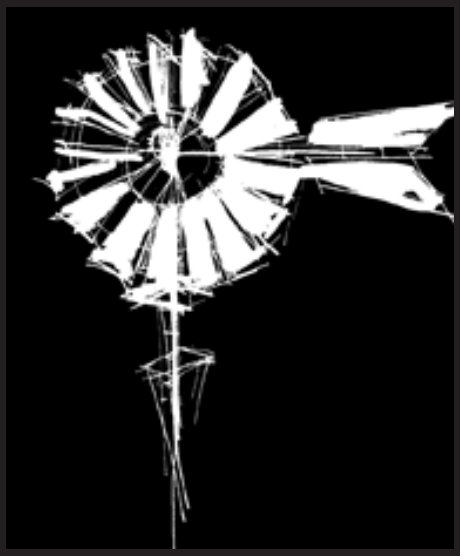




THE ARTS IN THE SMALL COMMUNITY



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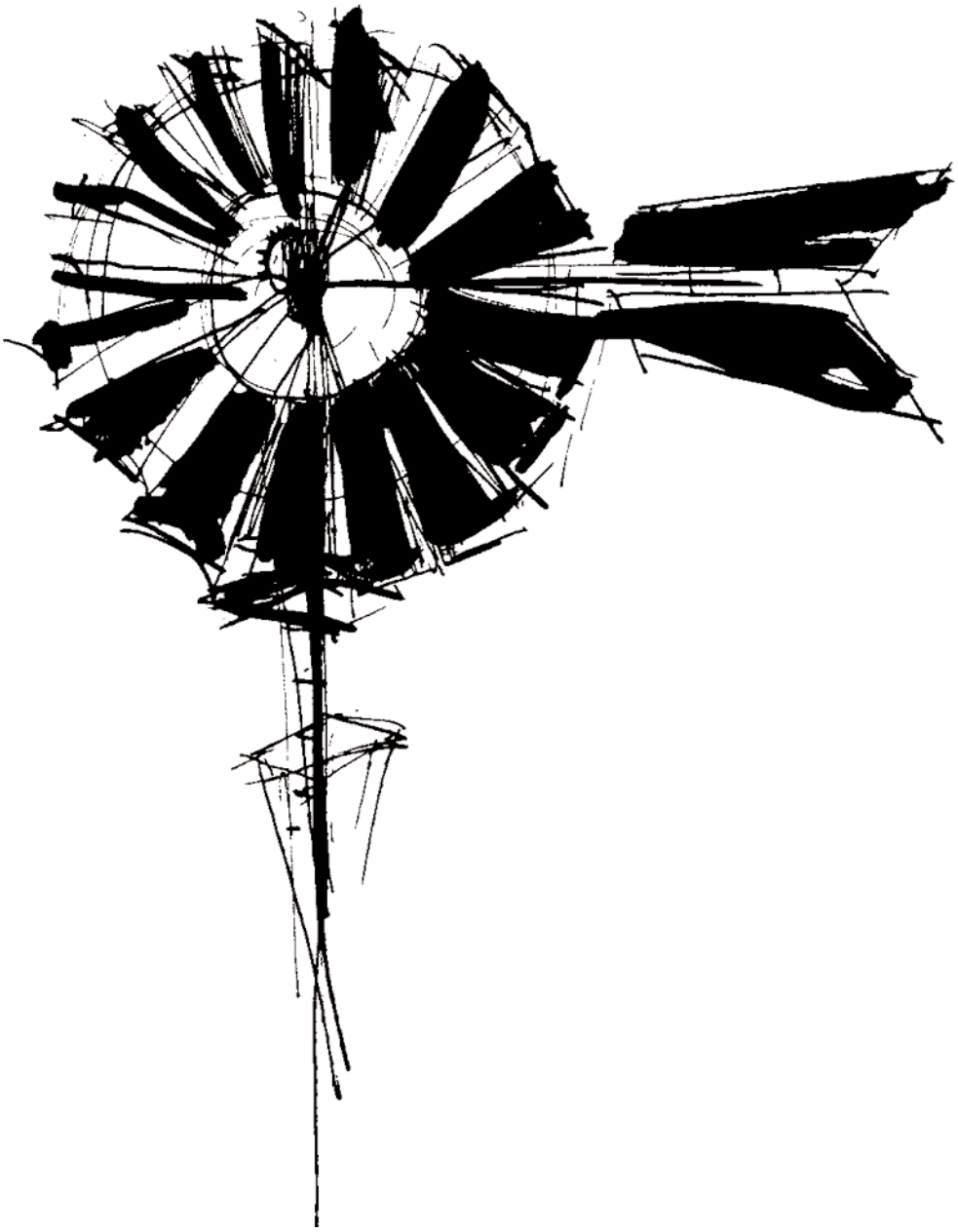

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2006 THE ARTS IN THE SMALL COMMUNITY

Maryo Gard Ewell
Michael F. Warlum

School of the Arts at Rhinelander

Photo courtesy
Chantel Balzell,
Rhinelander Daily News

Contributors: Chris Dickey, Karen Goeschko, Heather Good, Anne Katz, LaMoine MacLaughlin, Miranda McClenaghan

Foreword by Robert L. Lynch
President and CEO, Americans for the Arts

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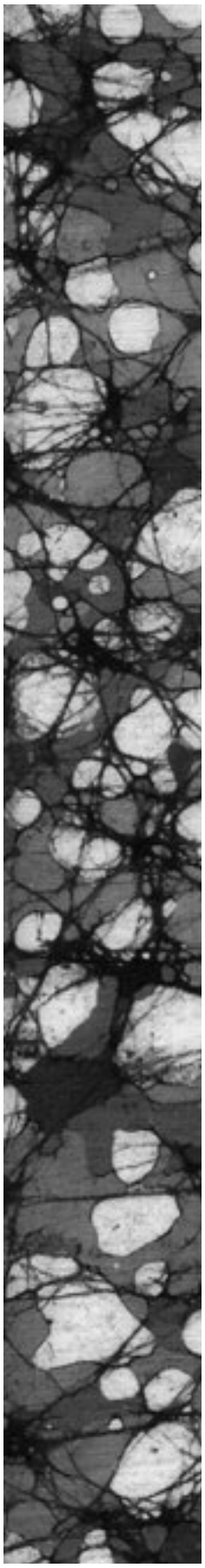

This publication is based on

The Arts in the Small Community: A National Plan
1969

Robert E. Gard
Michael Warlum, Ph.D.
Ralph Kohlhoff, Ph.D.
Kenneth Friou
Pauline Temkin

The original book was published by the Office of Community Arts Development
Robert E. Gard, Director
University of Wisconsin-Madison

It was funded by the first rural arts development/access grant
made by the National Endowment for the Arts, 1966-1969

Five small communities in Wisconsin took part in a bold experiment in arts development. They were:

Adams-Friendship
Portage
Rhinelander
Spring Green
Waupun

The story of this experiment and what it taught is relevant and usable by arts development practitioners and visionaries today.

(left) Photos courtesy
Northern Lakes Center for the Arts

Robert Gard (left) and Ralph Kohlhoff.

Photo courtesy
University of Wisconsin-Madison Archives

(bottom) Photo courtesy
Teresa Silvia

DEDICATION

In memory of Robert E. Gard, community arts visionary,
and Ralph Kohlhoff, of the original project team,

and to all the people from small towns to urban neighborhoods
who believe that "here, in our place...you can indeed alter
the face and the heart of America."

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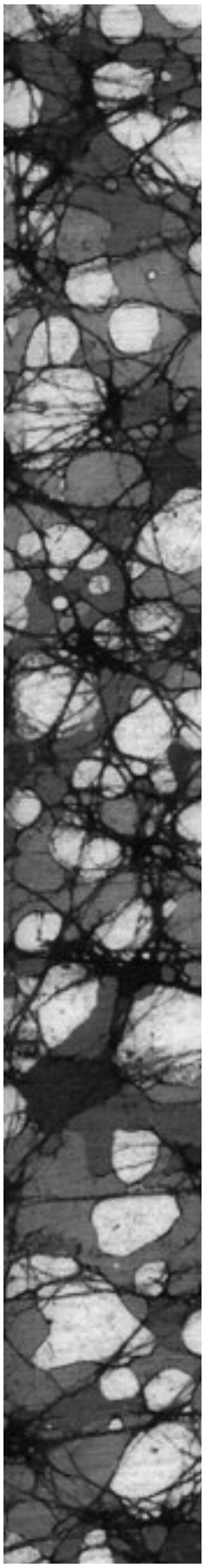
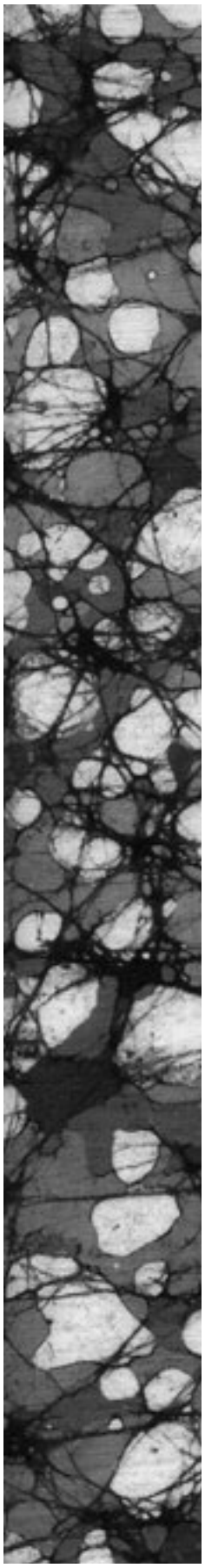




FOREWORD

It has been just about 30 years since I first read *The Arts In the Small Community: A National Plan*, and it is as relevant, visionary, and as necessary a message today as it was then—or when it was first published a half dozen years earlier in 1969.

Nobody I knew referred to this book by its correct title; we all called it the "Windmill Book" because of its cover art. And everyone in the burgeoning community arts development movement read it.

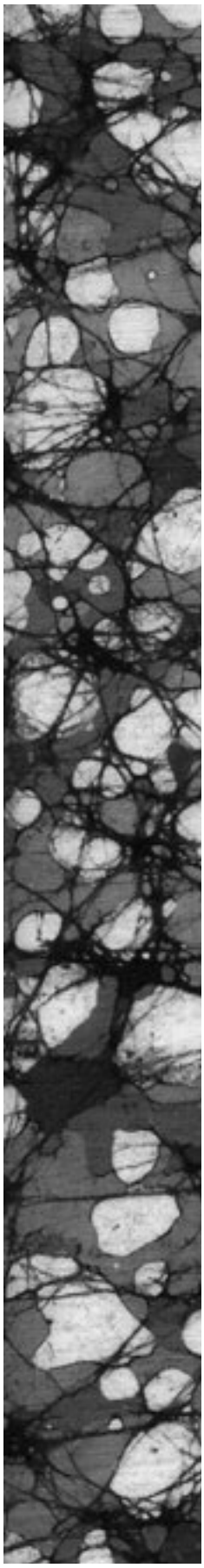
This relatively brief book is a quiet explosion of ideas and concepts that have helped shape not only the local and state arts council movements and critical federal programs, but have contributed to a popular consciousness about what is important about the arts, and the arts in communities. It suggested that the arts advanced through the power of people, the strength of the few, and the formation of strategic partnerships with every aspect of community, church, school, government, and business, the young and the old. The beauty and necessity of the arts in a broad, multicultural America was an idea well advanced here.

This is a message simply told of promise and hope through the arts, a message for America. It dreams of "a nation conscious of its arts among all its people," and supports the role of the arts as an animator of democracy. It points out prickly truths in our sophisticated world, such as the possibility that the core epiphany of one's life may be the arts experience "found unspoiled…discovered next door."

Personally, I have to love any book that uses the word "repristinated," but Bob Gard's words in the first and last pages alone here are two of the most inspiring pieces of writing we have in the literature of the arts movement in America. Indeed, the last line of this book is why many of us choose to spend our lives in this field, working to grow the arts in every community.

The Arts In the Small Community is mandatory reading for anyone in the arts and for anyone who believes that the arts make a difference in a child, in a town, and in our world.

Robert L. Lynch
President and CEO
Americans for the Arts



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Steve Duchrow of the Raue Center for the Arts, Crystal Lake, Illinois

Heather Good, who, as a graduate student in the Bolz Center for Arts Administration at UW-Madison, visited the five towns and talked with some of the original people involved in the project

Steve Heck for patience and inspiration

Anne Katz of Arts Wisconsin

LaMoine MacLaughlin of the Northern Lakes Center for the Arts, Amery, Wisconsin

Howard Martin, Dean of Continuing Studies at the University of Wisconsin-Madison

Miranda McClenaghan, Director of Theatre Education in the Department of Liberal Studies and the Arts, Division of Continuing Studies, at UW-Madison. She helped shape the project, and she participated in interviews, analysis, and writing. She also coordinated the research project related to this book in which hundreds of surveys were mailed and hand-delivered to twelve Wisconsin towns. Also involved in this project were Sarah Ebel, Peter Ewell, Melody Henderson, and Matt McClenaghan.

Kevin Reilly, President of the University of Wisconsin System

Bernie Schermetzler, archivist at the University of Wisconsin-Madison Libraries

George Sibley for patience and inspiration

Harv Thompson, Director Emeritus of the Department of Liberal Studies and the Division of Continuing Studies at the University of Wisconsin-Madison Extension. Harv carried the torch of the Wisconsin Idea and the arts for many years.

George Tzougros and Karen Goeschko of the Wisconsin Arts Board

Maryo Gard Ewell, one of this manual's principal writers, is today the same age her father was when he wrote the original book. She, too, has devoted her career and life to community arts development. Her world of action is quite a different world from her father's, but big ideas are timeless. She was honored to be joined by Dr. Michael Warlum, part of the original project team. He constantly reminded us all of the visions of the Office of Community Arts Development and of the people in the five test communities and incorporated them into this manual. Mike looks back on the years in his life when the team worked to capture the truths of rural America as one of the most significant periods in a long career.

PREFACE

As Bob Lynch says in his Foreword, *The Arts in the Small Community: A National Plan,* widely known as the Windmill Book, was a groundbreaking achievement.

In the archives of the Steenbock Library at the University of Wisconsin-Madison, the Arts in the Small Community project files remain untouched. Folders are crammed with letters from citizens of small communities around the nation. In their letters, people say how grateful they are that someone understood rural arts issues and rural reality, and could offer assistance. Letters from state arts agencies express delight at having a blueprint that staff could use to help small towns set up an arts council.

The National Endowment for the Arts funded the project on which the manual was based. The project was its first local arts development award. A chronicle of the early days of the NEA says that the project "became one of our most sustaining accomplishments…. *The Arts and* [sic] *the Small Community* has been reprinted several times and is today the inspirational source for small community and rural programs throughout the country."

Recognizing the continuing need for a practical guide for rural arts administrators, the National Assembly of Local Arts Agencies (now Americans for the Arts) twice reprinted *The Arts in the Small Community: A National Plan*. Thousands of copies have been distributed throughout the United States.

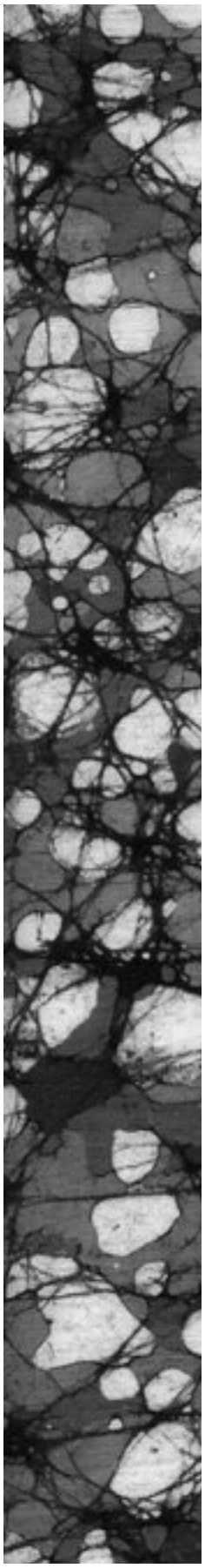
Robert E. Gard was a visionary arts developer from the time he joined the faculty of the University of Wisconsin, in 1945. *The Arts in the Small Community: A National Plan* was the result of an experiment by Gard and his staff, Mike Warlum and Ralph Kohlhoff, at the University's Office of Community Arts Development. The experiment ran from 1966 to 1969. Gard and his staff's approach to community arts development was revolutionary. They said, what if:

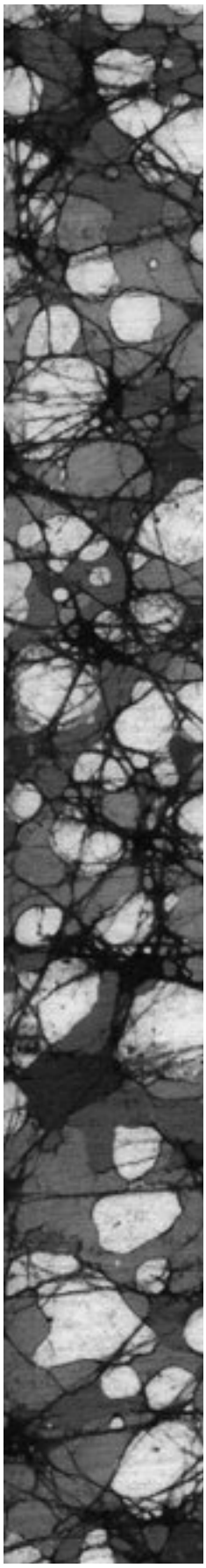
- we recognized the hunger for creative fulfillment that exists in everyone?
- we recognized the ability of communities to design creative programs according to their own needs?
- instead of implying that, "You'll be better off if we send arts outreach programs to your town," we said, "Let people dream?"
- we encouraged people to make art and design their own programs?

And they said, "We'll help with resources and technicalities if communities want us to."

They chose the five communities for different reasons.

- Spring Green was the home of Frank Lloyd Wright.
- Rhinelander was the site of a nascent summer School of the Arts.
- Portage was vocal about its rich history and heritage.
- Waupun faced the challenge of an economy dependent on the state prison.
- Adams-Friendship had an economy that was strictly agriculture-based, and faltering.





What was consistent and unique was the methodology. The communities led. The project staff assisted. All five communities set up arts councils. Gard, Warlum, and Kohlhoff observed, documented, noted themes and truths. With the help of Friou and Temkin, they wrote *The Arts in the Small Community: A National Plan* so that towns all over America could profit from the experience of the five test communities.

At first, we planned to write a sequel to *The Arts in the Small Community*. The Wisconsin Arts Board commissioned a research project to assess the long-term impact of the work of the Office of Community Arts Development in the test communities. The Evjue Foundation funded creation of resource materials for people working in small town arts programs.

The original book was a classic, but, after all, it was nearly forty years old, so a sequel might be in order, we thought. But then we realized that the ideas in the original manual are timeless. In fact, if anything, it may have been written with the world today in mind. One of our team said, "In 2006, we think we're discovering the role of the arts in improving health, preserving the environment, reflecting place, promoting intercultural dialogue. These people wrote about it in 1969!" If you want to see the original version of the National Plan, you'll find it online at the Robert E. Gard Wisconsin Idea Foundation web site.

We did not change a word of Gard's *Director's Statement*. Until the end of his life, he was dismayed that some small places had created arts centers primarily for the arts-lovers or arts-sophisticates and left out the majority of their citizens. He used the words *culture* and *creativity* to emphasize that the arts are of us all. He lived by the idea that the arts make a community more meaningful and more attractive. If he were writing today, he might say, "Let us accept the goodness of *people* where they are now, and expand *their arts* in the places where they live."

His prose poem on the last page of the book captures perfectly why we do this work. Not one word needs context or explanation. It is timeless.

We also preserved as originally written the explanations, *How the Plan Developed* and *Why an Arts Plan for Small Communities?* They offer insightful information on the Arts in the Small Community project, on the test communities, and on the philosophy of the original project team. We updated *What Is An Arts Council?* but most of the original is there. We left intact the profiles of three community arts leaders, as these individuals are typical of the people you'll encounter when you develop your own arts council. You know them. You may be one of them. In Appendix E, we summarize what is happening in the test communities today.

In this new version of *The Arts in the Small Community*, we kept all of the ideas from the original as well as its organization. We kept the vignettes from 1969, for parables are timeless. Examples from the test communities of Adams-Friendship, Portage, Rhinelander, Spring Green, and Waupun are used directly from the original book, unless we specify that they are current. In part because of the Windmill Book, arts councils now thrive throughout America. Therefore, we added contemporary examples from communities all across the country. Believing that large city neighborhoods share many characteristics with small communities, we include a few examples from urban and suburban programs. When we allude to a community in the text, we are providing a real example from an American town.

We updated the *Arts Councils Should Consider* sections and renamed them *Things to Think About.* We rewrote the discussions on business, public education, and communications to reflect the evolution on these fronts in the past thirty-five years. We added a section on tourism. We also added the *Questions for Discussion* pages, so that anywhere in America people who care may develop an arts plan for their community.

Organizational issues are not within the scope of this book. You can research structural options, by-laws, and much more via Arts Wisconsin, the Wisconsin Arts Board, or their equivalents in your state. You can also check with Americans for the Arts. Resources exist to help you get organized. See Appendix D.

It is our dream that thirty-five years hence another team will update this manual. Just as Gard, Warlum, Kohlhoff, Friou, and Temkin couldn't imagine the impact of the internet, cable television, interstate highways, and globalization on rural America, there will be new wonders in place in 2040 that we cannot imagine today. But we believe that the big ideas from this book will still be true.

In 1955, Robert E. Gard quoted a rural Wisconsin woman in his seminal book, *Grassroots Theater: A Search for Regional Arts in America.* He wrote: "If the people of Wisconsin knew that someone would encourage them to express themselves in any way they chose...if they knew that someone would back them and help them when they wanted help, it was her opinion that there would be such a rising of creative expression as is yet unheard of in Wisconsin...for that whole expression would be of and about ourselves."

"If the people of Wisconsin knew that someone would encourage them to express themselves in any way they chose...if they knew that someone would back them and help them when they wanted help, it was her opinion that there would be such a rising of creative expression as is yet unheard of in Wisconsin...for that whole expression would be of and about ourselves."

We invite you to use this manual to design and augment your own programs and to launch the rising of creative expression that is right for and unique to your community.

On behalf of the project team,

Maryo Gard Ewell, Gunnison, Colorado
Michael Warlum, Ph.D., Seattle, Washington

September, 2006

Note: All quotations that we use, unless they are from the original Arts in the Small Community *book, are cited in Appendix B.*

Pecatonica Educational Charitable Foundation art parade, Hollandale/ Blanchardville, Wisconsin.

Photo courtesy
Arts Wisconsin

SECTION I
THE ARTS IN SMALL PLACES

"Log Jam" Ruth Burce Krogstad
Courtesy of **the family of artist Ruth Burce Krogstad, Eau Claire, WI**

Director, Robert E. Gard

Photos courtesy University of Wisconsin-Madison Archives

DIRECTOR'S STATEMENT
1969

America is coming of age. Note the many changing aspects of America.

A maturing America means a nation conscious of its arts among all its people.

Communities east, west, north, and south are searching for ways to make community life more attractive.

The arts are at the very center of community development in this time of change...change for the better.

The frontier and all that it once meant in economic development and in the sheer necessity of building a nation is being replaced by the frontier of the arts. In no other way can Americans so well express the core and blood of their democracy; for in the communities lies the final test of the acceptance of the arts as a necessity of everyday life.

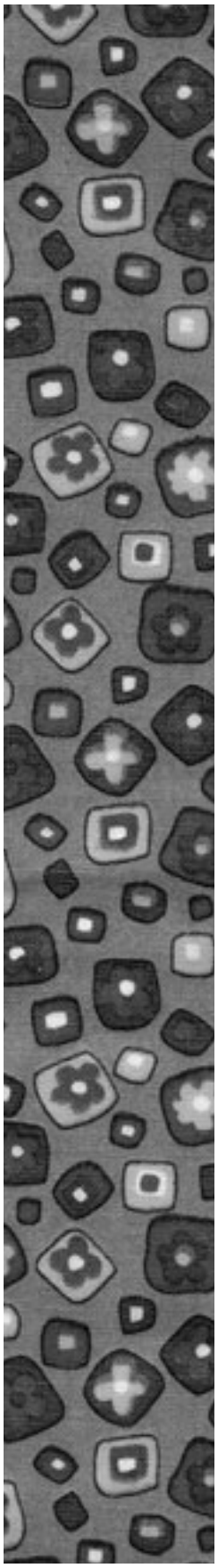
In terms of American democracy, the arts are for everyone. They are not reserved for the wealthy, or for the well-endowed museum, the gallery, or the ever-subsidized regional professional theatre. As America emerges into a different understanding of her strength, it becomes clear that her strength is in the people and in the places where the people live. The people, if shown the way, can create art in and of themselves.

The springs of the American spirit are at the grass roots. Opportunities must exist in places where they never have existed before. A consciousness of the people, a knowledge of their power to generate and nourish art, and a provision of ways in which they may do so are essential for our time.

If we are seeking in America, let it be a seeking for the reality of democracy in art. Let art begin at home, and let it spread through the children and their parents, and through the schools, the institutions, and through government.

And let us start by acceptance, not negation--acceptance that the arts are important everywhere, and that they can exist and flourish in small places as well as in large; with money, or without, according to the will of the people. Let us put firmly and permanently aside as a cliché of an expired moment in time that art is a frill. Let us accept the goodness of art where we are now, and expand its worth in the places where people live.

Robert E. Gard



HOW THE PLAN DEVELOPED
1969

In 1966, the National Council on the Arts awarded its first grant for development of the arts in small communities. The three-year developmental grant, reflecting concern for arts at the grassroots level, was awarded to the Office of Community Arts Development, Wisconsin Idea Theater of University Extension, The University of Wisconsin, Madison.

This office, formerly known only as the Wisconsin Idea Theater, had been concerned with developing arts interest throughout the state of Wisconsin for over twenty-five years. Under the direction of Robert E. Gard, this Extension service, founded and fostered throughout the state community theatres and creative writing groups, wrote and toured indigenous drama, and conducted workshops in many forms of creative arts. Thus, the experience and aims of this University of Wisconsin group provided a suitable agency for the small communities' experiment.

The three-year grant, financed by the National Endowment for the Arts, was to be an extension of the aims of the Wisconsin Idea Theater and dealt specifically with ways of developing greater interest and participation in the arts in communities of 10,000 or less.

Pilot research was conducted in five Wisconsin communities, and this national plan is a result of what was tried and accomplished, or what failed to be accomplished, in these five places.

Portage (pop. 7822) at the edge of the Baraboo Range, a recreational region in south central Wisconsin, is surrounded by a productive agricultural area. Located between the watersheds of the Wisconsin River and the upper Fox River, Portage is important historically because early exploration and fur trade routes crossed "the portage" en route from Green Bay to the Mississippi River. The town is very old and conservative in character.

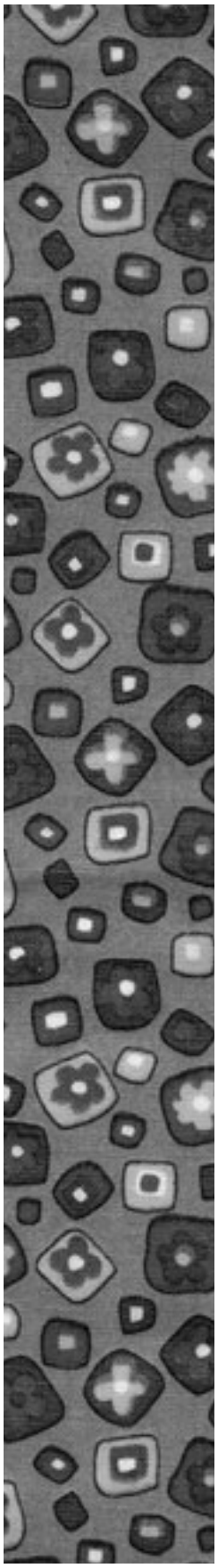
Waupun (pop. 6000) in south central Wisconsin, is the site of the state prison and two other penal institutions. There is also a heavy representation of the Dutch Reformed Church. Waupun is the market town for a large area in which farmers are engaged in dairying and in raising peas, beans, and corn.

Rhinelander (pop. 8790), a north woods center for recreation in northeast Wisconsin, is the location of a large paper mill. Rhinelander has a lumberjack background, and some of the spirit of the earlier vigorous period remains.

Spring Green (pop. 1146) is located in southwestern Wisconsin. Taliesin, home of Frank Lloyd Wright, is nearby. A certain amount of interest in the arts has existed from time to time, partly because of the Wright influence. However, many rural people have been opposed to cultural influences, just as they were once suspicious of their famous neighbor. The town is the service and market center for a large rural area.

Adams-Friendship (pop. 1800) is in an economically depressed area in central Wisconsin. Farmland is not good, and family income is generally low. Little had ever before been attempted here in community arts development.

WHY AN ARTS PLAN FOR SMALL COMMUNITIES?
1969



American history begins in small settlements, and crucial American values stem from them. Sixty million Americans now live in communities of 10,000 or less. These 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.

The small community provides more than it receives. Many young people flock to the great cities, poorly prepared to contribute to the cultural well being of the city and depleting their hometown of youthful energy and vigor. When, in turn, these same cities send back other people who are seeking new, vital, internal resources, the small community gladly provides welcome, but is subjected to strain and dislocation of its daily life. Some of the city dwellers who come to the rural areas are retired citizens; others are Americans of middle income who locate a second home in the country; and still others are the varied groups brought in by newly located industries.

These new occupancies not only place new demands upon the economy and public services of the small communities, but also put a strain on the cultural life. Consequently, as small communities undergo the depletion of cultural resources that results from their role as providers for American manufacturing and commerce; as they educate their young people only to see them located in cities; as older people remain or reside in these communities in their late years because of the lower cost of living and the more intimate social acceptance and recognition they receive as industry decentralizes; then the small community finds in arts development an important part of the answer to its new needs.

It is unimpressive to insist that the large cities, with their infuriated and burning ghettos, are but the tensions of the village subculture drawn large upon the American scene, or that the village has always made war against enlightenment, spurning genius and stoning prophets. In fact, in that area of human anguish in which man recognizes that he can't go home again, he finds in the mythic properties of the rural village an ideal for life sustained to some extent by every small community. It is this ideal, crystallized and repristinated in accordance with contemporary art activity, that will provide new resource for all America.

The contribution of the small community to American life is immeasurable. The farmland, mountains, shore, and open spaces in relation to which American small communities are located, like the small communities themselves, are the heartland of our way of life. Because American literature depicts these home places, and American painters portray them, American localities are a part of the furniture of the human imagination throughout the world. It is our conviction that the development of high quality art activity in these communities may well lead to a new phase of renaissance in the arts.

Modern art activity can provide a new birth and new creative directions of usefulness for such a community. As art activity is developed, the community is re-created. The vital roots of every phase of life are touched. As the community is awakened to its opportunity in the arts, it becomes a laboratory through which the vision of the region is

reformulated and extended. And as the small community discovers its role, as the small community generates freshness of aesthetic response across the changing American scene, American art and life are enhanced.

Can the United States rediscover, cherish, and strengthen its small communities? Can we assign to small communities the important role deserved in the forthcoming renaissance in the arts? This plan is an answer to these questions.

School of the Arts at Rhinelander

Photo courtesy
Maryo Gard Ewell

Photo courtesy
Maryo Gard Ewell

AN ARTS PLAN FOR SMALL COMMUNITIES
2006

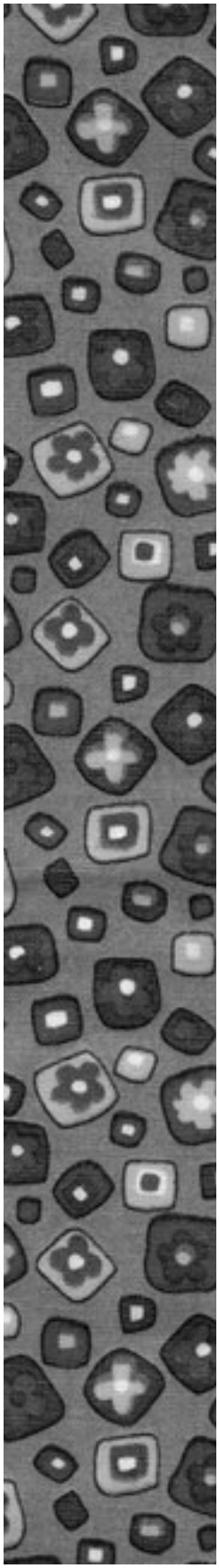
Rural America today is very different from what it was in 1969. Reasons include:

- the computer and the internet
- cable television
- the interstate highway system
- people's mobility
- the influx of younger retirees and new immigrants
- community college networks.

Today, rural ethnic groups in Wisconsin include Mexican-, Senegalese-, Hmong-Americans. State arts agencies operate in all fifty states. Most of them have programs that emphasize underserved populations. Many towns, even small towns, have public arts commissions.

These and other factors mean that rural America is not the isolated, agriculture-based place it once was. Therefore, the current version of *The Arts in the Small Community* speaks of the small community rather than the rural community.

Americans for the Arts estimates that there are as many as 4,000 community arts councils or local arts agencies nationwide. This figure does not include community theatres, painting groups, community chorales, and other incubators for the arts. In 1969, the arts council was often the only game in town. Now, it's one of many arts players in the community.



Franchises provide attractive options for business. But, as a result, all small communities are starting to look the same. Television, the internet, and video games mean that people in small places no longer have to provide their own fun. It's easy to be part of an electronic community and not know the people next door.

Some small towns may die as agriculture consolidates and small businesses can no longer compete with the internet or regional superstores. Others will continue into the future. They will:

- become increasingly oriented to the globalized world economy
- deal with retirees and vacation homeowners
- accept people who leave urban areas to find better schools or safer places for their children
- accommodate to people whose first language is not English.

For communities that continue into the future, the arts council may assume a leadership role that arts councils in 1969 could not imagine. People are social creatures. They seek one another. They're generally proud of the place they live. We know that a sense of place is meaningful to residents and visitors alike.

Town master plans commonly talk about local character or community uniqueness. People, wherever they live, are hungry for meaning. They are hungry for something to belong to, for community. Now, more than ever, arts councils can be the stewards of meaning for their home places.

Arts development isn't a set of techniques, although important organizational skills are involved. It is, rather, an *attitude*, a philosophical framework that enables developers to choose appropriate activities for their community.

Here are some of the components of this attitude. Arts developers believe that:

- every person alive has personal stories and creative visions. It's the arts developer's job to help people share their stories and their visions. The arts are about *all* of the people.
- community arts development is not only about providing arts *for* people. As we encompass a broad spectrum of activity, we, of course, embrace professional arts being presented *for* people in small communities. But arts development also includes the arts *by* people who live in a place. It includes the creative expression *of* the people who live in the community. It also showcases the traditional arts *of* various groups. It features creative expression dealing with local issues.
- community arts development is about excellence. Is your community theatre doing a summer melodrama for visitors? There is poorly done melodrama and well-done melodrama. Are your youth sponsoring a hip-hop dance show? There is excellent hip-hop and poor hip-hop. Are you sponsoring an exhibit of saddles or of cowboy poetry? There are excellent saddles and cowboy poetry, and poorly made saddles and poetry. Separating high art or fine art from community art represents an old way of thinking. The arts developer considers the creative spectrum with all of its dazzling points of life.
- the arts permeate life. We can use this phrase to mean *access*. An exhibit should be accessible to all people. But if we truly believe that art permeates life, we know that the arts also help us blur the place where the natural and the manmade worlds intersect. Arts developers can help blur the lines between beautiful and functional. We disregard the distinctions between commercial and nonprofit or unincorporated arts such as the church choir or a creative hobby.

"Anthony Branch State Wildlife Area, South of Oregon, WI"
Steve Apps Photography

Photo courtesy Steve Apps

- the arts can be helpful in achieving other community ends such as figuring out a zoning or growth issue or creating a welcoming environment for visitors.

Community arts developers embrace this breadth of ideas with passion.

Arts development is about building a human community at a time when we seek human grounding. It's about making a democracy that is of, by, and for people a reality at a time when we struggle with ideas of freedom and responsibility.

Visionary ideas.

Essential ideas.

Ideas that have always grounded America. What greater challenge can there be? What more important challenge can there be? The stakes are high, and we are up to the challenge.

Visionary Ideas.

Essential Ideas.

Ideas that have always grounded America.

SECTION II
ORGANIZING FOR THE ARTS

"Raven" Rebecca Campbell, Mixed Media Mosaic
Artwork courtesy **Rebecca Campbell, Ashland, WI**

Photo courtesy
Northern Lakes Center for the Arts

WHAT IS AN ARTS COUNCIL?

A community arts council is a group of people who care about their place and its cultural life. They express this concern by organizing to promote interest and activity in the arts. They also strengthen community systems through the arts.

These organizations go by many names. Some are called:

- arts councils
- arts and science councils
- creativity councils
- arts associations.

In this manual we will call these organizations *arts councils*. We use the term generically to be consistent with the 1969 book.

The first organizations to call themselves arts councils were formed in 1948 in Winston-Salem, North Carolina, and in Quincy, Illinois. The fact that some 4,000 such groups now operate testifies to the idea's operational effectiveness.

No two arts councils are the same. Each is tailored to fit the need and opportunity of its community. The council places art and artists in the mainstream of American life by equipping the largest number of people with active art interests. Some are started because people:

- want more arts in town or want better coordination of what's there
- want to encourage creative thinking
- want to enhance the community's special characteristics
- want to build better economic or social systems.

Photo courtesy
Northern Lakes Center for the Arts

All these jobs are valid. This book moves back and forth among them.

As a result, some arts councils:

- coordinate, fund, or otherwise serve local arts
- produce arts events or classes
- add arts dimensions to existing public and private endeavors
- manage arts centers
- create community cultural plans
- work with environmental, social service, educational, or other groups.

Their structures vary too. Some are:

- private nonprofit organizations
- units of local government
- activities of forprofit enterprises such as coffeehouses
- informal collectives of artists or arts organizations.

It is fairly easy to sponsor arts activity to provide more fun in town or to make places prettier, but the arts offer challenges as well. Don't be afraid of them. Communities are constantly changing.

Councils acquainted with the traditions of their community can mediate this change by:

- making observations about public life
- asking questions
- stimulating dialogue.

If you have the community arts development attitude described in this book, you'll instinctively emphasize the right activities for your community. The planning questions at the end of each section will help you determine what these activities should be.

The goal of the arts council is to create a society of qualitative excellence. In such a society, the resources of the nation should serve beneficial and creative purposes in community life through art.

The articulate, neighborly sharing of excellence in art should interest leaders from every aspect of life. Some will join the arts council from community concern, others from general interest in the arts, and still others from disciplined arts commitment.

Each type of leadership is important. As America asks whether it has a common faith, perhaps the answer lies in the remarkable creativity of her people.
Arts councils are different from one another because communities are different from one another.

HOW TO GET STARTED

Some of the ideas, stories, and examples in this book will resonate with you because they capture something that is true of your community or describe a situation that is similar to one in your community. Others will not.

Different people respond to different things. That's why this book includes a variety of ideas, examples, observations, and questions.

What's here is designed to get you and your group thinking about your town.

Read this book and then hold a series of conversations. We suggest that your first meetings be open to the public. Lots of folks will show up, some of whom you don't know, who care about your town.

At your first meeting, tackle the questions at the end of this section. Living together in your community is the one thing you all have in common. That's where the conversation should start.

Don't start by talking about the arts. That's sure to divide the group into the arts people and the non-arts people. Listen carefully and be open to what people say. How can the arts be part of addressing their concerns?

Certainly you can expect to hear that people need more to do in town. This concern is easy to address. You might also hear that youth are bored. This concern is easy to deal with as well.

On the other hand, suppose you hear that:

- community or regional rivalries need to go away
- the beauty of your natural environment is threatened by development
- the economy of your town could use a boost.

You may hear some relevant possibilities for your arts council that you didn't even know were there!

At the end of each meeting ask, "What did we learn? How can we use what we just talked about?" Then, set people to work on further exploration.

THREE VISIONS, THREE LEADERS

Arts councils develop in various ways. In 1969, arts leaders in small town Wisconsin spoke of how councils grew in three of the federal grant test communities. Their concerns about the environment, about economic development, and about coordinating the arts are ideas we still think about today.

The Uplands Arts Council began with a vision linking the arts and environmental concerns.

"Frautschi Point Oak"
Christina Thomas-Virnig, Pencil: Madison, WI
Photo courtesy Christina Thomas-Virnig and the Wisconsin Regional Artists Program

The Adams County Arts Council began as part of a local economic development effort as well as a way to heal an age-old town rivalry.

"Bag Limit" Lee Ann Ondracek, Beading: Boulder Junction, WI
Photo courtesy Lee Ann Ondracek and the Wisconsin Regional Artists Program

The Waupun Area Arts Council began because a critical mass of diverse community leaders wanted more arts activity in town.

"Winnie and the Angel of Death"
Chris Morton, Acrylic: Verona, WI
Photo courtesy Chris Morton and the Wisconsin Regional Artists Program

"Unless we watch carefully, the whole unspoiled character of the land will be altered."

-Robert Graves

Photo courtesy
Derrick Gee
Spring Green, WI

ROBERT GARD SPEAKS ABOUT ROBERT GRAVES AND UPLANDS ARTS COUNCIL IN SPRING GREEN

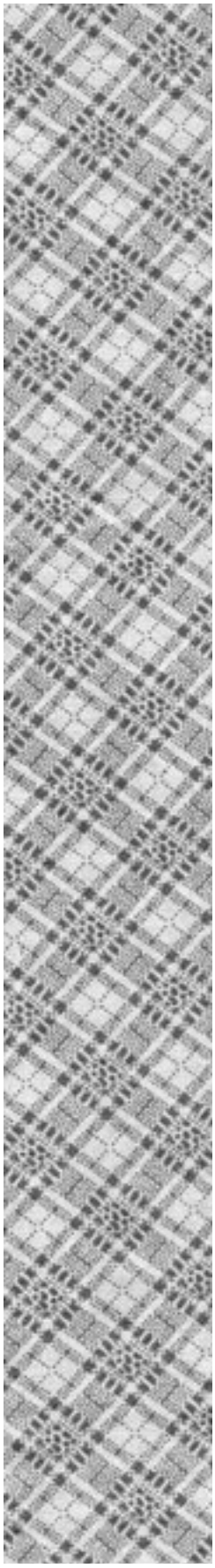
Robert Graves is tall, a bit gaunt. He walks quickly and firmly, always as though he is crossing a pasture. He is a former oarsman on the University of Wisconsin crew, a farmer, and a constant developer of his home area--the lovely Uplands of southwestern Wisconsin.

Graves has many dreams of developments he hopes may transpire on his own doorstep. Trained as a landscape architect, he is imbued with the philosophies of his teacher, Frank Lloyd Wright, of faithfulness to landscape in design. Graves has created in the Uplands an image of himself as the undoubted symbol of a style of cultural community development that is occurring there.

Graves envisioned a central group in the Uplands to represent all the arts. The Uplands Arts Council was chiefly formed by him. Like many devoted, dynamic, and perhaps single-purposed men, Graves tends to dominate, to issue orders; sometimes communication becomes difficult, because communication often stops with him.

Lately, Graves has learned that this approach is not good, and the Council now appears to be a group united behind Graves who has become willing to delegate jobs and responsibility.

I first met Robert Graves in 1963. We were standing on the lip of the great Wyoming (in Wisconsin) Valley. We could see down



the valley a dozen miles...a patchwork of greens and misty blues and crop yellows. I said, "Robert, how many people in this valley are interested in seeing something unusual happen in the cultural arts?"

"A dozen. Twenty," he replied.

"You've done all you can alone," I said. "Why not get these twenty people together? Discuss what might be done."

"We have great assets," Graves said. "A beautiful part of the land, unspoiled by anything really commercial. We have a charming village, Spring Green. We have the image of Frank Lloyd Wright and Taliesin, his home, at the edge of the village. We live near a complex of thirty million people...if you count the whole Chicago area, Milwaukee, and the cities on the Mississippi. We are going to have a flood of summer and year-round residents, coming from the cities. Unless we watch carefully, the whole unspoiled character of the land will be altered. Ruined. We have to act. Now!"

I said, "Then you need an arts council, a central group to guide the cultural development of the community and to preserve its character."

The Uplands Arts Council was formed soon thereafter, under the leadership of Graves. A strong attachment to University Extension of the University of Wisconsin was forged, and early programs included the opening of a section of the Pioneer Trail, which might bring people through the Uplands on a scenic route. Then Graves remodeled a large barn as an art center. After the center came an amphitheater, and finally an old opera house in the middle of Spring Green village was redone as a fine, small working theater. Among the users of the theater has been the Milwaukee Repertory Theater, first of the regional professional theatres to seek a small town location. Graves was right, too, about people moving into the area. Already the general population picture has changed. So far there are very few signboards. New buildings carry a feeling, a character of the region...the Wright influence again.

The Uplands Arts Council has far to go perhaps; yet without the Council nothing would have been done, and a beautiful region would soon have become ugly and mutilated.

"We aren't just waiting around to copy someone's ideas from some other place."

-Harold LeJeune

The Red Herrings, an improvisational dance group, perform in Mazomanie, WI.

Photo courtesy Jim Vogel

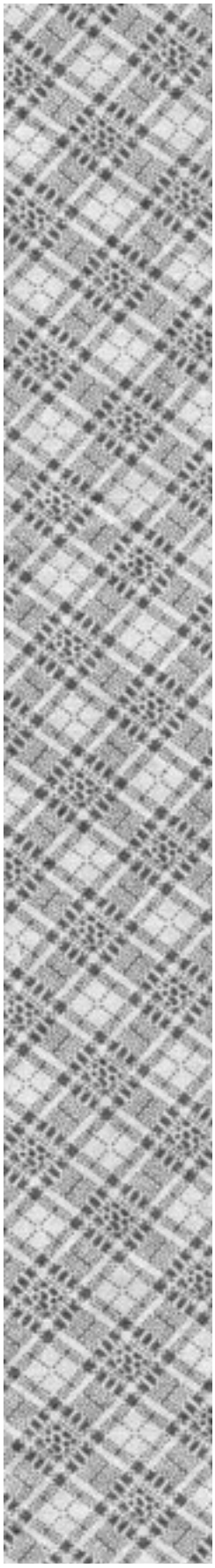
RALPH KOHLOFF RECALLS A CONVERSATION WITH HAROLD LEJEUNE ABOUT THE ADAMS COUNTY ARTS CONCIL

The principal mover in the creation of the Adams County Arts Council was Harold LeJeune, the County Resource Development Agent. Friendship is the county seat and therefore his headquarters and home place.

As a resource development agent he is a member of the federal Extension Adult Education team which includes specialists in agriculture, home economics, and youth development. In every county courthouse, in every state throughout America, people like Harold and his colleagues have been working for the last fifty years to enlighten and to improve the areas in which they live and work.

During one of the first planning sessions we had with him, Harold LeJeune accurately reflected the range of concern in the Extension Service that can include the arts.

Harold's office was an over-brown room within the seventy-year-old courthouse, complete with seventeen-foot ceilings, misty warm air from a hissing leaky radiator, and from the second floor window an excellent view of the wooded lawn with its artillery piece of Spanish-American war vintage, aimed squarely at the new brick Friendship post office across Highway 13.



Highway 13 is the main street of both Adams and Friendship, which are in fact two separate towns.

"One of the problems in doing anything here," said Harold, offering us another cup of coffee from the ancient percolator resting insecurely on the windowsill, "is the sense of rivalry between two small places.

"Adams is the larger community, having a little over 1100 people, and yet the courthouse was located in Friendship which has about 700 people. No one's gotten over it yet. If there is one thing that I work on the hardest," he said, "it is to build among these people a larger sense of community, a sense of sharing common problems and sharing the common resources to solve those problems. We certainly have enough problems to go around!" (Adams-Friendship in the old days flourished as a switching point on the main Chicago and Northwestern railroad lines, and when this changed, the town seemed to give up and for many years drifted downhill.)

"The young people have no place to work when they get out of school, so they leave on the first Greyhound bus. Why, we even have an active Railroad Widows Club!"

Harold poured himself still another cup of coffee and swung his ancient swivel chair around until he was looking out the window at the town. "I think we have succeeded in changing things so that we are now going uphill, and I think forming an arts council can help us in that direction.

"My wife is very interested in ceramics and we both like theatre. Every year we get tickets for the summer stock company that performs down in Baraboo, and so do quite a few other people in town."

Pointing out the window he said, "Do you see the Friendship Cafe across the street? Mary Grignano, who owns and runs the place, studied at one of the best private arts schools in the state, and on Wednesday nights, alternating with the Lions meeting, she uses the extra dining room as a studio for the painting club of about fifteen people. I only mention this," he said, "to give you some idea that even here in a place that my uncharitable friends at the University would call a 'cultural desert' there are people interested in the arts."

Getting up, he disappeared into the next room and returned with a sheaf of papers. "These are some reports from Ivan Morrow, the youth leader, revealing that among the 4-H clubs in the county, arts activities and projects are very popular. One of the clubs placed in the finals of the state 4-H drama competition and, if they had their way, would do nothing else all year.

"You know," he said, "it certainly would be interesting if the founders of the federal Extension Service could see what we're doing now. The original idea was to teach better agricultural methods to the American farmer and better ways for his wife to can pickles. And here we are...the agricultural agent is working to develop a new ski hill project to bring tourists into the area, the home economics agent is working with her homemakers' clubs on creative blockprinting and arranging a bus tour to see the Milwaukee Repertory Theater company, and I'm working to get a paperboard company to relocate here in Adams-Friendship and at the same time getting ready to organize a community arts council.

"The world is a changing place and I guess our programs reflect the general change going on all over America."

The percolator was empty now, and Harold got out some instant coffee and filled our cups with hot water from the sink in the janitor's closet.

"You know," he said, "that last statement hits me as being too passive, and certainly

too humble. We aren't just waiting around to copy someone's ideas from some other place. What we are trying to do here is to take this town...our town, from where it is, which looks pretty bad in terms of sociological statistics, and make it as fine a place to live as anywhere. We've got the natural and human resources here to do the job, but someone has to get it going. We need new industry so the kids can stay and make a living, but we need the arts to make the living attractive enough to make sure the kids want to stay.

"What we have to kill is all the darn apathy around here!"

"We have to convince people, especially the young, that this town isn't just going from nowhere to nowhere...but to somewhere!

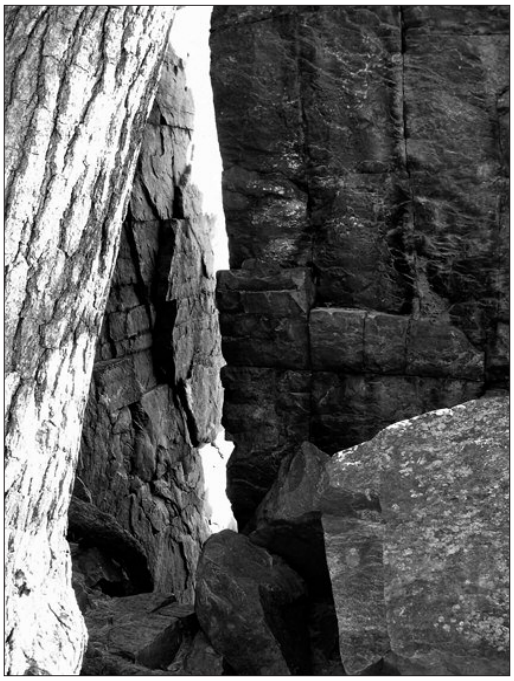
"They have to be convinced that...something's happening!...something's moving!"

Delighted with his inspiration, Harold got up and walked around the room. "I guess that sums up what I think about the arts and getting the council going. The arts council is a 'happening,' and if I read *Time* magazine correctly, this means that this office and this town are just as creative as you would like it to be. I don't know what the end result is going to be, but we're going to have a happening and we will see what we will see!"

After this great burst of unconscious poetic artistry on the part of Mr. LeJeune, we settled down to plan the first organizational meeting of the arts council. It was to be built around people in the community who had specific interests in drawing, painting, and ceramics.

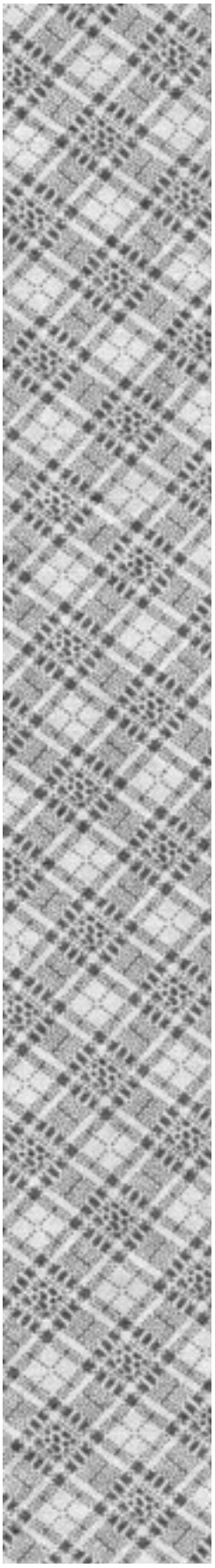
That was two years ago. Now Adams-Friendship has a new ski hill, a paperboard factory, and an arts council of approximately forty people being reorganized for the third time by an ever-optimistic Harold LeJeune.

We are confident that he will eventually succeed, because he is so stubbornly sure that the arts will help to make Adams-Friendship one of the best places to live in the state of Wisconsin.



"Devil's Lake" Juliet A. Rake, Photography: Madison, WI

Artwork courtesy **Juliet A. Rake and the Wisconsin Regional Artists Program**



"There were certain individuals we just had to involve...the reporter for the newspaper, someone from the city council, reprsentatives of the various religious groups."

-Cornelia Hull

School of the Arts at Rhinelander

Photo courtesy
Steve Apps

MICHAEL WARLUM SPEAKS ABOUT CORNELIA HULL AND THE WAUPUN AREA ARTS COUNCIL

A small woman with a quick quizzical smile, Mrs. Harmon Hull is the wife of the most respected doctor in Waupun. She is the kind of community leader who never holds office, but sees to it that other people get things done and influences everything they do. She sets an example by taking on with enthusiasm more than her part of any project. According to her friends in the Waupun Area Arts Council, she calls up to chat and adds, "By the way, did you finish that newspaper story advertising the concert?" or employs some other device to refresh memories about a job that needs doing.

I first met Mrs. Hull in late summer, 1964, on the Door County Peninsula. The Wisconsin Arts Foundation and Council was sponsoring a one-day seminar on arts council formation. Mrs. Hull and a friend had driven the 200 miles to attend.

She fanned herself with a mimeographed program of the day's events. "Waupun would really profit by an arts council. We've people who can do it too. I'm going back to tell them all I've learned today about getting people together, assessing community resources, incorporating with the state, sponsoring projects. Oh, it'll be a lot of work, but our town really needs an arts program."

Two years later I sat in Mrs. Hull's long living room, admiring the tasteful mixture of antique and modern furniture and sipping coffee.

The Arts in the Small Community grant had been approved by the National Endowment and Waupun was to be one of the test communities. Mrs. Hull was the first person I was told to see.

"In the last couple of years we've done quite a bit here in Waupun. First, I called some people I knew and brought up the idea. You know, just incidentally. It caught on with a few. They each saw the arts council differently, so we got together to talk about it. We agreed that the movement needed as many people as possible and that they should come from all parts and levels of the community, and, oh yes, that people from outside Waupun proper must be part of it too. There were certain individuals we just had to involve. Leaders, people with influence like the reporter for the newspaper, someone from the city council, representatives of the various religious groups. We planned our strategy that day in this living room. Then we separated, determined to use our contacts.

"It took us a while before we were able to call a public meeting. We met in the basement of that new bank building just off the main street. Out of that meeting came a temporary board of directors for the new Waupun Area Art Council. My, we were so excited about all the things we were going to do! A committee got right to work on by-laws and a constitution. Others started at once planning activities. We've done quite a lot already, and I think the council would be most eager to hear what the University has to suggest and offer to help us really develop the arts in this area."

Photo courtesy
Northern Lakes Center for the Arts

None of these three groups exists, as such, thirty-five years later. Most people living in the towns now don't know or remember that their town was part of a seminal national experiment.

That doesn't matter. What does matter is an attitude. A statistical study, done by Maryo Gard Ewell and Peter Ewell in 1973, and replicated in 2006, compared the interest in the arts of people in the five test communities with seven control communities. The 2006 study suggests that attitudes toward the arts are largely consistent in small Wisconsin towns, whether they have an arts infrastructure or not. Still, people in the original test communities *behave* differently when it comes to supporting local art and artists. They are more likely to be supportive.

The work of arts developers creates a mindset that lasts through time.

Infrastructures come and go. They always will. But you can create a change in the local culture that will still be operative thirty-five years from now.

OUR COMMUNITY:
Questions for discussion

1. What is the character of our community? What is it like to live here? Are there symbols that identify the community? Does a bridge, an elk, a snowmobile trail, some natural feature, say *home*? Is there a community attitude, concern, philosophy, or sense of pride that people recognize or share?

2. If there were a slogan or logo for our community, what would it be?

3. Are there sacred places in the community? Are there places that the locals all know about, like a dock where dads take their kids to fish, a particularly wonderful spot to watch the sunset, a place to find the first mushrooms, a dirt road at the end of the airport runway where people watch planes take off?

4. What are the factors that make people want to relocate to our community? What are the factors that might make people want to move out?

5. What are the biggest challenges that lie ahead for the community? What changes do you imagine? Despite these changes, what about the community do you think needs to be preserved?

6. Who are people that have lived in the community for a long time who were once known for their big ideas (not necessarily arts ideas, just plain *big* ideas!) Who are the people living here now with big ideas? Could we invite a couple of people from then and now to talk at our next meeting?

7. What does the discussion of these questions suggest for a possible arts council for our town? With whom could we collaborate?

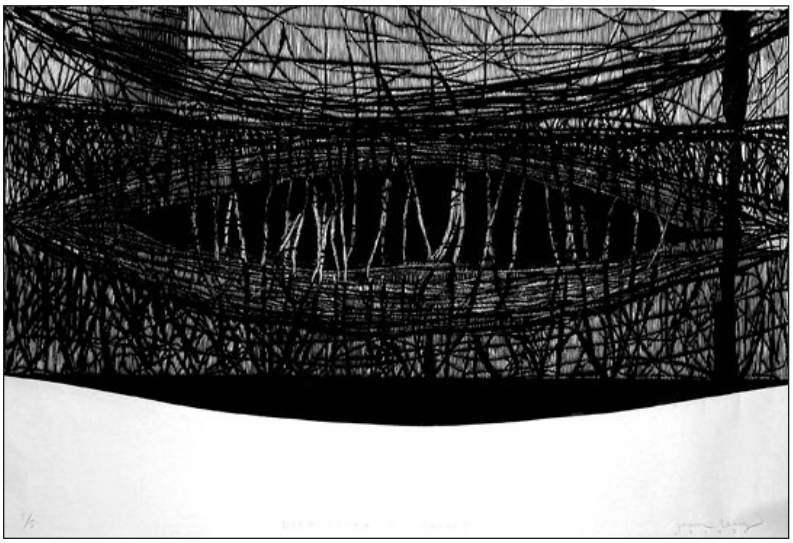
SECTION III
BLUEPRINT FOR ACTION

We suggest that you and your group use the following considerations as food for thought and as conversation topics as you proceed. They may lead to your goals and objectives for action.

Considerations are grouped in three main areas:

- **ENVIRONMENT**
- **PEOPLE**
- **ORGANIZATIONS**

Base your discussions around the questions at the end of each consideration.



"Deep Below The Surface" Jason Terry, Wood Cut
Artwork courtesy **Jason Terry, Washburn, WI**

ENVIRONMENT

"Queen of the Compost Heap"
Heidi Dyas-McBeth
Mosaic on Cement

Photo courtesy
Heidi Dyas-McBeth
Platteville, WI

- **Region**
- **Natural Resources**
- **Facilities**
- **Local History and Culture**

ENVIRONMENT: REGION

The Rhinelander Hodag

Photo courtesy
Maryo Gard Ewell

Each small community is the center of a number of important human relations areas defined by the pattern of social, economic, governmental, transportation, and communications life in the vicinity. You can broaden the area under consideration to include several towns, a county, or a region.

In the world of the small community, examples of human relations areas include:

- school district
- conservation district
- fire district
- economic development district
- scenic byway corridor
- utility complex
- tourism marketing
- local telephone area
- university service areas
- shopping and market areas.

You might invite your town or county planning officials to one of your meetings. They can show maps of the many human relations areas so you can consider the ones that serve your purposes.

The Uplands Arts Council was conceived of as an area council in 1967. Spring Green, Mount Horeb, Richland Center, Plain, Dodgeville, and several smaller places constituted an arts council complex. The arts council designed programs that gave each community some advantage for participating. Council members came from each place. Area newspapers and radio stations carried news of council activities. A printed program was delivered to each family. School children gathered for programs in Spring Green or other communities in the council's area. The council arranged a summer arts festival so that everyone in the area might participate.

ENVIRONMENT: REGION

In Friendship, Wisconsin, in 1967, Mary Grignano was owner of the Friendship Cafe. It's typical of small town restaurants with its backless stools, plastic upholstered booths, and glassed-in displays of home-made pies. Less typical, however, are the lovely oil paintings and charcoal drawings on the walls. The artist is the proprietor herself. Mary tells us how one small local group grew to involve a larger area. "We started out meeting here in the restaurant. We called ourselves the Friendship Arts and Crafts Committee. There were quite a few at the first couple of meetings, but the number dwindled to about six or seven. We soon began to see that if we were going to get the kind of support we needed, we'd better involve Adams too. It hurt some of the older committee members to do that because there's always been rivalry between the two towns. That worked all right for the first year. When it came time to incorporate the arts council, though, we still had the problem of involving enough folks. So we called it the Adams County Arts Council. That worked like a charm. New leaders joined us from fifteen, twenty-five miles away."

Regional arts councils operate in several parts of Indiana. One of the duties they perform is to disburse funds from the state arts council. Elsewhere, councils market artists and arts organizations in a region. Still others sponsor touring artists where no single community can afford to do so.

Western Illinois, between Peoria and the Mississippi River, is a vast region of small farms set in lovely rolling hills. The Two Rivers Arts Council was formed in 1972 to serve thirteen counties. It is a partnership among representatives of community arts organizations, educational institutions, individual artists, and civic and business leaders. The board felt that an issue that was shared by the entire region was that people always looked outward to Peoria, to Chicago, to the Quad Cities, while failing to look at the meaning of their own places. To address this concern, the council designed a project called *Window on the Prairie*. Members of the Cherry Creek Theatre from Minnesota spent time in western Illinois, encouraging people to remember stories about their towns, write them down, tell them to one another, and write collective poetry about the region. *In the Bleachers*, for instance, is a collective poem written by junior high youth in one community about their town's obsession with softball.

> The little fat guy with his wife
> Sitting on a car in left field
> Yelling, show him your dark ball!
> Between swigs of Diet Pepsi.
> And the blond lady calls, Heads up!
> He's balking, he's balking! yells the
> man in the shorts.

Elementary children turned the poem into a theatre piece, performing it at the Chamber of Commerce Arts and Crafts Day. Soon, more children wanted to be involved in theatre, and a woman offered to start a children's theatre company. The simple poem about summer life in west-central Illinois successfully involved many people in examining their own region's culture. A workbook was created and offered to every home. It included directions on gathering and documenting things important for the family, and pages of each family's storybook became part of a regional storybook.

REGION:
Things to think about

- A county seat relates the community to its courts. It also provides road services and houses records. It is often the headquarters for library, hospital, and other services. The county seat might be a logical headquarters for your arts council.

- Local place names are often confusing in their precise geographic application. A single name may stand for a village, a township, a county, or a larger area that includes several small communities.

- Names are emotionally charged, especially if town rivalries come into play. Perhaps there's a geographic feature such as a lake or a mountain that everyone shares. Naming the council after one of these features may neutralize your situation.

- The local telephone service region defines an area of primary personal communication. Water, gas, and electric power complexes constitute other important human relations areas.

- Another important definer of a region is the distance people will come to a meeting. Perhaps there's a restaurant or church between towns where you can meet. A half-hour's drive may be as long as you can expect people to make, and at night that may be especially true.

- The school district often is an indication of community transportation patterns. It provides a base for taxes, family life, and youth culture.

- Perhaps your county or region has an economic development plan. You could fit in. This plan could also define your service area.

- Grange, social service, public health, medical, and religious organizations are usually linked with those in nearby communities.

- Public colleges, universities, community colleges, and university centers are often interrelated and distributed evenly according to state population and might define your region.

- Conservation districts cover several counties. They focus the attention of small communities on problems of soil conservation, water pollution, and wildlife control. Consider allying your council with them.

- Perhaps the most important human relations area is the area covered by radio, TV, and major newspapers.

REGION:
Questions for discussion

1. What are the natural service areas for our group to tap into? Are they small enough that people can come to meetings and large enough to give us a good audience base and a pool of potential board members and volunteers? Can we brainstorm a list and decide which areas are the best to explore?

2. What brings our region together? Geography? Shared issues or challenges? Shared services?

3. What name can we give the natural service area we choose that everyone in the region can embrace?

4. Who in our group has contacts in the natural service areas we've chosen and is willing to use them to help establish our address, initial meeting space, initial press contacts, or whatever we feel we most need?

ENVIRONMENT: NATURAL RESOURCES

"Waushara County, WI"
Steve Apps Photography

Photo courtesy Steve Apps

Every community has a treasure of natural resources, although some have larger treasures than others. These resources may be mountains or hills, valleys or plains, streams or rivers, deserts or forests, lakes or oceans, big sky or geologic remnants.

Every community has an environmental shape that is an aesthetic shape.

The environment is of great value to arts council planners.

Lady Bird Johnson, when she was First Lady, had a deep interest in the American community scene and its improvement in aesthetic and environmental terms. In the fall of 1967, she visited Spring Green, Wisconsin, to see what was being done to make a more attractive community. She noted that:

- there were very few billboards
- when a sign was necessary its design was in harmony with the landscape
- historic and geographic sites were attractively marked
- a constant attempt was being made to preserve the natural character of the landscape
- information was available to the public on the history and character of the landscape
- lakes and streams were being cleaned and beautified
- vistas where travelers passed were being prepared as resting spots
- flowers and trees were planted on

the main business street

- businesses were taking an interest in making their store fronts attractive

- school children were being trained to maintain the character of the landscape and to help in an active way.

Lamar, Colorado, is proud to be the home of the Two-Shot Goose Hunt. Geese, which cluster at the nearby John Martin Reservoir, are an important symbol to people there. With the blessing of the city council, an artist designed a stencil of a goose that could be temporarily spray-painted on the sidewalk in front of interested businesses. Merchants flocked to participate! The idea grew so popular that children were encouraged to "order a Mother's Day goose for your mom" to be spray-painted on the driveway. Bright silhouettes enlivened pavements all over the community.

In many communities, water pollution is a big issue. In Amery, Wisconsin, the local theatre group presented Ibsen's classic drama *An Enemy of the People*. The play depicts a struggle in a small town in Norway in the 1880's. Citizens must trade off economic development for water pollution. Especially striking was the fact that the mayor of Amery portrayed the mayor in the play. The audience was electrified, and many members commented on the striking parallels between their community and the one described in Ibsen's drama. After each performance, representatives of the community led discussion groups about the tradeoffs in their own situation.

In Caldwell, Idaho, the National Park Service funded the Indian Creek Daylighting Project. As a result, the creek that ran through the heart of town was revealed for the first time in perhaps twenty years. Local young people worked with a metal sculptor to create enhancements to an existing pedestrian bridge. The sculpture featured images of the flora and fauna that would soon return to Indian Creek.

In a Los Angeles neighborhood, scientists recommended the planting of certain grasses to break down the petrochemicals left in the soil by a refinery. A public art group worked with the scientists and residents to help design beautiful gardens, including original sculptures, that would beautify the blighted area and break down the petrochemicals at the same time.

In the 1970's, when the state of Michigan set out to restore a nearby creek, the city of Grand Rapids arranged for a local artist to design the fish ladder. The result was a beautiful structure complete with observation decks where people could gather to watch the fish on their way upstream. Ultimately, the artist, Joe Kinnebrew, became known nationally, particularly for his massive outdoor sculpture.

NATURAL RESOURCES:
Things to think about

- *Sense of place* is a common phrase these days. We use it to articulate our community's character. Many communities market it to visitors. Sense of place has much to do with our natural resources. The arts help articulate a sense of place as perhaps nothing else does.

- The idea of public art is broad. It can include signs, trail markers, benches for resting. It provides visual symbols of an area's identity.

- An arts council is about aesthetics, about beauty. Can an arts council afford *not* to get involved in issues that might bring blight to the natural landscape? By working with environmental engineers and plant scientists, an arts council can help restore a blighted landscape through earthworks or some other means.

- Community beautification efforts often involve plantings as well as public art. Perhaps artists can work with local horticulturists to design gardens as Monet might have designed them.

- In some cases, federal and state governments and private foundations are willing to help with projects involving the environment. Check out resources that exist outside your immediate community.

- You might want to start small, perhaps working to replace the signs in a county park with something more aesthetically pleasing.

- Think about cooperating with other communities in your region on projects to improve a shared resource. You may be near a river that flows through several communities. Perhaps you can all work together to improve its health.

NATURAL RESOURCES:
Questions for discussion

1. What natural resources do we all cherish? What gives them value? How do we express or demonstrate that value?

2. What are the aesthetic considerations of these resources? Are they symbols of our sense of place? Can we use these symbols in our work as an arts council?

3. Are certain natural resources being blighted? Do we want to take responsibility to maintain or restore their beauty? If so, with whom can we collaborate?

4. Can we use public art, including benches, signs, and so on, as a way of interpreting the beauty around us?

ENVIRONMENT: FACILITIES

James Williams Middle School Rhinelander, WI

Photo courtesy
Maryo Gard Ewell

Community art action begins with the selection of a place or places to carry on the activities. The arts, like every other human activity, must be housed, yet few processes are as flexible and adaptable as are the arts.

While schools, churches, civic buildings, and libraries may have auditoriums or rooms that can be used for some activities, housing the arts is by no means limited to these obvious places. Facilities may be developed from unoccupied farmhouses, barns, outbuildings, garages, or stores. Countless creative adaptations can be made. Such adaptations give arts councils the opportunity to look for the beauty in their human-made surroundings, to recognize the value of fine architecture, and to exercise both good taste and ingenuity in developing satisfactory accommodations.

In 1967, in the Uplands of southwest Wisconsin, a farm, a barn, and outbuildings have been redesigned for art activity. The farmhouse has been modernized and remodeled with large picture windows that take advantage of a beautiful view of Wyoming Valley. This building provides winter quarters for small groups and a summer residence for visiting artists. The barn, too, was remodeled. Meeting or studio space is on the first level, and a small theater space and art gallery is upstairs. Nearby are two smaller outbuildings. One is used to store supplies for pottery and ceramics groups. Extending from it is a patio for art lessons and seminars. The other building, formerly a chicken coop, has been admirably adapted for creative theatre workshops. The Uplands program also uses schools, churches, storefronts, and a variety of other community facilities. But, its imaginative style, which is no longer limited by

the initial facility, is modeled on the adaptation of the old barn. In the summer, a continuous and rich program is carried on here. A constant stream of visitors stops by to observe the ballet and play rehearsals, the creative theatre, or the original works of local artists.

The Waupun Area Craft Center was set up right on the main street in 1967. The building in which it was located was one of the oldest in town and once housed the city's first hotel. It had been used by retail businesses in late years and was standing empty. A committee of the Waupun Area Arts Council and a local craft group took it over in 1967 as a center where anyone could come to learn the textile crafts and related arts through classes and workshops, and to discuss and work on their own projects. Some years later, the building was engulfed in a disastrous fire. The Craft Center soon reopened in another location. Today it serves hundreds of people from a wide area with a variety of classes in visual arts and crafts.

In 2006, Adams-Friendship, Wisconsin, is planning a performing arts center to be shared by the schools and the community. Similarly, when a new high school was to be built a number of years ago in Marion, Indiana, local citizens banded together to lobby for a state-of-the-art performing arts center. As a result of their success, student groups, local arts groups, and traveling productions share an elegant, appropriately designed facility.

The Northern Lakes Center for the Arts is housed in a former church in Amery, Wisconsin. When it was originally preparing the facility for its use, the arts council intended to create a traditional proscenium theater, using the old sanctuary-altar area as the stage. But the group had an aesthetic vision, too, which was about participation. When members attended a play in Minneapolis that was performed in the round, they saw how to make their vision a reality. In creating a theatre-in-the-round of their own, they sacrificed twenty or thirty seats, but they created an environment where the audience is no more than one row away from the action. The audience and the artists become one.

The Peripatetic Theatre recognized the price they'd need to pay to feed their proposed facility. Not only would it be expensive, but they'd have to choose plays that drew enough of an audience to pay the costs, as opposed to mounting events they believed were important. They realized they would inevitably become hostage to the facility. They opted *not* to develop one, even though they had the cash in the bank to do so. Instead, they capitalized on a variety of venues throughout town. "You never know where you'll see us next!" was their slogan.

In Montrose, Colorado, arts supporters collaborated with a senior citizens organization to persuade their city council to sponsor a senior center/arts facility. The advocacy of the seniors was far more powerful than the advocacy of arts groups alone could have been. The Montrose Pavilion is a magnificent facility. In one wing, senior meals, bridge, and conversation take place. In the other wing, the region's premier performing arts hall dominates. In between is a regional conference center. The seniors often move into the theater lobby area after lunch to admire the ever-changing art displays.

FACILITIES:
Things to think about

- Consider adapting to the use of the arts a variety of buildings constructed for other purposes such as barns, cottages, stores, school buildings, warehouses, garages, fish houses, or sheds.

- Where the weather is suitable and where technical problems have been studied, consider outdoor displays and productions. These add beauty and local significance to your program. Make sure that an indoor facility is available in case of inclement weather.

- Arrange for displays that can take place wherever the light is right, the artwork is safe from damage, and people assemble or pass by. Suitable locations might be empty storefronts on your main street.

- Many arts groups that invest in permanent facilities regret it later, as facilities almost never pay for themselves. There is always a leaking roof or a new safety regulation. Overrun costs on construction are often twenty to thirty percent higher than estimated. Administration and maintenance costs for a facility grow higher and faster than you might expect. Unless you have some remarkable partnership or some commercial opportunity, facilities do not pay for themselves. Many arts groups who decide to pursue a facility wisely build an operating endowment into their fundraising plan.

- If you decide to pursue a permanent facility, consider collaborating with another community group, one that will give you more clout than your group has by itself. The other group might later join you in programmatic collaborations.

- In housing a display, a production, rehearsals, or other activity, study the problems with both the director of the activity and the person in charge of the facility.

- Whether a facility is to be adapted from another use or newly built, consult with an architect and one or more persons professionally engaged in the art to be housed.

- Perhaps opportunities exist for contributors to build or purchase a facility on your behalf. Are there loans that your group can repay over a period of time? This might be quicker and more palatable to your community than a major fund-raising effort. On the other hand, other communities have successfully mounted capital campaigns. Before you decide, though, research how to go about it.

FACILITIES:
Questions for discussion

1. Do we need a facility for the arts in our community? What kind of facility? A theater? An art gallery? A classroom and meeting building? An all-purpose headquarters for all arts groups in the region?

2. What places already exist in our community that we might use for arts activities? What are the advantages and problems in using them?

3. If we think our community needs a facility, are there other groups we can work with to develop a facility that we can share? What can we offer them?

4. What are the pros and cons of having a dedicated facility? What will we lose or gain if we don't have a dedicated arts facility?

5. If we identify a space to build or rent, what does that space provide? Does it meet our long-term needs? Does it reinforce the image we want to promote to the community?

6. Is our group ready to take on the maintenance and repair of a permanent facility, as well as much increased administrative expense?

7. Is our group ready to undertake a major capital fund drive? If so, how will we go about it? Who in town has had experience in fundraising?

ENVIRONMENT: LOCAL HISTORY AND CULTURE

Reedikulus Parade
Reedsburg, WI

Photo courtesy
Donna Neuwirth
Wormfarm Institute
Reedsburg, WI

People in small towns have a well-developed sense of their legends and lore, but frequently they do not fully appreciate the dramatic value of their fascinating stories. Development of the arts may well be based on a careful exploration and use of local history. Not only can this generate a sense of local pride, but an awareness of the past and past values can also give impetus to contemporary viewpoints and programs.

In Rhinelander, Wisconsin, the history of lumbering and of the lumberjack has been emphasized. A lumberjack museum has been built, with logging camp and all utensils and tools just as when the area was booming timber-producing country. Late in the nineteenth century, Rhinelander had a famous practical joker named Gene Shepard. His great hoax was the Hodag, a huge animal he claimed to have captured in the deep woods. Shepard exhibited the fabrication of bull hide, horns, and fierce flashing eyes at the county fair with great success. In 1964, David Peterson of the Wisconsin Idea Theater staff wrote a musical show, *Hodag*, which for three years played at Wisconsin county fairs. Catchy music brought many people to Rhinelander to see the home of the Hodag. In 1967, Lady Bird Johnson attended a special performance of *Hodag* at the theater in Spring Green.

In 2005, a young Spring Green, Wisconsin, couple created a haunting poetry-song cycle, giving voice to three generations of families who have farmed in Sauk County. The couple has toured throughout Wisconsin, to farmers' meetings and arts centers, so that farm dwellers can see themselves sensitively portrayed, and urbanites can better understand farm life.

ENVIRONMENT: LOCAL HISTORY AND CULTURE

An exhibit in Kewaunee, Wisconsin, called *Old Iron and Old Irons*, took a look at agriculture in the area from the perspective of several of the larger ethnic groups who had farmed there. The field-to-food exhibit included the implements that various groups used to farm and to make food. The group also called for family photos of home places and family stories about farming, food preparation, and cultural traditions. They received 260 photos and 240 stories. The photos made a wonderful exhibit, and members of the Kewaunee Homemakers Extension club, dressed in period costumes, told the stories as they demonstrated food preparation.

Manitou Springs, Colorado, prides itself on its parades. The floats and costumes are colorful and creative. One year, the Catholic Church hired a local artist to create larger-than-life parade puppets of saints for a feast day of the Virgin Mary. The meaning of the day was deepened for parishoners, but the entire community was enlivened. People saw a role for local artists in community celebrations that they had not previously imagined.

In Escanaba, Michigan, where fishing is what life is all about, there's an annual fish parade in which people decorate their cars, trucks, bicycles, dogs, even themselves, as strange and wonderful species of fish. The idea was generated by a young sculptor, a bass fisherman, of course!

As do many farmers' markets, the one in Boise, Idaho, includes crafts. But the Boise City Arts Commission has helped expand the creative element of the market by making it a venue for introducing new, often young, sometimes alternative, folk artists to the community. The farmers' market is rapidly becoming known as much for its lively and interesting artistic offerings as it is for its good food.

In Colquitt, Georgia, local stories and oral histories from townsfolk have turned into the nationally known *Swamp Gravy* production. This show has become an economic boon for Colquitt. Each year, residents and the playwright they hire select a theme. Townspeople provide stories, the playwright crafts them into a script, a composer writes a score, and a cast of more than 100 local people performs the show. The result has been thrilling theatre, economic development for the town, and visibly improved race relations in a town where black and white people had previously been strictly divided.

Photo courtesy **Teresa Silvia**
Marina, California

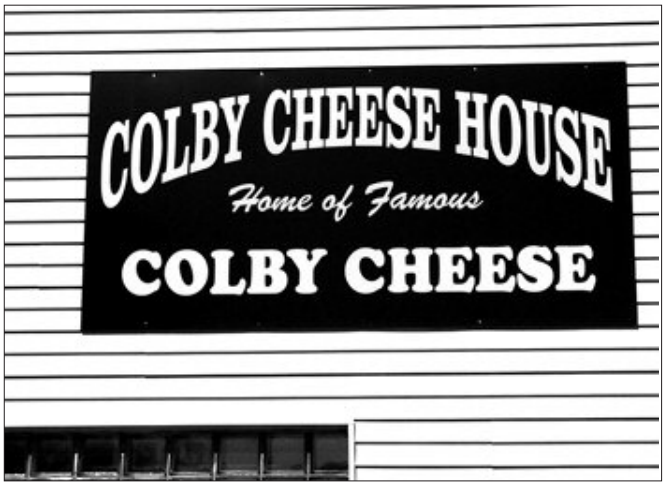


Photo courtesy **Maryo Gard Ewell**

LOCAL HISTORY AND CULTURE:
Things to think about

- Identify those people most interested in local history. Some may be affiliated with the historical society. Others may be newspaper reporters, local writers, or community elders. Find an interesting way to present to your community what these people know.

- Highlight the history of major local developments or industries.

- Honor the old-timers on special occasions and encourage them to speak and write of the old days. Public literature or an oral history project may result.

- Remember that sometimes the most avid local historians are newcomers. Long-time locals may not even recognize the interest a story has because, after all, it was just part of life. Even if they do appreciate the value of a story, they may not be able to interpret it or present it as a symbol for what the community stands for.

- Arts and history overlap in the broad area of traditional arts and culture. An arts council can work with a historical society to assemble weaving shows, to publish story collections, or to do a cultural arts inventory of the area. You can arrange exhibits of folk arts of the region. A show of traditional quilts, for example, will often draw a large crowd.

- Creative people can turn local history into dance, plays, poetry, and public art. By doing so, they're helping both locals and visitors understand where the community's people come from and why the community is as it is.

- Sometimes historical museums collect objects but cannot display them in a way that captures the full drama of their stories. Arts groups can work collaboratively with museums to create companion shows or events that complement the exhibits.

- You can discover stories in unlikely or surprising places such as cafes, gas stations, grocery stores, anywhere people gather. Make sure you investigate all possibilities.

LOCAL HISTORY AND CULTURE:
Questions for discussion

1. Who, among old-timers and newcomers alike, knows the most about the history of our town?

2. Can we use elements of our history to inspire the creation of new art or arts events?

3. What aspects of our community's character help define us? Parades? Special celebrations? Farmers' markets? Can the arts council inject other creative elements into these events?

4. What local landmarks, architectural or otherwise, do we need to help preserve?

PEOPLE

School of the Arts at Rhinelander

Photo courtesy
Steve Apps

- **Artists and Arts Interest Groups**
- **Youth**
- **Retired People**
- **Cultural Group**
- **Other Groups**

PEOPLE: ARTISTS AND ARTS INTEREST GROUPS

Lucius Woods Performing Arts Center
Solon Springs, WI

Photo courtesy
Arts Wisconsin

Nearly all communities include people who take pleasure in making art. Some pursue their work quietly, for themselves, their friends, and their families. Others:

- produce a small number of pieces, selling them at local crafts festivals or in galleries
- join affiliate groups like church choirs for the pleasure of creating something beautiful in fellowship with others
- offer piano or voice lessons
- create rock music or rap with their friends.

In some cases, these artists are loosely organized. In others, they are not.

In 1968, a woman in Portage, Wisconsin, speaks about her arts interest group and the local arts council. "Our painting club was organized for ten years before some people here in town thought about starting an arts council. The chairman of the organizing committee called our president right away and told him what they were trying to do. He asked the president if the painting club would like to be in on the planning. The club decided to send me to the planning sessions to represent us. So I was in from the start. Starting a council really was a good idea, and I could see at once that its aims were the same as ours, only including all the arts."

A small town in the Rockies was home to a successful summer theatre. Some residents thought that since people embraced the theatre they would support an arts council. They invited the president of the theatre board to their initial meeting, and were surprised at his lukewarm response. The the-

atre did join the arts council, but kept a polite distance and was never visible in arts council endeavors. The arts council eventually withered. Later, when there was talk of resurrecting it, one of its original members suggested that the new arts council use a different approach with the theatre. There was a meeting with the theatre board before the arts council went public, so that the arts council organizers could find out what the theatre needed and what its board thought the arts council could do, if anything. They also talked about money. "We hadn't realized the first time around that they were suspicious of us, thought that we'd threaten their income," explained the new arts council president. "And they had worked so hard to establish standards of excellence in the arts. They thought we'd be watering down standards. Once we understood these things, we were able to have a good conversation and engage their support. Now we're doing things here together, and we are both thriving."

A writer's group meets monthly at an arts center in northwest Wisconsin. Each month, a different member provides everyone with a copy of something that he or she is working on. At the next month's meeting, that writer reads the piece aloud to the rest of the group. The group offers feedback, discussing what seemed to work, what didn't, and how the piece could be improved.

People in Gunnison, Colorado, are interested in dance. In 2005, there were 655 enrollments in dance classes in a town of about 6000 people. People like all kinds of dance, be it ballet, tap, hip-hop, modern, or ballroom. The fifth grade sponsors a dance artist-in-residence each year, and students do a recital of pieces they have choreographed. The boys' pieces, especially, are bold, creative, and exciting. The annual dance recital has divided into three recitals, each featuring different dancers and different styles of dance because the audiences have grown so large. In 2006, one of the duets even featured a dad and his daughter. Another was a dad and his son. One adult student has started organizing community dances. The dance program has outgrown its space, and in 2005, Rocky's Gym began providing room for classes. The arts council is proud of its role in developing dance in town, and in finding ways for dancers of all ages and skill levels to learn techniques and design their own dances together.

A group in Mt. Vernon, Illinois, was preparing a call for entries for a show displaying the breadth of creative talent of community members. They wondered, what about the people who design beautiful gardens? Create floral designs? Engage in the culinary arts? Create beautiful saddle blankets? The group finally decided in favor of breadth. "If people imagine it and create it, we want it." The group believed that, in this way, it can best capture the wealth of vision in the community. An especially interesting feature in the final exhibit was the floral challenge, in which floral designers created pieces in response to another work of art in the exhibit.

The Northern Lakes Center for the Arts assembled an exhibit of automobile hubcaps, displayed to show the aesthetics and design of the hubcaps to lovely advantage. Says director LaMoine MacLaughlin, "It was beautiful. And isn't beauty what we are about? And it drew people in who hadn't been here before. Not to mention, our total cost was $30. We won in every way possible."

ARTISTS AND ARTS INTEREST GROUPS:

Things to think about

- In some places, *arts* is understood to mean classical music, dance, theater, visual arts, and writing. To limit the term in this way closes the door to the awesome wealth of talent in your community. It also creates a *have* and *have not* distinction. This negates the entire idea of an arts council committed to the creativity inherent in all people. In addition to practitioners of the forms most typically associated with the term *arts*, individuals live in your community who are skilled in writing powerful rock-n-roll songs, in designing beautiful garments, in teaching ballroom dance, in leading the middle school band, in building piñatas, in braiding rawhide into beautiful and functional quirts. Creative hair design, floral design, cake decoration. Who is to say that this is not art? Remember, many people who express their personal creativity don't think of themselves as artists.

- Discuss each artist and arts group in committee, planning contacts and foreseeing any diplomatic pitfalls. Arts groups in the community may have reservations about the presence of a new arts council, and it is worth taking extra time to engage them in the idea of an arts council.

- Make sure that everyone knows about the arts council and feels included. Even if artists choose not to participate in meetings and activities such as shows and concerts, perhaps you can showcase their work on your website or in other ways. Invite those who decline membership in the council to act in an honorary or advisory capacity.

- Maintain good will with those people who refuse to participate. Be certain to include everyone on mailing lists. Consult them in scheduling your major activities in order to avoid date conflicts where possible.

- Appoint members to call or visit each artist and arts group. Choose people who have an entry, who can explain the purposes and aims of the council, and who will conduct themselves diplomatically.

- Promote artists' or arts organizations' events. Sponsor a reading and an autograph party to honor your community's published authors. Apply for a grant to your state humanities council to cover the costs of an authority on quilts to speak while the quilters' exhibit is on display. Hold a fundraiser for a young artist who can't afford to go to her first gallery opening in a distant city. Provide an artist-in-residence in the summer just for the art teachers in your school.

ARTISTS AND ARTS INTEREST GROUPS:

Questions for discussion

1. Who are the creative people in our community? How can we include them in the arts council?

2. What arts related groups already exist in our community?

3. Do we know what the creative people and arts groups need and want in order to thrive? How can we find out?

4. In what ways can we help meet the needs of creative people and artists groups or help them meet their own needs?

5. How can we make creative groups a vital part of our program? How can we be a vital part of their program?

6. Can we expect to encounter resistance from any groups? What are their concens and how can we address them?

PEOPLE: YOUTH

"Now We Are Wittenberg," painted by school youth under the direction of artists Tim and Connie Friesen: May 2006

Photo courtesy Arts Vitally Enrich Communities

Each generation grows up in a different world from the world of its parents. In serving its community, the arts council must not forget its youth. Programs accepted and enjoyed by adults often say nothing to teenagers. And perhaps they should not. In many instances, programming for this age group requires a fresh look at the community, the young people, and the world. Most important, it demands serious consultation with young people themselves.

In 1967, the meetings in Waupun took place in the basement room of the old library. The board of the Waupun Area Junior Arts Council was convened. Six teenagers lounged around the table. Everyone played it cool and disinterested in modern teenage tradition. An adult observer would not realize that business was being transacted without listening carefully.

"Listen, you guys, the president of the adult council called and asked Chuck and me to their meeting. We went. Their board said they'd like us to figure out some ways we can help with the sculpture show. Any ideas?"

"How about ..." "How about ..." "How about ..."

And so they went on, young people with ideas. How did the Junior Arts Council get started? Their president told us. "We got going by accident. The Waupun Area Arts Council sponsored a one-day meeting to interest people in what it was doing. One of the women on the committee volunteered her son's services to put on a psychedelic light show. When word got out about it at school, the place really buzzed. And 400 of us kids showed up at the city hall, ready to swing."

Artist Daniel Salazar, parent of a high school graffiti artist, spoke in 2003 about an eye-opening moment he'd had while talking with his son about graffiti. His son told him about how he and his friends were bringing an acknowledged graffiti master to critique their work. Only then did Salazar realize that graffiti, like his own art form, has standards of excellence and a vocabulary for constructive critique.

What about younger children? A farm mother from the Uplands area, one of the original test communities, said in 1968: "We decided something should be done for our children in drama. You know, they often don't get acquainted with anything dramatic firsthand in small towns nowadays. Our PTA explored what was available from the state university and found that a specialist on the staff of the Wisconsin Idea Theater was willing to come out to do workshops. She was one of the most vivacious people I've ever met, and when she walked into that room full of kids, magic happened. She pulled creativity right up out of them. She said to us, 'Look, look what your children can do.' We did look, and we were amazed. We listened to her and agreed when she said, 'In creative theatre as I lead it, the youngsters learn to express themselves. They learn to interact and to make up their own plays. They read folktales, improvise scripts, sew their own costumes, make scenery, and do a kind of show really for themselves. There's plenty of time for them to do printed plays all the rest of their lives, but the way to introduce them to drama is to let them make it themselves.'"

Frequent Flyers, an aerial dance company, was in residence at a rural elementary school for a week. Combining dance and athleticism, the company intrigued everyone, especially the boys. That same school had hosted a contemporary choreographer the previous year. The choreographer had noticed that it was the fourth- and fifth-grade boys whose own choreography for the final show was even more creative than that of the girls.

In another small town, the arts council makes awards to some twenty volunteers each year. The council contracts with the advanced art class at the high school to design the awards reflecting the theme of the award ceremony. The council tells the art students who will be honored, and they design awards accordingly. *The Hats Off To You!* theme generated fresh, interesting, and personalized headgear for each of the honorees. These awards were far more exciting and meaningful than a plaque would have been. The art teacher builds the award design project into her classroom planning, creating a unit that helps meet the state's standards in art and teaches aspiring artists something about working on commission.

Photo courtesy **Northern Lakes Center for the Arts**

Photo courtesy **Gunnison Arts Center**

YOUTH:
Things to think about

- Allow teenagers as much autonomy as possible. The arts council should think of itself mainly as a facilitator for programs teens wish to initiate. While judicious guidance is appropriate, dictating can be disastrous.

- Some arts councils have a slot for a high school student on their boards. This lets the arts council know firsthand what young people are interested in. However, this isn't a substitute for facilitating the teens' own selection of, and management of, activities.

- Consider ways of interacting with the youth of your community to gain sincere and honest information about their interests. Provide a forum for feedback without imposing expectations. Ask to attend a meeting of their group or class. Explain your interest and give permission for them to speak freely and openly. Provide a positive, non-judgmental forum for dialogue.

- Seek opportunities to work through local schools. Involve teachers and administrators. They can tell you what facets of the arts young people are interested in and how the council can sponsor or encourage programs to enrich and augment school offerings.

- Work with established youth organizations such as the Boy and Girl Scouts, 4-H Clubs, church groups, and others.

- Sponsor arts workshops and camps for pre-school and elementary age children. Research links early childhood creative expression to later success in school. Perhaps this is a way to engage teachers in planning your youth events.

- Help interested teenagers set up a youth arts council. It will be a vehicle for communication between the adult council and the young people, and it's a way of giving teens something of their own in the arts.

- Parents spend a lot of time driving children from activity to activity. They'd be grateful if your youth arts venue were near other popular locations such as the recreation center or soccer field. And it might increase your enrollments. Similarly, providing after-school arts experiences for younger and middle school students and arranging for the school bus to bring students to them, would be well received by working parents.

- Remember that your art is not necessarily theirs. Light shows, tattoo, graffiti, rap, hip-hop, poetry slams, electronic creativity are part of the world of many young people. "It's not your mother's art," and that's good.

YOUTH:
Questions for discussion

1. Where are the creative outlets for young people in our community?

2. Who are the creative youth leaders? How can we actively include them in our efforts?

3. How can we best find out the interests of youth? Having found out their interests, what are appropriate next steps?

4. Are there ways that we can commission artwork from young people?

5. Can we provide classes, camps, or after-school programs for children? Can we culminate the experience with a reception, complete with punch and snacks, or a big community recital or show?

6. What opportunities exist to give young children a chance to experiment with chalk, paint, movement? Can we engage older students in helping design our program for youngsters?

PEOPLE: RETIRED PEOPLE

"My grandfather Herman Apps in his garden in 1993"
Steve Apps Photography

Photo courtesy Steve Apps

Most small communities contain a high percentage of senior citizens. Some have lived there all their lives. Others may have had vacation homes there which became their primary home when they retired. Still others are newcomers, grateful to have moved from a crowded urban area. Arts activities can discipline leisure time, provide a focus for living, generate new social relationships, and improve health.

"I am eighty-four years old and live in Adams, Wisconsin. My family of five children is grown and married and some of them are old enough to think of themselves as senior citizens too. The pictures I paint will never hang in galleries although several of them do hang in the homes of my children and grandchildren in different parts of the U.S.A. All my life I have enjoyed painting, but in recent years I have done more with it. Because I paint, I have learned to observe the relationships of line and color and shape and see more of the world around me than I would otherwise see. Also, the art class is the only place where I meet my contemporaries. Contemporaries in interest, I mean. Only in the art class do I meet fellow artists who are trying to learn more about their craft of painting and who are therefore unconcerned about my age or theirs."

Many small towns have formed senior chorales. One community's arts council encourages senior citizens to enroll in dance classes. It even has a series of very popular *never-ever* classes especially for seniors. "I never ever thought I'd try tap." "I never ever thought I'd try hip-hop." These classes do require instructors who know what bodies of all ages and types can safely do, but they open all of the arts to all of the people.

PEOPLE: RETIRED PEOPLE

Retirees are increasingly leaving urban areas. This makes their considerable expertise and talents available to small places. These newcomers bring energy and experience that can infuse a community with excitement and new insights.

A resident of Green Lake, Wisconsin, explains why she likes the fact that many people have moved from Chicago to retire. "If we need a piece of public sculpture, it's nice to have people around who know how to give a cocktail party and raise the money."

With a philosophy that the arts are *of* and *by* everyone, we are coming to understand that creative activity for retirees and the elderly is no less important than it is for younger people. Liz Lerman's Dancers of the Third Age, a company with members aged fifty-five to ninety-two, was testimony to this.

Elders Share the Arts created a *Living History Program* in which community elders and young people met thirty times during the year. The young people interviewed the elders and developed oral histories of their lives. The two groups then worked together to create dramatic literary and visual presentations based on the oral histories at a community-wide festival.

A public sculpture in Cable, WI, by Sara Balbin of Drummond, WI

Photo by **Anne Pryor courtesy of the Wisconsin Arts Board**

Photo courtesy **Northern Lakes Center for the Arts**

RETIRED PEOPLE:
Things to think about

- The arts can become an important part of a retirement life style. Many people engage in painting, acting, music, and dance once they have a little free time.

- The arts can become part of a broad community strategy to attract older people who are looking for their retirement community. The Chamber of Commerce and realtors in your town might incorporate the arts in their communications with prospective retirees

- Examine your community website to assess the message you send to retirees who may be considering locating to your town.

- Contact retirees who have recently moved to town. Find out what arts expertise and experience they bring with them that can benefit the community.

- There is considerable research linking the pursuit of the arts, for instance, choral music and dance, to health. Perhaps this suggests an interesting collaboration with a healthcare facility or with gyms in your town.

- Identify the persons of older years in the community who have a sustained arts interest and help them to display their work or practice their art.

- Perhaps you'll want to create *never-ever* classes for seniors or have certain classes exclusively for seniors. At the same time, it's important to provide plenty of opportunities for them to interact with younger people, too.

- Just as with the youth or any other faction of the community that is not solidly represented in your organization, get direct and honest feedback from seniors about their needs and interests. Never assume needs are being met because you don't hear otherwise.

RETIRED PEOPLE:
Questions for discussion

1. What creative opportunities exist and don't exist here for retired people?

2. Who are the creative leaders in the retirement community? Would they come to speak to our organization about the needs and interests that are not being met?

3. Do opportunities exist for collaboration with the recreation department, gyms, senior centers, retirement homes, and youth programs?

4. Can we identify retirees with special know-how in fundraising, nonprofit business management, or some other function? How can we make the best use of their knowledge?

PEOPLE: CULTURAL GROUPS

Monterey Bay Traditional Chinese Lion Dance in Marina, CA

Photo courtesy
Teresa Silvia

Every state, region, or community is enriched by its ethnic heritage. Most places in America grew out of several different settlements and nationality patterns. Sometimes tradition and heritage diminish with time and are almost forgotten. Elsewhere the generations keep the heritage strong and perpetuate it in many ways.

In Wisconsin in the nineteenth century, ethnic groups included native tribes and newcomer Cornish, German, and Scandinavian people. Ethnic groups during the latter part of the twentieth century included peoples whose first language is Spanish. In the twenty-first century, we see swelling population groups such as Somali, Russian, or Hmong moving to small towns. All of the groups define an ever changing American culture in general and community culture in particular.

The arts open doors to cultural understanding. Traditional cultural arts, foods, stories, and festivals draw people together and can help strengthen a changing community. However, it's critical to recognize that these are just first steps. They may open the door, but what comes next? What do you do after that first glimmering of how other people understand the world? How do you learn about the contemporary culture of groups who live nearby?

Summer evenings in Wisconsin have to be felt, seen, and smelled firsthand. The best way to spend at least one was watching *The Song of Norway* in the Uplands area. When they sang *Midsummer's Eve*, you knew what they were singing about. In the late sixties, the people of Mt. Horeb, a town of about 1000 in the Uplands, performed the musical, based on the life of Edvard Grieg, each summer. They presented it on Saturday nights on a plywood stage with improvised

scenery. The audience arrived toting camp chairs, blankets, and the children, and spread itself out across the hillside. Some came early enough to have a picnic. The Song of Norway Festival got started when a few of the citizens of Mt. Horeb decided to do something to show the state how proud the town was of its heritage. Visitors from all over the world came to *The Song of Norway*. Best of all, citizens of Mt. Horeb attended, and some were in the habit of coming every week.

In Hurley, Wisconsin, a man said in 1964, "Some of us here felt something should be done to promote the arts. But our people are former miners and lumberjacks with a few dirt farmers thrown in. Not many of them are what you'd call artistic, and many say that the arts are sissy, that they waste time. A lot of us are Finnish by background. The logical way to get something done about the arts was to tie it in with the Finnish heritage. We set up three objectives, to promote and preserve the Finnish-American heritage, to provide family-type entertainment for tourists and local people, and to stimulate the economy through attraction of tourists. Notice that we didn't say anywhere that the organization was to promote the arts. But that's what it did. Why, we had all sorts of people get involved who never realized they were practicing and encouraging the arts until they were right in the middle of it. By that time, they could admit what they were doing because they had discovered they liked it and that, surprise of surprises, it was worthwhile." Now, forty years later, the National Finnish-American Festival is still going strong. The group has built its own headquarters, complete with a performance space and a gift shop. On the grounds are a log cabin, a smoke sauna, and several other typical Finnish buildings. They were gathered from area farmsteads and form a living museum. A small park on the premises is dedicated to Robert E. Gard.

The Mexican-American population in Roaring Fork Valley, Colorado, is growing dramatically. The Aspen-Santa Fe Ballet Company, headquartered in the valley, is an organization with impeccable artistic standards that tours nationally and internationally. The company directors, committed to being part of their community, recognize that it's changing. Therefore, they started a folklorico dance company. They didn't imply that this was a recreational company or a nice opportunity to reach out. Instead, they conducted an international search for the best folklorico artistic director they could find, just as they had done for their contemporary company. The two companies rehearse with the same rigor. In addition, the folklorico company meets an important social need. It rehearses in the public elementary school. Many of the company members are young people, whose parents want to watch them rehearse. Parents who were once hesitant about entering the school building now come to rehearsals. The company added a monthly potluck for company members, parents, and elementary teachers. The school reports that the attendance of Spanish-speaking parents at parent-teacher conferences has skyrocketed.

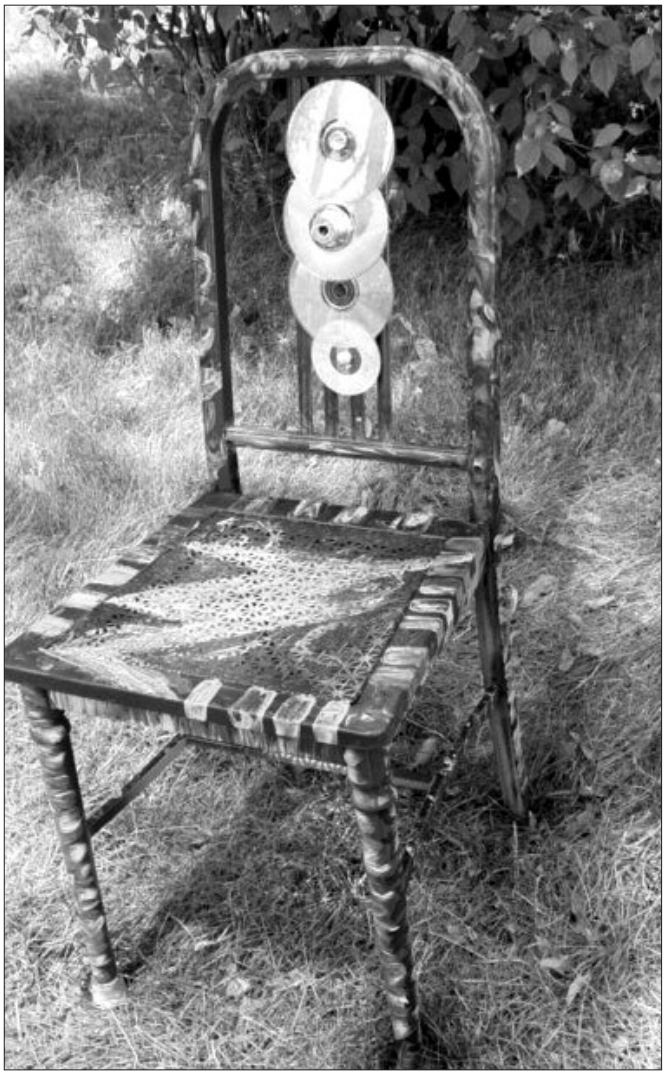
Los Titiriteros is a community arts organization that creates and tours bilingual puppet theatre performances in New Mexico. The shows use humor as a way of raising ideas, asking questions, and making observations about community life. *Vecinos* is a show about community, set in a post office in rural New Mexico. The characters, all hand and rod puppets, live in post office boxes. The drama unfolds when the postmaster-puppeteer opens a letter announcing the closing of the post office.

In accordance with its mission to serve all of the area's residents, the Carbondale, Colorado, Council on the Arts sponsored an evening of mariachi music and a dance. Members were surprised when no one of Hispanic background came to the event. "It

PEOPLE: CULTURAL GROUPS

was all Anglos dancing," said the director, ruefully. He went on, "Later, I asked a Mexican-American friend what had gone wrong. He said, 'Well, first, if you'd asked us, we'd have told you that we'd prefer a salsa band. Second, you held it at your arts center, where we aren't always sure we're welcome. And, third, you planned it for us, not with us. It was your event, not our event, or even a joint event.' We took those words to heart and have done things differently since then."

In Sioux Falls, South Dakota, and Boise, Idaho, school personnel estimate that as many as twenty languages other than English are spoken by their students. It is not unusual that in towns of six thousand people, where the non-English-speaker was rare in 1990, ten percent of families now speak a language other than English. America is diversifying rapidly. A responsive arts council will take note and take action.



Painted chair by Theresa Ptak from the Grandview Summer Academy
Photo courtesy **Marilyn Rolfsmeyer**

Gunnison Country Times • jueves 23 de marzo, 2006 • 27

Centro de Arte de Gunnison Grupos de Enfoco

La conserjería de arte de Gunnison está patrocinando varios grupos de enfoco en la comunidad para escuchar al pueblo sobre los siguientes pasos que el Centro de Arte debe tomar. Favor de ver el calendario para saber cuando puede usted asistir uno de los grupos para expresar su opinión. Usted está bienvenido a cualquiera de los grupos según su preferencia y tiempo libre. Si usted no puede asistir ninguno de los tiempos por favor tome ventaja de una de las siguientes dos opciones.

Queremos sus ideas – no importa si usted no está participando en el Centro de Arte por ahora.

Si tiene Internet usted puede ir a la pagina electrónica www.gunnisontimes.com y escoger GAC. De este sitio usted podrá imprimir el cuestionario. Después, usted puede contestar las preguntas ya siendo a mano o en la computadora. También puede recortar las preguntas y mandar las respuestas por correo. Estas formas pueden ser enviadas a WSRD, 508 W. Virginia, Gunnison, CO 81230. También pueden ser enviadas por correo electrónico a la siguiente dirección: WSRD2@adelphia.net.

El grupo consejero West Slope Resource Development (WSRD) estará patrocinando grupos de enfoco para ayudar al Centro de Arte de Gunnison. Ellos tomarán la información y la analizarán antes de entregarla a la conserjería de arte de Gunnison. El Centro de Arte está interesado en obtener información de toda la comunidad y es por eso que su voz es importante.

¿Con qué frecuencia asiste el Centro de Arte o algún evento patrocinado por ellos, ya sea usted o alguien de su familia?

¿Asiste eventos de arte en algún otro sitio? ¿Qué tipo de eventos?

¿Qué más debería ofrecer el Centro de Arte? ¿Algo menos que debería ofrecer? ¿Algo nuevo?

Gracias por su participación. Ponga atención en mayo para los resultados de la encuesta e información sobre los grupos de enfoco. ■

Image courtesy **Gunnison Country Times**

PEOPLE: CULTURAL GROUPS

CULTURAL GROUPS:
Things to think about

- Learn about the long-standing ethnic and cultural group settlement patterns in your area by reading local histories and talking to longtime residents. Keep abreast of new patterns of ethnic settlement by reading the local newspaper, paying attention to issues in the community, and observing the people around you.

- Discover how these groups demonstrate through cultural expression their awareness of and pride in their heritage and cultural traditions. Work with members of the ethnic groups who are interested and involved in the arts to find ways to share their culture. Sponsor arts activities such as international festivals, performances, floats in parades, exhibits, or other programs.

- Food is an important facet of almost every culture. Consider an evening including a potluck with everyone bringing a dish from his or her own family or culture. Ask people to share the significance of each dish to their culture. Find out what makes it unique. Look for similarities among the various dishes.

- Eliminate the idea of *outreach*. Replace it with the concept of *sharing*. This is a powerful shift. Find people to share the planning, management, and marketing. You may decide to plan an event with a church, even holding it in the church. Doing so will attract members of the parish who might feel uncertain they'd be welcome at your facility. Think about location, time of day, and day of the week. Many workers in service industries must be awake at 3:30 or 4:00 a.m. Clearly, an evening event will not be well attended if you are hoping to attract this group.

- If some kind of cultural sharing is step one, think about what the next steps are.

- Your council and other local arts organizations need to be accessible to all members of the community. They should acknowledge and represent the diversity of cultures and ethnic groups throughout the community. Access does not mean putting a person on your board to represent an entire cultural group. No one wants to be a token. True accessibility is an attitude, a way of thinking and being, a willingness to listen to and to be vulnerable to people unlike you. Consider the many ways to truly honor diversity in your community.

CULTURAL GROUPS:
Questions for discussion

1. Who lives in our community? Who has been here for centuries? Who for decades? Who is new? What languages are spoken in our community?

2. What divides us? What binds us?

3. Who are the newest immigrants here? What are good ways to get acquainted? Then what?

4. What are active ways of discovering how to serve the various cultural groups in our community or region?

5. Are there cultural fraternal groups that we can work with? Can we consult with whatever agency in the county first meets with new immigrants? Can we talk with English-as-a-second-language teachers in our local schools?

6. What are the elements of working *with* groups, as opposed to outreach *to* groups? Who are the key leaders?

7. How can we design our programs and our group to be as inclusive as possible?

PEOPLE: OTHER GROUPS

PEOPLE LIVING IN DETENTION FACILITIES, MIGRANT CAMPS, LOW-INCOME HOUSING PROJECTS, HIGH-INCOME GATED COMMUNITIES, SHELTERS, AND OTHER PLACES

Photo courtesy
Maryo Gard Ewell

Because:

- talent and desire for self-expression are universal
- creativity is integral to all people
- the arts council is responsible to the whole community,

the arts council must ask itself whether it includes every group that could profit from involvement. The community may contain:

- penal institutions
- housing developments for low-income and high-income people
- residential treatment facilities
- seasonal colonies of tourists or migrant workers
- some other population isolated from the mainstream of community life.

Such groups provide the arts council opportunity to expand its activities, gain interest and support from another part of the community, and shape for itself a more unique community role.

Waupun, Wisconsin, is the home of Central State Hospital, once called the Hospital for the Criminally Insane. In 1968, the area arts council worked with Penrock Writers, a local creative writing group, and with members of the hospital staff to start a writing workshop inside the institution. Members of Penrock met once a week at the hospital with a group of inmates to discuss their writing. Soon, the inmates conceived the idea of printing an anthology. One of their number's mother, who worked at a paper company, contributed stock. The hospital

PEOPLE: OTHER GROUPS

group, with the help of Penrock members, edited the material and had the anthology printed in the hospital print shop. The result was a handsome volume that was distributed throughout the state.

During summer, 1967, the Wisconsin State Department of Education, working with local education units, conducted an experiment among agricultural migrant workers in Shell Lake. They set up a multi-arts program in which specialists in music, theatre, and arts and crafts toured the area conducting workshops and programs for children in migrant camps. Most of these young people had little general education and no previous education in the arts. The absolute happiness of the young people discovering the pleasure of artistic creation for the first time was inspirational and has encouraged the development of even more ambitious programs for the transient population of small communities. A similar program took place twenty-five years later in Fort Morgan, Colorado. A dance artist-in-residence worked with young people of the migrant community for a month. At the end of the month, the youth performed a dance concert to a packed school auditorium.

In Durango, Colorado, a company that develops low-income housing committed itself to providing a living unit for an artist-in-residence in return for the artist's teaching classes and offering creative opportunities for people in the development. Ongoing classes and workshops, as well as wonderful murals, sculptures, benches, and gardens have been the result.

In another small town, the arts council works with the residents of a sheltered workshop for physically and mentally challenged people. The council offers such opportunities as free access to classes, opportunities to volunteer, an internship at the arts center, and an annual visual arts show. Prior to that show, the council holds a workshop to help the residents themselves decide how the show should be marketed, how their work will be priced and displayed, and what the elements of the opening will be. As a result of working on the art show, one of the sheltered workshop people was honored as volunteer of the year in 2005. As a result of her volunteer work at the arts center, a woman discovered a facility for answering the telephone and collating and filing. She now offers temporary office help to businesses. While taking a design class, another individual developed a facility for landscape design and offers it as a personal business service.

In Newport, Oregon, arts council director Sharon Morgan realized that foster children visiting their biological parents at the social services office had no suitable places nearby to interact with their parents. At her suggestion, the arts council instituted a series of creative activities for parents and their children. These activities were short and interactive. They were designed to easily engage people under stress, and they took place within easy walking distance of the social services office. This program provided a badly needed service and a creative opportunity to families. It also showed that the arts council cared about *all* of the people in its community.

In Yuma, Colorado, a women's shelter sponsored a string quartet-in-residence. Members of the quartet, one of the state's finest, are all women with a personal commitment to make life meaningful for battered women. Working in tandem with therapists at the shelter, they performed music that elicited deep feelings, encouraging many women who had been silent about their feelings to talk about them for the first time.

John Malpede founded the Los Angeles Poverty Department, a theatre company whose members live on skid row. Many are homeless. Malpede recalls that during the

PEOPLE: OTHER GROUPS

early 1980's, he'd been working with a theatre company next door to a homeless shelter. He'd offered tickets to the shelter's clients, but rarely saw anyone from the shelter in the audience. One day, he went to the shelter with his usual bundle of tickets, but this time he engaged a resident in conversation. He said that he'd been wondering why residents never came to his events. The man replied, "Well, Mr. Malpede, I think you are uncomfortable being here in my house. What makes you think I would be comfortable in yours?" Right then, said Malpede, he understood what was wrong with the typical notion of outreach, which assumes that *they* should come to *us*. Sometimes it needs to be the other way around, and sometimes it needs to have elements of both. You won't know unless you work on it together from the beginning.

Near Sapinero, Colorado, a group of women meets to quilt each week in the trailer park where their families have summered for years. These women recognized a common interest in quilting. One day, one of the owners of the Sewing Emporium was chatting with one of the quilters when she came to purchase thread and realized that just outside of town, in the temporary trailer community, was a wonderful group of artists. The local arts council hadn't even thought of the trailer park when they were considering the many segregated groups in town. The owner of the Emporium visited the trailer park to chat about how the arts center could work with them. The quilters have become central figures in the nearby arts center's annual summer quilt show, entering quilts, helping to manage the show, helping to take it down at the end.

New immigrants often stay on the fringes of a community as they learn English and get acquainted with their new home. In Boise, Idaho, there are some twenty or more new immigrant groups. As a way of making people more comfortable in their new community, as well as a way of helping people make friends outside of their particular group, a folklorist started a women's sewing circle, working through a social services organization. Each week, women brought handwork and stitched together. Working alongside one another helped bridge cultural differences. Women could share techniques and admire one another's work. The folklorist discovered people with great artistic talent, as well, who could then be invited to display their work throughout the community.

Photos courtesy **Gunnison Arts Center**

PEOPLE: OTHER GROUPS

OTHER GROUPS:
Things to think about

- Just because people are segregated does not mean that they're not creative or that they do not have a personal vision to express. Make contact with appropriate people such as religious leaders, spiritual advisors, counselors, administrators, and community liaisons. Discuss possibilities for making people's lives more meaningful.

- Recognize that your arts council has within it the possibility of creating an important complement to ongoing treatment or social work. You are not a therapist, but you may be able to provide these professionals with creative opportunities for their clients that take their experience beyond the realm of therapy.

- Observe any seasonal migrations into your area either for work or play. Look among those involved for persons with artistic interests.

- Bring marginalized people with artistic talent into conversations concerning ways of exhibiting, publishing, or producing their work. Also talk about how to attract audiences for that work.

- Perhaps some of these groups would be interested in working with an artist or artists to develop and present work about their lives, as John Malpede did with the men on skid row. Such work can provide meaning to the members and bridge gaps that may exist between them and others in the community.

OTHER GROUPS:
Questions for discussion

1. Who are the people in our community who may be considered segregated in some way? What segregates them? Is it race, religion, language, socio-economic factors, geography, or something else?

2. Are people in these groups able to speak for themselves? If they are not able to speak for themselves, who can represent them? Who from our group can act as a liaison to them?

3. What is the best place to meet and work together?

4. Can we find opportunities to collaborate with social service agencies?

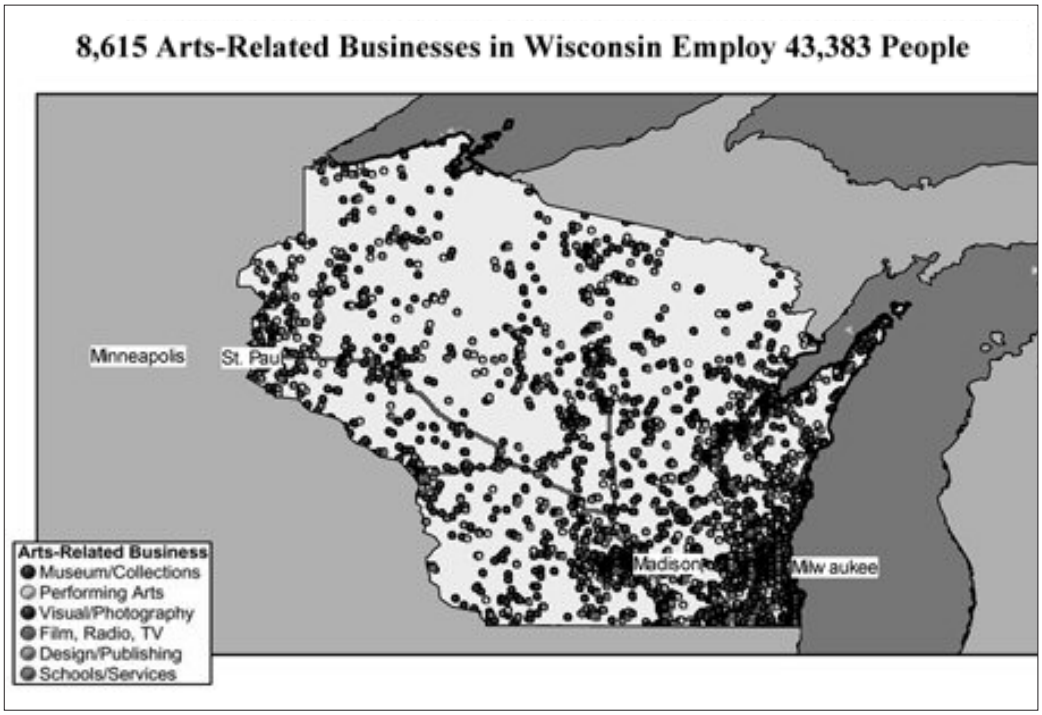
5. Who are the seasonal people in, or near, our community?

ORGANIZATIONS

Photo courtesy
Maryo Gard Ewell

- **Business Groups**
- **Tourism**
- **Schools**
- **Colleges and Universities**
- **Religious Institutions**
- **Service and Social Clubs**
- **Local Government**
- **Health and Wellness Groups**
- **Libraries**
- **Communications and the Media**

ORGANIZATIONS: BUSINESS GROUPS



Creative Industries in Wisconsin

Analysis and map courtesy
Americans for the Arts

Businesses play a big part in any town's life. Business people are keenly interested in keeping citizens in the community and in attracting new ones to it.

Communities are aware that *creative industries*, a phrase used by Dun & Bradstreet, help build an economy that attracts newcomers and stimulates traffic by both visitors and locals.

Creative industries include:

- artists and nonprofit arts organizations
- for-profit arts businesses such as:
  - galleries
  - framing and art supply stores
  - dance academies
  - music stores
  - architects
  - interior designers
  - landscape architects
  - graphic designers
  - software developers and web designers
  - other such enterprises.

Many Chambers of Commerce make awards to creative business entrepreneurs. The line between profit and non-profit arts and creative groups is, appropriately, blurring.

Businesses looking to relocate study maps showing locations of creative industries and cultural attractions as one way of making their decision.

With:

- improved transportation
- opportunities for outsourcing
- instant telecommunications and telecommuting,

American business need no longer be centralized in overcrowded, high-cost metropolitan areas. As a result, many businesses are relocating to small communities.

Your community can develop a style of life in which a majority of the people cherish aesthetics and the arts. You can do this with

ORGANIZATIONS: BUSINESS GROUPS

the blessing of the business community. We are on the threshold of a way of life that combines the traditional appeal of the small community with the economic and cultural advantages of the city. In many places, this combination already exists.

Instituting this new way of life requires a mutually supportive partnership between business and the arts. Pointing out the value of such reciprocity and fostering it are important tasks for the arts council.

A board member of the Uplands Arts Council speaks about involving local businessmen in the Milwaukee Repertory Theater program in Spring Green in 1968. "Of course, many of the business people have a personal interest in the arts. Still, we didn't go to them and say, 'Look, this is art. This is great theatre.' No. We said, 'This will bring people in. This acting company is known all over the Midwest. Everybody will come here to see it. And those people who come will eat, they'll buy gas, they'll shop in the stores. A full-time professional theatre in a town of this size will be a great attraction.' And they supported it."

Paducah, Kentucky, provides incentives to artists and creative entrepreneurs that move to Lower Town, a formerly shabby neighborhood that is now a vibrant cultural district. With full financing for purchase and rehabilitation of buildings, free lots for new construction, $2,500 for architectural fees, tax-free materials, and discounted web sites as an incentive, forty-five national and international artists have moved to Paducah in the first two years of the program.

Trinidad, Colorado, experienced serious economic depression in the 1980's. As a result, it had many empty storefronts on its main street. The community began recruiting new businesses. In the meanwhile, the empty stores were a blight. The downtown business group worked with artists to provide exhibits in the empty windows.

In many communities, small companies work with the arts council to underwrite some event aligned with their business. A shoe store may pay for a cowboy boot exhibit. A children's clothing store may ensure that the scholarship students in the ballet program have dance shoes and leotards. A sewing emporium may sponsor a quilt show or offer an award for best of show.

Photo courtesy **Gunnison Arts Center**

Photo courtesy **Northern Lakes Center for the Arts**

BUSINESS GROUPS:
Things to think about

- Keep the business community informed from the outset as to what the arts council is and what it plans to do.

- From Americans for the Arts, obtain a Dun & Bradstreet map of the creative industries in your community. Encourage local businesses to register. It's easy to do online or by telephone with Dun & Bradstreet.

- To obtain data about the economic importance of cultural life in your community, participate in Americans for the Arts' biannual study of the economic impact of the arts and culture. On their web site, there is even a do-it-yourself template to help you create basic economic data for your town.

- Ask Americans for the Arts about their Business Volunteers for the Arts program.

- Search the web and ask your state arts agency for examples of companies that take cultural amenities into account when they make relocation decisions. Share this information with your economic development group. Suggest that this information appear on your community's web site and in brochures aimed at prospective new companies.

- Involve members of the business community in arts activities, as board members, volunteers, audience members, and supporters. Perhaps you can hold periodic focus groups to gather their ideas. You might also consider sponsoring an annual gathering at which you unveil your work plan for the year ahead. Involving businesses includes more than approaching them for financial contributions.

- Develop and sustain relationships with your local Chamber of Commerce, Convention & Visitors Bureau, and other economic development and civic groups. Encourage members of your council to join service clubs such as Rotary or Lions, attend meetings, and participate in activities in a visible way.

- In partnership with the business community, initiate projects in which businesses can benefit directly from their association with you. For example, your council might offer businesses opportunities to advertise or to receive tickets or discounts for employees.

- The national Service Corps of Retired Executives (SCORE) has chapters nationwide. If there is a chapter in your area, consider obtaining management advice from a SCORE member.

- Give just and public credit to business people who participate and support the arts, and especially to those who pro-actively demonstrate their commitment. An annual business arts awards dinner might be in order.

BUSINESS GROUPS:
Questions for discussion

1. What are the creative industries in our community? Who are the creative entrepreneurs? What are the arts-related businesses?

2. What are ways our arts council can incorporate cultivating or attracting creative industries to our area? How can we work in partnership with our community's economic development group?

3. What information exists about the economic impact of arts and culture in our community? Working with local decision-makers, how can we use this information as part of an effective community development strategy?

4. What are ways that we can design partnerships with businesses that don't primarily involve soliciting financial support?

5. Who are the key business leaders in our community? What is it about them that makes them leaders? Why does our community respond to their leadership? What can we learn from this and from them?

ORGANIZATIONS: TOURISM

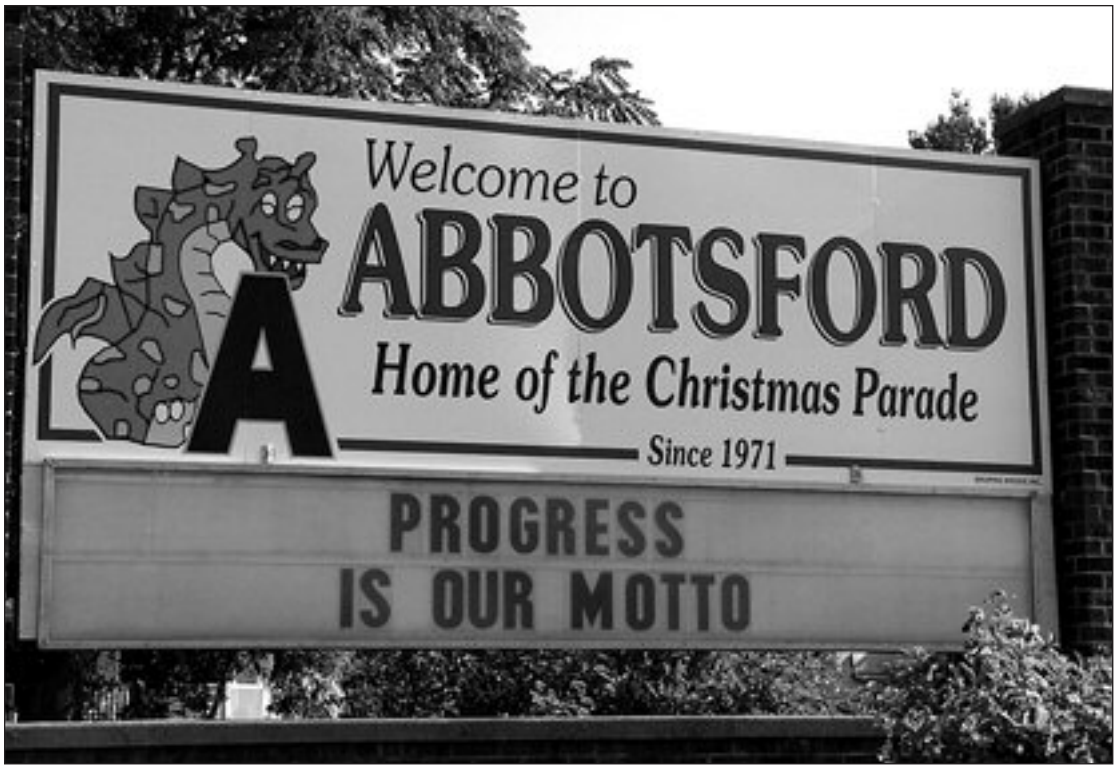


Photo courtesy
Maryo Gard Ewell

Cultural tourism is an increasingly important component of the American tourist economy. It is a critical component in local, regional, and statewide economic and community development plans. Every community is rich in a wide and diverse range of artists, arts organizations, history, and culture. Cultural tourism enables small towns to demonstrate their uniqueness through arts and cultural offerings.

Near Waupun, Wisconsin, a fall festival was held in the 1960's to celebrate the arrival of the Canadian geese at the Horicon Marsh, a stop on their flyway. Thousands of tourists flocked to the area to see the roosting geese. Painting exhibits, public performances, and other events in the arts became an integral part of the Waupun festival. Particularly successful was a yearly exhibit in the local bank of wildlife paintings by Wisconsin artists. Business people contributed financially, but many also took an active part in handling publicity, mounting exhibits, making store windows available for historical displays, booking performances by outside groups, and helping with all the other tasks involved in making Waupun a more interesting and enticing place.

Today, Waupun capitalizes on its largest industry and the community's creative talents by presenting the Truck and Show Weekend. It attracts thousands of spectators and over four hundred truck entries per year. For the past seventeen years, local bands, youth performance organizations, and restaurants have combined efforts with the biggest truck company in town to provide a weekend of entertainment, an evening parade of lights, and other events throughout the three days.

We can't begin to tally the number of summer arts fairs, music, dance, folk, and book festivals that abound in America's small places. Often, a significant portion of the community's sales tax revenue is collected during this one event.

ORGANIZATIONS: TOURISM

Likewise, countless places have added an arts component to their strawberry festival, harvest festival, founder's day, potato festival, rodeo days, or cattlemen's days.

More and more Chambers of Commerce feature arts facilities and activities as part of the community tourism campaign.

Small communities in North Carolina are working with the North Carolina Arts Council, HandMade in America, and the North Carolina Cooperative Extension Service to stimulate statewide tourism and showcase the state's rural riches. Trails are being designed with descriptions and itineraries that include cultural and agricultural attractions and activities. Also, maps and lists of accommodations, restaurants, and tips for getting around are available.

Throughout Maine, museums in communities large and small are participating in the Art Museum Trail with a web site that informs prospective visitors about them. Many states' arts agencies are working with state tourism offices to develop such trails and tours, and community arts councils are becoming involved.

Photo courtesy **Maryo Gard Ewell**

Photo courtesy **Gunnison Arts Center**

TOURISM:
Things to think about

- A National Travel Survey by Partners in Tourism found that sixty-five percent of U.S. adult travelers (92.7 million) included a cultural, arts, heritage, or historic activity while on a trip of fifty miles or more from home. Cultural tourists stay longer, spend more, and are more likely to return to favorite destinations than people who do not include a cultural event in their trip.

- Places with traditional single purpose visitor economies are discovering that partnering with groups providing other recreational opportunities entices families to stay longer. For example, ski areas may partner with arts centers to provide youth experiences while the parents ski.

- Make sure arts programs, facilities, and services are mentioned in local business, political, and civic efforts to promote tourism to the outside world.

- Work with your local visitors bureau to ensure that arts events and the arts' contributions to other events promote a shared vision of the community.

- Create and distribute electronic and print media materials about your community's cultural tourism offerings.

- Educate artists and arts organizations about opportunities for cultural tourism.

- Offer to provide an arts and culture training session to the volunteers and staff who interact with visitors. They may not be aware of all the arts resources that exist in your community.

- To work in the tourism arena, you may need to learn a new vocabulary and methodology. For instance, the tourism industry counts people who stay overnight, whereas the arts industry counts members of the audience.

- Consider packaging arts events with commercial guest services. For instance, include a ticket to your concert as part of a bus tour or a ski weekend. Arts groups are sometimes reluctant to do this because they feel their ticket prices are already at rock bottom. However, the return on investment may be large enough to warrant being part of a package.

TOURISM:
Questions for discussion

1. What already draws visitors to our community? Can we add an arts component to our visitors' experience?

2. If our community is not attracting visitors or tourists, why not? Was there once an attraction for tourists that doesn't seem to be there any longer?

3. What cultural or arts assets does our community have that are not currently being marketed to visitors?

4. What agencies and organizations do marketing and promotion of tourism to our community? How can we best work with them?

ORGANIZATIONS: SCHOOLS

Arts and science students worked with artists and community organizations to create a giant turtle playscape for their village of Argyle, WI.

Photo courtesy
Mary Barr

The school system is a community institution that interests a majority of people. The non-adult population of the community spends the greater part of its time in the schools. Parents are concerned with what is happening in the schools. The general population is interested because public education receives a big share of property taxes.

The public school is a source of pride, providing community feeling by means of organized sports, forensic activities, drama productions, and similar events.

The school system is the one community institution that should have a commitment to engendering an interest in the arts. To meet federal and state standards for education, the arts may be required. Many districts hire specialists in art, music, theatre, and dance. These specialists can serve as both artists and educators. They may be capable of teaching both young people and adults. In addition, they can take leadership roles in the community arts council.

Regrettably, many people in our society consider the arts as extras to be introduced if time and budgets permit. At the same time, we are told that creativity is the capital of the twenty-first century. If this is so, then the community has a responsibility to cultivate the arts and creative thinking among children and young people. Great potential exists for advocacy and for partnerships among the arts council, businesses, educators, and parent groups.

One of the principal tasks of the arts council is to educate the community in the arts. Therefore, it should seek to ally itself with educational institutions.

Cedric Vig was superintendent of the Rhinelander Public Schools in the 1960's and 1970's. He said, "Since the people of this district put up the funds for the Rhinelander Union High School, it should be used for their direct benefit. Its main purpose is as a place for their children to be educated, of course, but it is also the logical center for

community activities. That's partly why we designed the auditorium, the swimming pool, and all the other facilities so many new schools lack."

Superintendent Vig was active in establishing the Rhinelander School of the Arts, which opened in 1963. The University of Wisconsin wanted to institute a concentrated summer writing program somewhere in the state. Rhinelander, with its north woods charm, excellent school building, and cooperative administration, was the obvious choice. Well-known national writers were part of the faculty, and 250 people came to learn from them. The School of the Arts still takes place in a public school building, for the school district still sees the value in its buildings being used for broad educational purposes.

Forty years after its inception, the school offers summer workshops in writing, visual arts, blacksmithing, songwriting, and more. As Superintendent Vig put it many years ago, "The people who come here don't know what they're in for. They go home tired from all the activity, but they learn. That's what a school is for, isn't it?" The School of the Arts attracts some 300 people annually. Cedric Vig still attends. Retired long ago from school administration, he continues to be a lifelong student.

Arts councils can work with their schools in a variety of ways. *Arts education* typically refers to arts classes taught by specialists as part of the curriculum. Sometimes the arts council must undertake an effective campaign to get arts specialists onto the faculty if schools are not mandated by the state to include them.

For example, the arts council worked with parents in tiny Walsh, Colorado, showing them how their children's overall academic achievement might improve if there were an arts specialist on the school faculty. With the principal and the school board's blessing, the council raised the funds to hire for two years a certified art educator who lived in the area. The school board members agreed that if they felt that this experiment was worthwhile, they would build the art teacher into the district's budget.

An arts council can support arts education by raising money for art supplies or by drawing the media's attention to the successes of arts students. In Adams-Friendship, Wisconsin, in 2006, a young art teacher remarks that she has been so successful in raising the media's awareness of the arts that the editor has begun initiating calls to her, asking for student art news. Positive media coverage reinforces administrators' decisions to allocate funding to the arts.

Students in rural places may lack opportunities to interact with professional artists. Many rural schools sponsor artist-in-residence programs to complement in-school arts instruction. Some arts councils contract with outstanding local artists and send them to rural schools throughout their region, where the artists offer performances and classroom workshops. Sadly, many schools do not offer arts instruction, and while visiting artists at least provide some exposure to the arts, arts councils might want to think about ways to work with the school board so that the arts can be regularly incorporated into the curriculum.

Arts in education refers to the use of the arts to teach other subjects. The concept is based on the assumption that students learn in many different ways. Teachers or visiting artists infuse the arts into all kinds of classes. For instance, a teacher may use fiction writing in a history lesson, assigning the class to write a short story set in a particular time period. The research and writing required to complete the assignment help students explore the context of historical events. A dance artist-in-resi-

ORGANIZATIONS: SCHOOLS

dence may help students in a science class grasp the movement of the planets around the sun. Arts councils can raise funds to allow teachers to participate in institutes where they learn about arts infusion.

But perhaps what's needed in a particular school district is an *arts extra-curricular*, after school, or weekend program. Some arts councils have discovered that these programs may have the value-added result of addressing a social concern, as well. In Newport, Oregon, for example, the arts council recognized the serious issues for latchkey children and started an after-school program. The bus brought students directly from school to the arts center, where they were provided with a study hall, tutors, and arts experiences.

In some situations, both schools and the community lack ample arts facilities. Earlier we mentioned an example from Marion, Indiana, and another from Adams-Friendship, Wisconsin, where the schools and the arts council partnered to make possible a first-rate facility that served both.

Arts education and arts-in-education programs may be activities that arts councils do best. There are national and state-level organizations, which have collected the tremendous amount of research that exists on the importance of arts learning. Contact your state's alliance for arts education, your state Department of Education's arts specialist if there is one, or your state arts agency. Or go online. There is a lot of information out there.

"Untitled" Marilyn Rolfsmeyer, Acrylic on Board
Courtesy of Marilyn Rolfsmeyer
Hollandale, WI

"Mankato School" Marguerite Ubbelohde Sinner
Courtesy of Marguerite Ubbelohde Sinner
Plymouth, WI

ORGANIZATIONS: SCHOOLS

SCHOOLS:
Things to think about

- Investigate the state's requirements for, or standards and testing in, the arts. Find out how your local school district is currently addressing these standards.

- Look for opportunities to offer relief to harried teachers, while enabling students to better meet the state's standards. There may be joint efforts that you can be part of.

- Identify grant possibilities for your schools. Solicit and publicize volunteer opportunities. Identify art teachers whose work may qualify for grants.

- Think about what arts education, arts-in-education, and extra-curricular or after-school arts activities might mean to your school district.

- Seek as active members of your council such individuals as the superintendent of schools, the arts teachers, other faculty members, and members of the school board. The latter are elected by the community and represent influence and respect that can be helpful in generating support for arts council programs outside the schools.

- Support the arts programs in the schools and encourage businesses, service organizations, and others to help by creating scholarships for students who wish to pursue the arts in college or providing funds for arts supplies for classrooms. Promote school concerts or plays.

- Take responsibility for mobilizing public opinion and influencing the school board and administrators to institute arts programs. A good attitude to start with is one of helping the school district solve a problem. Point out how the arts can be helpful in reaching a solution.

- Focus on the need for a future creative workforce by partnering with the business community.

- Identify the students most interested in the arts and attempt to interest them in the community arts council by designing arts council programs and projects with youth. Include youth in community projects planned by the council.

- Build bridges between the arts and athletics. Frequently the school's athletic programs attract the greatest community interest. The council may add an artistic element to sports programs such as a choreographer for the cheerleaders, a movement camp for young athletes, or an original mural of some previous athletic achievement.

- Attend PTA meetings. The council can make the parents aware of arts programming in the schools, and you will learn what the schools need. In turn, they will become increasingly

aware of what your council has to offer.

SCHOOLS:
Questions for discussion

1. What are our state's standards, if any, in the arts? How does our state determine arts learning? Are there tests? Must students assemble portfolios to demonstrate what they know and can do?

2. How do our local schools currently address the state's arts standards?

3. What challenges do our schools face in providing arts programs? Are there problems related to budget, volunteers, expertise? How can our council serve as a resource?

4. What opportunities do we see for our council to engage in arts education or arts-in-education?

5. How can our council provide needed after-school opportunities that dovetail with what the school is trying to do?

6. What other fruitful collaborations can we foresee with the school district?

7. Can we influence our local school board's interest in the arts? What will we need to do that?

ORGANIZATIONS: COLLEGES AND UNIVERSITIES

"❤ Walnut"
Gordon Browning
Lathe -Turned Vessel

Artwork courtesy
Gordon Browning
Viola, WI

Many institutions of higher learning are interested in making their services available to communities. They can be of help both in developing arts programs and in providing performing artists and teachers.

We pushed through the lobby crowd that night in 1967. As at any opening night, electric excitement filled the theatre. Finding our seats, we waited for the opera goers to settle themselves. At last, the lights dimmed, the crowd hushed, the music began, and the opera, *La Boheme*, was underway. Lincoln Center? The Chicago Lyric Opera House? No. It was the Portage, Wisconsin, movie theatre on the other six nights of the week. Tonight it housed an Opera Workshop production from the University of Wisconsin's School of Music. The Opera Workshop's director, Karlos Moser, prepared over the years a number of student productions that toured schools and communities throughout Wisconsin.

Touring arts activities are now much more common in many small communities than they were in Portage in 1967, but there is still the problem of affordability. Student productions from colleges or universities may be part of the answer.

Colleges and universities feature a range of touring offerings from visual arts exhibits, films, and student productions to resident professional string quartets. You'll need to do some research to find out what's available, and your research may strike gold.

The University of North Texas conducts summer music intensive programs for students in the mountains near Gunnison, Colorado. As a goodwill gesture, the students in the University's mariachi band offered a concert free to the Gunnison Council for the Arts and told the council that they were welcome to use it as a fundraiser. The music was superb, the afternoon crowd was lively, the arts center made a little money, and the university achieved wonderful public relations.

ORGANIZATIONS: COLLEGES AND UNIVERSITIES

Silverton, Colorado, population 400, high in the San Juan Mountains, has a relationship with the theatre department at the University of Colorado-Denver. One of the standing opportunities available to the university's theatre majors is to conduct the youth drama camp in Silverton in July. The theater student is provided with room and board in a breathtakingly beautiful community.

At tax time, some colleges encourage their business majors to offer free tax assistance to people in the community who need it. There may be ways for arts councils to collaborate with business departments to offer tax services and other business advising to artists and arts organizations.

Land grant universities throughout the United States house the Cooperative Extension Program. The Extension Service is not just about agriculture. Its staff includes community development specialists, youth specialists, and more. In Wisconsin, 4-H and children's theatre have been almost synonymous for decades.

Recently, four small Wisconsin communities participated in a program funded by the University of Wisconsin Extension. The program was called *Putting Culture Back Into Agriculture*. Each community's arts group, working with the county extension office, designed a different program. In Spring Green, the Arts Coalition's Center for Creativity and Innovation is researching Frank Lloyd Wright's land ethic/aesthetic, since Wright's Taliesin East is just outside of town. The research will lead to a gathering in which information will be shared as well as to the publication of a brochure that will be delivered to all landowners in the county. The gathering and the brochure will discuss practical ways that people can beautify and improve their farms, homes, and gardens, and what the benefits of doing so are.

In Kewaunee, another of the four towns, *Old Iron and Old Irons*, described earlier in this book, explored the techniques of food-growing, preparation, and cultural celebrations among the ethnic groups in northeastern Wisconsin.

A third, the Northern Lakes Center for the Arts, reproduced a rare book, *Rural Artists of Wisconsin,* published in 1948. They located some thirty-nine of the images used in the book, including the stories of the farmer-artists who painted them. The center staff scanned the images, framed them, and with the help of the county extension office, is offering the exhibit to other extension offices, agricultural conferences, and arts centers statewide.

In the fourth community, Reedsburg, four conversations took place over meals of food grown in Sauk County and beverages produced there. Some 30 people were at each. Half were farmers, half were artists. They've agreed to keep meeting to create a program they've named *Home Grown Culture*. This project explores the relationship between food production and art making, farmers and artists, land and creative impulse. They've coined the term *Cultureshed* to mean "an area nourished by what is cultivated locally...fed by pools of human and natural history...the efforts of writers, artists, performers, scholars, and chefs who contribute to a vital and diverse culture."

COLLEGES AND UNIVERSITIES:

Things to think about

- Investigate the services of colleges and universities in your state, especially in your immediate area. These institutions may have programs or exhibits available to tour, lecturers available to speak, or business and other classes able to offer assistance to artists or to your council.

- Make it a point to keep in close contact with your county extension office, if one exists. The extension service's roles are constantly changing, but often include an emphasis on community and economic development.

- If a campus offers correspondence or continuing education courses, see whether these courses include the arts. Publicize course offerings to your members. If the offerings don't include the arts, perhaps new courses can be added if you get a certain number of people to sign up.

- Ask the arts departments, the business department, and others whether student internships can be expanded to include working in your community.

- Some public campuses encourage students to participate in service learning opportunities. Others have instituted a service requirement for graduation. Find out what service requirements exist at nearby campuses.

COLLEGES AND UNIVERSITIES:

Questions for discussion

1. What do we need, from programs to student assistance, that colleges and universities can offer?

2. If our council accepts assistance that students can provide, do we have someone qualified and willing to take on the training and supervisory responsibilities required?

3. How can we develop a standing relationship with a college or university that will be mutually beneficial?

4. Can we research local and regional campuses to see what arts resources they have that could tour?

ORGANIZATIONS: RELIGIOUS INSTITUTIONS

Photo courtesy
Maryo Gard Ewell

The religious institution, perhaps more than any other, is the historic guardian of both order and significant community change. Almost always, religious foundations were secured with the early settlement of the town and remain part of the fabric of daily life. Consequently, for art to become rooted in the community, it should seek the cooperation of religion.

In the Spring Green-Uplands area, eleven area clergymen attended a one-day arts conference in 1967. Three of them were pastors of large congregations (500, 1500, and 2800). The others served town and country churches of smaller sizes. They represented five denominations. One was a seminary professor. Before entering into a lively discussion, they listened to a panel of speakers talk about religion and its relationship to theatre, painting, sculpture, architecture, and music. One of the pastors later wrote, "The conference was most stimulating and helpful to me, and when I returned I was able to encourage a group of our young people to write a play dealing with a contemporary ethical problem. So perceptive was their theatrical creation that we presented it one Sunday in place of the sermon. It was very well received."

The ladies of the Congregational Church Guild in Waupun had wanted to add some unique touch to their new church building from the day it was built. The subject of what they could do came up at meeting after meeting. In 1968, they finally decided that since several members attended classes at the local craft center they might design and construct a screen for the sanctuary. One of the members, an art teacher, drew up the design, complete with religious symbols. Some of the others sketched it onto lengths of velveteen with chalk, and a large group began the creative stitchery. Now, a screen that is an artistic, personal expres-

ORGANIZATIONS: RELIGIOUS INSTITUTIONS

sion of its members decorates the Congregational Church.

In LaHarpe, Illinois, the Catholic priest was interested in his church's becoming a home for the arts. He also recognized the importance of sports in the community and understood that families attended their children's athletic events. He noted that the only time in the school year when sports were not happening, and, therefore, when audiences were available, corresponded roughly with the Lenten season. He created *Christ and the Festival of the Arts*, which took place during Lent.

Passion plays have existed for centuries in Europe. *Las Posadas* is a Christmas season reincarnation of Mary and Joseph's search for shelter. Humankind's search to understand ultimate truths has been integrally bound up with dance, music, singing, art, and literature.

In 1957 in Madison, Wisconsin, all twenty-four of the religious institutions in town worked together to create the pageant, *Man and His God*. A reporter from *The Milwaukee Journal* wrote, "On what stage could you see St. Paul in company with Adam and Eve, Mephistopheles, Buddha, ancient Jewish prophets, and the gods of Greek and Scandinavian mythology? Where could the sonorous words of the Old Testament be heard interspersed with a Japanese Noh play, readings from the sacred Hindu scriptures, and poetry by such diverse authors as Aeschylus, Edna St. Vincent Millay and Christopher Marlowe?… All these ingredients and more have been woven into a precedent-breaking production entitled *Man and His God*.... Not a play, not a pageant in the usual sense, *Man and His God* is something new in modern theatre."

SUNDAY MAY 5 '57

Church-Theater Sets Example

'Man and His God' Presented at Madison Was Showcase for Ideas for Professionally Guided Amateurs

By Edward Dewey

DISCUSSION of the nonprofessional theater this Sunday can center only on "Man and His God" as it was produced at the Woman's club in Madison last week end. For those active in the community theater movement, it was a showcase for ideas and a lesson in how well amateurs can perform under skilled professional direction. For the ordinary spectator it evoked a series of memorable pictures and two ears full of notable choir singing.

Sponsors were the Wisconsin Idea theater headed by Robert E. Gard, the Woman's club and 23 church groups. Gard compiled the script which called for a series of scenes drawn from the religious writings of many authors.

It began with "The Beginning" from the Bible and ended with "Good Friday" by John Masefield. It offered "The Birth of Tragedy" with some words from Aeschylus, "Buddha" by Bliss Carman; the "Hymn of Creation" from the ancient Hindu; "Hear, O Israel" and the formalities of the Japanese "Noh Drama." The spiritual emphasis was always present and no doubt spurred actors to better performances.

The stories were told through dances, singing and acting. Movies and slides were introduced to carry man from a "something" in the sea to an Adam in the Garden of Eden. Cohesion was given by Sherwood Collins, Gard's assistant, who is a trained actor and professional director.

He acted as narrator and as principal performer in several of the scenes. He wore a robe with a hood and changed roles by doening one or another of several beautifully made masks, ranging from one for the Creator who drove Adam and Eve from the Garden to one for the satan who chased and captured the frightened "Doctor Faustus."

There can be no denying that this was an amateur show with its share of missed lines and missteps. But the individual parts were so brief that the action kept going. Two hundred performers took part in the show but they were moved in and out with a minimum of fuss and bustle.

Showmanship, which was displayed throughout, reached its peak in the final scene. This involved choir groups and trained narrators fr6m five religious groups. They collaborated on a dramatic finish that will be remembered by all who attended. Any critical doubts were washed away in a torrent of wonderful sound.

For Gard and his Idea Theater aides whose work it is to encourage home grown drama, there have already been dividends. A professional organi-

Deftly Fashioned Pageant Tells Man's Search for God

By LOUISE C. MARSTON
(State Journal Society Editor)

Men, women, and children of 24 different Madison churches joined hands and efforts to present "Man and His God" Friday night.

The dramatic production, one of the most ambitious ever held in the city, was presented at the Woman's building by the Woman's club of Madison and the Wisconsin Idea theater of the University of Wisconsin.

Superb lighting effects and costuming, excellent music, and

rehearsal.

The results really were astounding. There was a minimum

Photos courtesy **Madison WI Womens Club and Maryo Gard Ewell**

RELIGIOUS INSTITUTIONS:

Things to think about

- Contact the national or regional headquarters of each faith group in your community. Ask for information concerning religion and the arts. Ask a local pastor, rabbi, or elder who has studied this subject or who has particular arts interests to make a presentation interpreting this information. Ask a panel of representatives from the arts and religious community to respond to this presentation.

- Investigate whether the choir and music leaders of your community's religious institutions are interested in collaborating with the arts council, or whether the council can help them in some way.

- Sponsor an activity in religious drama and the theological interpretation of serious secular plays. Plan a program to include teachers of religion and arts at the college and university level to share their knowledge of these areas of interest.

- Study the architecture of sacred buildings in your community, and provide opportunities to religious leaders to help understand liturgy in terms of the structure and style of their building.

- Organize a sacred music festival. Invite each religious institution to perform.

- Organize a program of religious jazz or sacred dance.

- Arrange a program with religious leaders in which arts are discussed in the context of regional aesthetics.

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- Organize a program involving youth, religion, and art.

- Encourage local religious institutions to develop arts displays and sales at their annual bazaars or help them set up an arts festival.

- Start a religious art library at one of the churches, making its materials available to all.

- Send religious music directors to a statewide or regional workshop or festival in exchange for their sharing what they learned with the community after they return.

RELIGIOUS INSTITUTIONS:
Questions for discussion

1. What are the faith groups in our community? Are there faith groups meeting in people's homes that should not be overlooked?

2. What are some creative ways we can share the ideas of faith in our community?

3. Is there a congregation leader or elder who is well-respected in town who could meet with us and spread ideas to religious colleagues?

4. Are there arts and liturgy conferences that our council can help send a religious leader to?

ORGANIZATIONS: SERVICE AND SOCIAL CLUBS

International Order of Oddfellows Park, with detail of Fred Haberlein mural: Gunnison, CO

Photo courtesy
Maryo Gard Ewell

Most small towns have service and social organizations that play a major role in community life. These organizations vary in character, but they are rarely identified with the arts.

Service and social organizations are constantly evolving and redefining their purposes, depending on the concerns of their members. There is nothing to prevent them from taking on aesthetic and artistic projects.

The AAUW president from Rhinelander, Wisconsin, explains what her group did. "All kinds of art and literary activities are tied in with the Rhinelander School of the Arts. Our club was looking for a project and decided that it was part of our job to promote the school. Someone suggested that we give scholarships. All the ladies agreed, but then came the question of how to raise the money. Sure, we could have candy sales and thrift shop days but that seemed too mechanical and cold. We wanted to do something to really tie closely to the School of the Arts itself. So we began the second-hand book sale. All of us combed our attics and called on our friends to do the same. We arranged for the school to provide space and tables. Then we ran our sale during the time of the School of the Arts itself. It was a complete success, and we've repeated it every year since." This was in 1966. Forty years later, the AAUW's book sale at the School of the Arts is still eagerly anticipated.

In 1968, The Portage Lively Arts Council asked one of its board members to form a speakers' bureau. Her task was to identify people who could be available to do programs for local organizations. The council reasoned that almost every group in town had at least twelve monthly meetings. As soon as the council announced the service, the speakers' bureau chairman received calls from all kinds of clubs, including several she had never heard of.

ORGANIZATIONS: SERVICE AND SOCIAL CLUBS

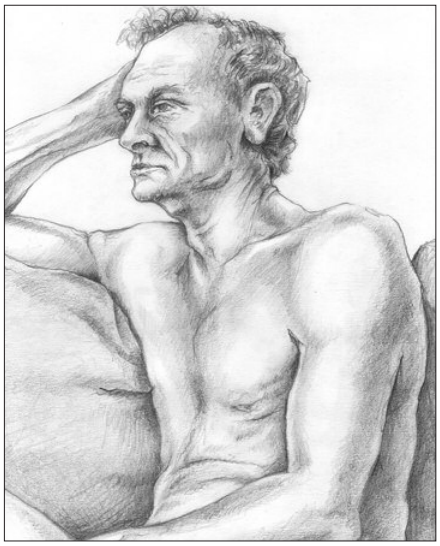
The Lions Club sponsored the Summer Theatre Festival at Rhinelander in 1968.

The Kiwanis Club in Waupun sponsored a concert by the University Concert Choir at a fall festival in 1967.

Innumerable service clubs such as the Rotary, Optimists, Jaycees, Business and Professional Women's Club, medical and dental auxiliaries, to mention only a few, helped to sell season tickets for the Milwaukee Repertory Theater summer season in Spring Green in 1967.

Mike Warlum speaks. "When I was a kid in Neillsville, Wisconsin, the Rotary Club sponsored a touring production of *Hedda Gabler.* Everyone in town went to see it. The production was terrible in every way. And as I watched it I knew it was really bad. Nevertheless, it was as part of that audience that I discovered the magic of live performance. Despite the production's obvious flaws, it awakened my lifelong interest in theatre."

In 1957, it was the Women's Club of Madison that conceived of and sponsored *Man and His God*, described earlier in this book. The club's statement of purpose was not about the arts. Rather, it expressed deep civic concern. "The great underlying desire of the club was to draw all the peoples of a fragmented…community together, regardless of race, color, or creed, through universal and unselfish regard for a Creator." The civic concern of clubs may be an entry point for your council.



"Seated Figure" Sharon Stauffer, Graphite: Mineral Point, WI
Photo courtesy **Sharon Stauffer**

Photo courtesy **Northern Lakes Center for the Arts**

SERVICE AND SOCIAL CLUBS:

Things to think about

- Compile or obtain from the local chamber of commerce a list of service and social organizations in your community.
- Arrange for a member of your council to approach an officer or other member of each group to explore possibilities for involving the organization in artistic activity.
- Have a member of your council speak about the arts council at a service or social group meeting, either as part of a program arranged by the arts council or as a short informative part of the business meeting.
- Design special projects in which the service and social clubs can participate. Compile for distribution to these clubs a list of suggested projects that will further community arts.
- If appropriate to the structure of your council, make available institutional memberships, so that organizations can join and send representatives to arts council meetings.
- Take organizational memberships in key service clubs. This will provide valuable credibility for your council.

SERVICE AND SOCIAL CLUBS:
Questions for discussion

1. What are the service clubs, the social clubs, and the professional associations in our community?

2. How can the arts council help further the goals of the various clubs? In what ways can the clubs help further the goals of the arts council?

3. Do some of our arts council board members already belong to various clubs in our community? Are we willing to talk about the arts council when we go to meetings?

4. Can the arts council develop projects in concert with service and social clubs? What might these projects be?

ORGANIZATIONS: LOCAL GOVERNMENT

Photo courtesy
Maryo Gard Ewell

The city council, county board, taxing districts, the park district, and other units of local government are crucial to the success of the arts council. The local government controls community tax funds, has jurisdiction over use of community-supported facilities, and influences individuals and businesses.

Glen Wilson, Mayor of Waupun, speaks in 1967. "We have a really fine city hall and civic building here. It even has an auditorium for community use. Some years ago, the city government started getting complaints that the building was really run down. There was even talk of getting rid of it. Instead, the city council allocated funds, so much a year, to fix it up. We authorized painting, cleaning the brick, and things like that. The board of the Waupun Area Arts Council found out about the money that was available. They asked that we fix up the auditorium, improve the stage, buy some good theatrical lighting, and put up new curtains. They wanted it to be used for plays and concerts. Representatives of the arts council came to our city council meetings, and some of us met with local contractors and consultants about estimates on the work that was needed. Finally, we voted that the money be used for auditorium improvement. Best investment we ever made because now people really use it."

In Gunnison County, Colorado, the arts councils in the north and south ends of the valley wanted to participate in Americans for the Arts' economic impact study. Although the cost for participation was reduced, it was more than the arts councils had available. Council members approached the county and two municipalities for partial funds. "Elected officials, especially now, need to know the return on investment of tax dollars," said one board member. "We gave them information in terms that they needed, not just a bleeding-heart pitch. We delivered a facts-and-figures-oriented presentation. In fact, one of the city managers said, 'Don't even bother going to council; I'll just take money out of my discretionary budget.' They were all happy to help."

ORGANIZATIONS: LOCAL GOVERNMENT

In Amery, Wisconsin, the town council appointed LaMoine MacLaughlin as poet laureate. He writes poetry to fit civic occasions and recites it at important community events on behalf of local government. LaMoine says, "As my town's poet laureate, I've composed poems for many occasions: the annual fall festival, senior citizen gatherings, public school classes. One poem related to the dedication of Amery's new fire hall. The City of Amery fire protection services extend to various surrounding townships and new equipment had been purchased, so an adequate facility was needed to house it. Several hundred residents, including volunteer firemen from neighboring communities, attended the dedication. I found the occasion to be especially poignant for me personally since my own father and two sisters had been killed in a fire when I was a small child. At the time we lived in an area which had no fire protection services, and as I began composing the poem, I realized how much a rural community depends upon fire protection from ordinary people who are willing to risk their lives in service to their friends and neighbors. These ordinary people are truly heroes in every sense of the word."

As it is in so many places, in Crawford, Colorado, growth is a contentious issue. The town planning commission invited Professor Paul Edwards from nearby Western State College, to help them. Paul had made extensive use of Augusto Boal's theatre techniques in real-world situations. Using Boal techniques, he helped the community articulate the kind of zoning it wanted. The community enjoyed the process. Normally, ten or fewer people come to public hearings, but over 125 citizens participated in a mock hearing on the fictitious proposed Crawdad Junction subdivision. Citizens who never spoke in public hearings, if they attended at all, perhaps because they didn't want to offend their neighbors, were willing to engage in dialogue with characters in a play. The zoning commissioners listened, and, using ideas that they heard at this mock hearing, were able to draft new zoning regulations for that part of the county.

In Manitou Springs, Colorado, Mayor Dan Wecks frequently invited local artists to contribute ideas to help the town meet its needs in interesting and creative ways. Once, for instance, the director of public works notified the mayor that a number of diseased trees on the main street needed to be removed. Wecks' informal artist-advisors suggested that several feet of the trunks be allowed to remain. These would be carved into public art by local artists. Says Mayor Weeks, "In this way, we acquired some great sculpture, our main street was more distinctive, we gave some work to artists, and the total cost to the town was less than the removal of the trees and the shredding of the stumps would have been."

Many arts councils are helping to enliven streets, plazas, and other public spaces with arts and entertainment. Others sponsor events in the parks or in town gazebos, especially during visitor season. These events provide interesting opportunities for visitors, and the town is often willing to help with some of the costs. Towns rewrite their master plans regularly. Many include a section on community character. What an opportunity this can present the arts council! What better way to articulate community character than through music, plays, and exhibits? What better way to create symbols of community identity than through public art?

LOCAL GOVERNMENT:
Things to think about

- Some arts councils are naïve about how local government actually works. Make yourself aware of:
    - the units of local government
    - what each unit does and controls
    - how each unit is funded
    - how appointments are made
    - the decision making process, including work sessions, hearings, and the protocol for public meetings
    - the calendar of the budget cycle
    - how citizens can raise and then develop an idea with local government.
- Find government officials who are actively interested in the arts or who are receptive to discussion of the arts council and its aims for the community. Put all officials on arts council mailing lists.
- Remember that officials receive many requests from special interest groups. Take care that requests your council makes to local governments are reasonable.
- Ask each board member to represent the arts council to a unit of local government. This means attending board or commission meetings, even if there is not an arts-related issue on the agenda. Going to meetings demonstrates to the commissioners that the arts council is broadly concerned about the community and establishes relationships that may be crucially important when it comes to funding, proclamations, or influence.
- Identify arts projects that can mesh with concerns of local government, such as:
    - improvement of community-owned buildings
    - city beautification
    - economic development
    - recreation
    - tourism
    - benches, fences, or other public furniture
    - use of city or county parks.

LOCAL GOVERNMENT:
Questions for discussion

1. Which units of local government can conceivably partner with our arts council? Which can cooperate on grants for tourist-oriented marketing? Which can offer direct support, co-sponsoring events, co-managing facilities, etc?

2. Do we know how these units of government work? Are decision-makers elected or appointed? Who does the appointing? Can one of our board members become an appointee?

3. How are these units of government funded? Is it by property tax, hotel tax, sales tax, or some other means?

4. What are the best short-term and long-term strategies for working with the most promising units of government?

ORGANIZATIONS: HEALTH AND WELLNESS GROUPS

Memory tile for the Maluhia Garden Labyrinth by Emily Herb, Kamuela, HI

Photo courtesy
Maryo Gard Ewell

Today health is spoken about in terms of *wellness*, not simply in terms of *absence of disease*. When it's defined this way, the doors are open for the arts to play a vital role in promoting good health.

The Olympic Games grew out of traditional festivals illustrating man in harmony with his environment, physical being, and spiritual nature. However, the relationship between sports and arts is still largely unexplored.

One afternoon in 1967, gymnasium bleachers of the Waupun High School were packed with teenagers. A small man in black tights held the floor. He was Tibor Zana, born in Hungary and now director of the Wisconsin Ballet Company, which would perform in Waupun the next week. Tibor was doing what he called *pre-education*.

"Now, will the best football, basketball, and golf players come forward? Come, come, do not be bashful." Three tall, embarrassed boys hulked onto the floor. Tibor asked their names and what sports they represented.

"OK, the basketball player. Jump for me. Jump as high as you can. Just as you do when you shoot a basket." The boy jumped. Then Tibor, a good ten inches shorter than the athlete, outjumped the boy by a foot, and with seemingly less effort.

"So, you see. Ballet is not sissy stuff. By studying it, using the proper position and leap, you could do your job better. Now, the football player. Do a run and block for me...." And he proceeded to show how similar to dance were the basic moves of sports and athletics.

In Gunnison, Colorado, the Music Department of Western State College signs on each year as a financial booster of the school's football team. At the Homecoming game, when all of the sponsors come onto the field at halftime to the applause of the crowd, Martha Violett, Music Department

ORGANIZATIONS: HEALTH AND WELLNESS GROUPS

Chair, joins the many businesses in town on the field. In this way, she shows that the arts and sports need not be pitted against one another. A community arts council could develop some variation of this sponsorship idea.

Increasingly, arts and health organizations are working together. Several national organizations focus on arts and health care. HMO Kaiser Permanente often places original artwork in its waiting and examination rooms. It also hires theater artists. In 2006, Kaiser hired an Educational Theatre Programs senior actor to work in its Denver office. The job description includes, "Acting in multiple shows and performing several roles in each program. Serving as director of plays. Leading youth engagement activities." Kaiser understands the role that creativity plays in health and healing.

A hospital in Kamuela, Hawaii, hires an artist-gardener exclusively to design and maintain a healing garden for the hospital. The garden is interspersed with memory tiles made by a local artist to honor family loved ones. With its colorful selection of flowers and beautiful works of sculpture, the garden offers a place where patients, staff, and families may rest and nourish their spirits.

The small hospital in Alamosa, Colorado, is working with San Luis Valley artists on a program that places original works of art throughout the hospital, in patients' rooms, in public corridors, and in administrators' offices.

Some arts companies specialize in working in the area of healing. The Stuart Pimsler Dance & Theater Company's signature program is *Caring for the Caregiver*. The company's dancers and choreographers work with physicians, nurses, hospice staff and volunteers, hospital administrators, and most recently, patients and family members, to create dance that will help them deal with the stress and emotional issues they face daily.

In Springfield, Colorado, an artist-in-residence worked with both the fourth graders and the residents of the in-hospital nursing home. Children were paired with elders and collected stories about their partner's life. Then they made a life-sized cardboard portrait of their partner. Finally, they made a play about the lives of the elders, which they performed in the hospital for the entire community. The portraits remained permanently on display.

Larger hospitals may feature artists-in-residence in children's units. Hospitals also employ art, music and dance therapists. Is their job to heal? Is it to make art? Does it matter?

Wellness is about keeping physical, mental, and spiritual balance in relation to one's surroundings. How we perceive the world determines how we relate to it. The arts provide opportunities for powerful insights on life, death, and the meaning of one's humanity.

Photo courtesy **Maryo Gard Ewell**

HEALTH AND WELLNESS GROUPS:

Things to think about

- High school physical education programs sometimes incorporate training in modern dance and ballet. Ballet techniques are used to improve athletic performance. Arts councils might explore these and other ties. Perhaps you can offer a choreographer-in-residence to your sports teams and their cheerleaders.

- The arts council might sponsor a local Festival of Games that blends sports and arts.

- When the school board is deciding where to make cuts, arts and sports advocates gear up to plead for funds. Some school boards tend to divide and conquer sports and arts at budget time. Have your arts council speak on behalf of the sports programs, and have the coaches speak on behalf of the arts. As a result, both sports and arts might win.

- Research the growing body of literature about wellness. Some health foundations have even created an index of wellness for communities to use to assess themselves. The availability of meaningful mental, physical, even spiritual opportunities are on many of these indeces. The arts can fit into almost any wellness program.

- Bring to service clubs and parent groups a speaker who can talk about the relationship between arts and sports.

- Find out if local medical personnel and arts therapists are interested in joining a committee on health and the arts. Invite them to think through the possibilities for interesting and worthwhile art for hospitals, doctors' offices, and nursing homes.

- Send a member of your board with an interest in health to one of the many national conferences on arts and health. Even better, send an artist and a healer to one of these conferences as a team. Have them report on their findings.

HEALTH AND WELLNESS GROUPS:

Questions for discussion

1. What are the sports and recreation endeavors in our community? What creative opportunities can we imagine that will allow our arts council to be part of them? After we've come up with some ideas, can we invite some of the recreation/athletic folks to a joint brainstorming session to test these ideas and generate more?

2. What are the medical facilities in our community: clinics, hospitals, doctors' practices, alternative healers such as naturopaths, assisted living facilities, or hospice programs?

3. Who are others in the healing professions such as yoga instructors and garden designers that we may not have thought of in that role?

4. What creative opportunities can we imagine for working with our community's healers?

ORGANIZATIONS: LIBRARIES

Baby Story Time at the Rhinelander Library

Photo courtesy
Rhinelander Distict Library

Many communities have some type of a public library. The library and its staff can be of great help to the arts council. Most likely, the librarian will be interested in the council's objectives. The library's holdings and materials from interlibrary loans can be of inestimable value in council programming. The library building itself is often an appropriate meeting place for committees or the arts council board of directors.

The Portage Public Library, an attractive, rambling brick building, was donated to the community by Wisconsin author Zona Gale. It had, in fact, been her residence. Mrs. Price presided over the library in 1968. "Of course the Lively Arts Council is a good thing for this area! The group held some of its first general meetings in the building, upstairs in what used to be Miss Gale's bedroom and sitting room. The creative writing group has also met in the building several times, and the stitchery workshop met downstairs during its first year. Members of the arts council have also started a program for mothers who bring their children to story hour. They review books for the ladies. So, really, you could say we have two story hours going on at once."

In the 1960's, the Waupun Area Arts Council was a force in helping build a new library for the city. The old building was dignified and beautiful, but outmoded and unsuited to modern community needs. However, when a referendum for new construction was presented to the public, it was voted down. Exploring the situation, council members discovered that the voters had, by and large, considered only the financial aspects of the new library question. By a concerted program of informal education through letters to the editor, talks to service clubs, and articles in organization newsletters, the council told the public why a new library was needed. On the second vote, the referendum passed, and soon Waupun had one of the finest small community libraries in the state, catering to the total cultural wellbeing of the city. In recent years, the library has been

remodeled and expanded. It remains a vital part of the community.

In Rhinelander, Wisconsin, librarian Kris Wendt has attended the School of the Arts almost every year since its inception in 1963. The Rhinelander library, selected in 2006 as Wisconsin's Library of the Year, places a great deal of emphasis on Wisconsin authors, and especially on local authors. Kris says that much of this emphasis is a result of what she has learned at the School of the Arts. "This year, I think I discovered my 'inner Mickey Spillane,'" she laughs. "The rest of the staff is starting to call me the Librarian Noire!"

In Western Colorado, public libraries and a college library collaborate during National Poetry Month in April. Their *Poetry On A Platter* program presents poets who offer public readings and workshops in each of the towns.

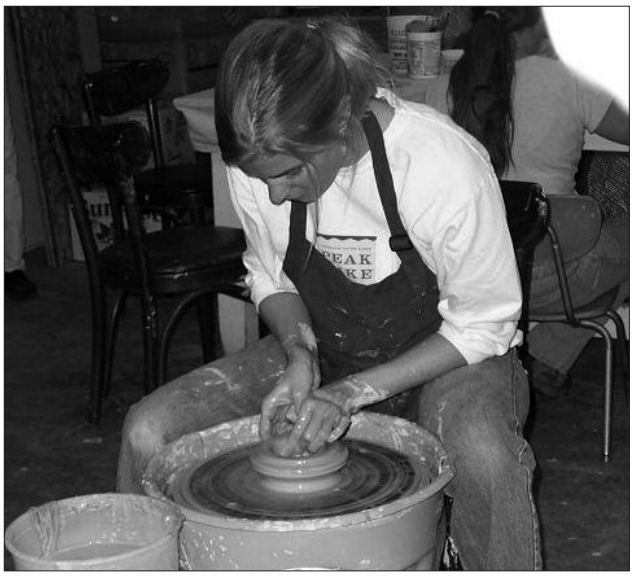


Photo courtesy **Gunnison Arts Center**

Brenda Daniher of La Junta, CO: "Ol' Yeller" at the Ann Zugelder Library
Photo courtesy **Maryo Gard Ewell**

LIBRARIES:
Things to think about

- Strive to involve the local library staff in council planning. Try to come up with interesting, perhaps offbeat, ideas for collaboration.

- Explore the library's arts resources. It may be appropriate for the council to raise funds to initiate or add to the library's collection of paintings and prints, digital recordings, or art books.

- Find out whether or not the library participates in an interlibrary loan system and determine how local art interest groups can make use of it.

- Encourage the library to sponsor and make space available for art exhibits.

- Make use of meeting space provided by your library. The library, in some instances, may be able to function as a kind of art center.

- In many small towns, the libraries are taking the lead as English-as-a-second-language provider. They offer reading, writing, and language study opportunities. These programs can provide fruitful avenues for the arts council to work with the non-English-speakers in its community.

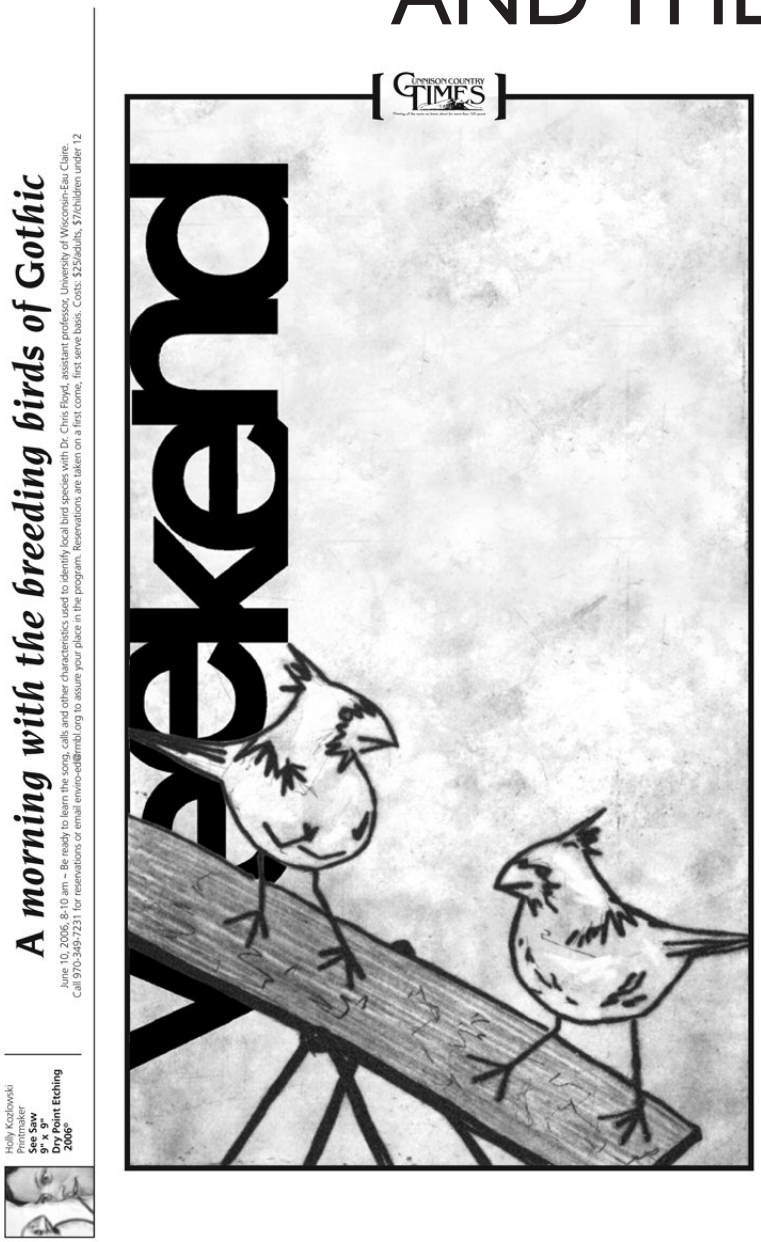
LIBRARIES:
Questions for discussion

1. What programs take place at our library which might overlap the interests of the arts council?

2. What opportunities might exist for our arts council and library to jointly plan new programs, lectures, or exhibits?

3. Does our library have meeting space, equipment, or other resources which it might be willing to lend or share with us?

ORGANIZATIONS: COMMUNICATIONS AND THE MEDIA



"See Saw"
Holly Kozlowski
Dry Point Etching

Image courtesy
Gunnison Country Times

In many places, the arts are not an important part of small community life. The idea that they can be important is viewed by some as novel, by others as revolutionary, and by others as unnecessary. This being the case, the arts council cannot be timid or retiring. If an arts council does not communicate about the arts and about promoting them dynamically, the arts will very likely remain the concern of a small minority.

We live in an age and society saturated with communications and promotion. The American people are besieged with appeals for their time, interest, and money. As much as one may resent the sound and fury of American advertisements and their blatant commercial intent, the principles of communication and promotion are a part of American life. To interest the community in the arts, which the council knows are of more value than the commercial products

ORGANIZATIONS: COMMUNICATIONS AND THE MEDIA

constantly being huckstered, the council should use every means of communication and promotion without hesitation or guilt. This includes:

- the printed word
- the still or moving visual image
- the telephone
- the internet
- radio, television, and podcasting
- other forms that will show up in the near future.

Think broadly. Use all of the mass media available to you.

The Publicity Committee is one of any arts council's most important permanent standing committees. Smart councils put their most aggressive and imaginative people in charge of publicity. One of the first things the committee should do is draw up a plan for publicizing and promoting all of the council's programs. This plan should be based on a thorough understanding of the communications networks in the community. It should include a:

- map of all the places in the community and surrounding area where people congregate and where in these places posters can be hung and flyers made available. Don't map only the obvious places like community bulletin boards. Think about gas stations, hardware stores, and other places that most people in town visit.
- survey of all of the newspapers, radio, and television stations in the area to identify the number and types of people they reach. All institutions that sell advertising have such information and can supply it to the council.

The plan should also include publicity distribution procedures, and the committee should ensure that these procedures are used consistently.

Standard operating procedures make it easier to divide the labor among the members of the publicity committee and/or other members of the council. Carefully kept records and scrapbooks on the various promotional campaigns make it easy to evaluate the effectiveness of the various methods tried and to replicate successful campaigns in the future.

The arts council must see to it that posters, flyers, public service announcements, signs, even simple flyers, are designed attractively and effectively. Remember, the council stands for creativity and excellence.

Many councils have a local artist design a distinctive and attractive graphic symbol, a logo that represents the arts council. They use it on posters, in the newspaper, on television, and on their web site to build identity in the community.

"One of the first things we did in 1966 when we began the Arts in the Small Community project," says Mike Warlum, "was to get a graphic artist to design a distinctive logo. He came up with a simple drawing of a windmill. We were delighted with it, but we had no idea at the time what an important symbol it would become."

Newspapers are key to publicizing the arts council and its activities.

Tom Foley of the *Portage Daily Register* was a fiery young man, devoted to his newspaper. In the late 1960's, he talks about the early days of the Lively Arts Council. "Our paper wanted to do all it could to support the council because small towns should have the arts just like anyplace else. I took

ORGANIZATIONS: COMMUNICATIONS AND THE MEDIA

pictures of their meetings and events and ran a whole number of articles. Besides that, I saw to it that the council had space in the corner of the front page to run a questionnaire soliciting information on readers' arts interests three times and the response was excellent. The *Register* was a real force in letting people know about the council and its ideas. This is only right. The newspaper has a responsibility to make the community a better place."

The first arts interest questionnaire may have run in the newspaper in Portage in 1967, and many arts councils have done the same since then. The Portage questionnaire listed a number of possibilities, asked people to check off the art forms they practiced or were interested in, and invited them to send in the results. By tallying these and making lists of the names, addresses, and phone numbers of the people who expressed interest or expertise in various art forms, the arts councils were able immediately to establish several subgroups to explore and develop new programs.

The *Gunnison Country Times* supports the arts today in the way that the *Portage Daily Register* did. Just as the *Times* has a sports page, showcasing the town's teams and individual athletes, so it also has an arts page, covering the activities of the arts center and of individual artists in town. Each week in the summer, the first page of the *Times*' Weekend section features a full-page spread in color of a new work by a different local artist. This idea was the brainchild of artist and *Times* co-owner Stephen Pierotti. At the end of the summer, a special color magazine supplement, *Artists in Newspapers,* devotes a page to each of the artists featured that summer, reprinting the image of their work and their artist's statement, plus an article about community life that complements the artist's ideas. The *Times* provided coverage of the arts council's community planning process, too. It also twice ran the arts council's questionnaire, asking citizens what their arts interests were. It ran the questionnaire both in print and on the paper's web site. The paper has a page in Spanish, and the article and questionnaire were translated and run there. Finally, the newspaper offered its conference room to the arts council to hold its focus groups.

Chris Dickey, Managing Editor/Co-owner of the *Gunnison Country Times*, speaks about the paper. "Every newspaper I've ever been involved with has been happy to establish close working relationships with the arts organizations within its community. Having a strong dose of arts coverage is good for both of us. I'll let you in on a little secret: Newspaper editors are always – always – on the lookout for content. Sometimes we're desperate for it. Sometimes we have more of it than we can accommodate. But there's not a newspaper person alive who wouldn't rather have too much content come deadline time, than too little. So hit us up. Call. Drop by. Establish a relationship with your local editor, reporter, photographer, whomever. Find out what our needs are. Check on deadlines, press release requirements, photo guidelines, etc. Let the newspaper people know what your goals and objectives are, and I guarantee you the odds are that a great, mutually beneficial relationship will ensue."

In Clayton, Wisconsin, the weekly newspaper was folding. The arts council's writers group offered to take it over. Now, *The Hometown Gazette* is published bimonthly by the regional arts center. Advertising sales support the paper, and businesses are eager to advertise. Of course *The Gazette* includes a big section on local arts. But it provides a forum for the region's congressman, state senator, and state representative to have their say. It features agricultural news and profiles of community business people. It includes sections on local history and gardening tips, and it's laced with poetry by

regional writers. By publishing the paper, the arts council gets plenty of art in front of the people. Even more important, the arts and news about the arts are not separated from other facets of county life.

Chris Dickey again. "Sometimes we need help in covering everything there is to cover, especially in small towns where newspaper staffs are very thin. So don't be afraid to approach your newspaper with content ready to print. Take a picture of that Saturday morning clay class and email it to your paper, saying, 'Hey, if you need some filler this week, here's So and So getting their hands dirty in our clay class. Our next class is....' Most newspapers I know are very receptive to this. To the ones that aren't, approach it this way: "Hey, did you know we have a youth dance recital Friday night? We'd love to have a photographer come down. Better yet, how about having someone show up to one of our rehearsals, and possibly print a photo of all of those cute kids in tutus the day before the show?' The bottom line is that good, comprehensive, creative, and consistent coverage of the arts is a plus not only for your organization, but for your local newspaper too. Don't be shy in reminding them of that, and in pitching in with helping them accomplish it."

Then there's word of mouth, often the best method of communication. What does it take for news to get into the community conversation?

In Gunnison, Colorado, everyone knows that a good way to spread the word is to promote something at the Curves women's gym. In fact, in the arts council's annual community show, *Sonofagunn*, a joking suggestion was made that the gym was going to offer special memberships to prospective candidates for local office so that they could get their fingers on the *real* pulse of the town!

Communication also includes cable television, broadcast, and telecommunications in all of its many forms. Today, there are more communication media available than ever before. Don't be hesitant to try some new things.

In addition to a monthly newsletter, some councils publish an electronic version and send it to everyone on their list who has an e-mail address. This cuts down on postage costs and in many cases gets important information into people's hands more quickly. The Boulder County Arts Alliance, for instance, has an electronic telephone tree. Everyone receiving an important message has an established distribution list that they can pass the message on to with just a couple of clicks of the mouse.

It seems that most organizations and lots of individuals have web sites these days, which they use to good advantage. Certainly, web sites provide information, but they can be used for ticket sales and even for interactive discussions. For instance, artists in the region may want to exchange information or solicit ideas about marketing their work and perhaps an artist listserv would be a valuable service. Organizations or individuals could post information about items they have to lend or items they would like to borrow. Some organizations are beginning to curate an online exhibit of local artists, as well as their gallery exhibits. Online exhibits can also solve the problem of inadequate gallery space in a community.

The ArtsWest Artists Association of West Seattle, Washington, maintains a web site that includes a monthly calendar of events, a list of available resources, and information on the group's members. This section of the site includes a photo of each artist member, a biography, and artist's statement, and a resume. Most important, perhaps, is that it displays thumbnails of up to nineteen examples of each artist's work. Says one member,

ORGANIZATIONS: COMMUNICATIONS AND THE MEDIA

"The site has solved a big problem for me. I no longer have to drag around a scrapbook with photos of my paintings. I just refer people who are interested in my work to the web site. It's like having an electronic gallery, and, better yet, it means I don't have to put together a site of my own."

In addition to building a great web site and sending out plenty of email newsletters, try hosting online discussions or podcasts. Podcasts are easy to use. They're basically as simple as tape recording an event and using a software program to put an audio file online. They also provide an effective way to get some great sounds, so that your audiences can hear you as well as see you.

Don't forget about television. Most towns have a community access cable TV channel. This can be a great place to post your upcoming events, where both locals and visitors might stumble upon them while channel surfing in their homes or hotels. Maybe your council can even produce a weekly program showcasing local artists.

Many towns, even small ones, have locally-owned and operated TV stations, or college-run stations. Your council might inquire about their range of programs and about how you can fit in. Some councils establish a committee to prepare special presentations about the arts and arts council activities. They take these to radio and television stations for use in public service programs.

Lane House, the arts center in Eureka Springs, Arkansas, offers a Digital Film Making Camp in the summer for the community's young people. "If it has the word *digital* in the title, you can be sure that young people will flock to the activity," observed a member of the committee reviewing Lane House's grant proposal one year.

Appalshop, in Whitesburg, Kentucky, is now an important, large-budget, regionwide arts organization, which began during the 1960's by offering opportunities to the area's young people to learn broadcast and media skills. Perhaps this is the starting point to engage young people in what you do.

After all, the youth in your community may know more than you do about electronic communications anyway, so you may wish to consider making use of their knowledge. Perhaps you could ask them to help design and execute the electronic programs and marketing schemes that can only expand.

Photo courtesy **Donna Neuwirth, Wormfarm Institute Reedsburg, WI**

Design by Stephen Pierotti, Publisher/Co-owner Gunnison Country Times
Image courtesy **Gunnison Country Times**

ORGANIZATIONS: COMMUNICATIONS AND THE MEDIA

COMMUNICATIONS AND THE MEDIA:

Things to think about

- See about a weekly space in your local newspaper for the arts news. Do the same with television channels and radio stations. Set up a working liaison with news people and provide them with regular reports on council activities.

- Assess your entire communications strategy to see whether you are making best use of all of the electronic ways of communicating your message. This includes website, interactive discussions, online calendar, online ticket sales, blogs, podcasts, and more.

- Train young people and adults in making best use of digital technology. Perhaps a group of young people or media majors in a college nearby, can assist.

- Piggy-back arts council news onto club newsletters or advertisements sent out by local business people. Some public utilities let local nonprofits include flyers in the utility bill.

- Work with school authorities to have the children take arts council materials home to their parents. Such a distribution may reach almost all of the people in the community.

- Use the publicity facilities of institutions cooperating with the arts council, such as colleges, universities, churches, and visual and performing arts groups. Link to their web sites and link their sites to yours.

- Podcast a scene from a play, a concert, or an art class lecture and then facilitate an on-line discussion with the producer, conductor, or teacher.

- Call radio station managers or television program directors and invite them to run a feature segment on one of your programs.

- Be assertive about advertising and publicizing arts council programs. Use every possible medium, because people don't respond equally to the various media available.

COMMUNICATIONS AND THE MEDIA:

Questions for discussion

1. How do people in our community learn about events? What are the most effective ways for them to do so? Is it ads, news articles, feature stories, classified ads, local cable, the local morning show, the college radio station, community web sites, or some other means?

2. Where do people gather in this community? Can we put information in these places? If so, in what form should the information be presented to make it appropriate for the venue?

3. What is effective word-of-mouth advertising? Are there three or four places where our arts council can make special effort to get information into the conversation?

4. Who on the council has a handle on modern media? Who can build a web site? Who knows how to do a podcast? If we currently have no one who is knowledgeable, where can we find such people? How will we involve them?

5. How can we most effectively use the digital knowledge of young people to assist us?

SECTION IV

WHY COMMUNITY ARTS DEVELOPMENT?

School of the Arts at Rhinelander
Photo courtesy **Steve Apps**

DEVELOPING THE ARTS IN SMALL COMMUNITIES

In 1969, the Office of Community Arts Development said: "The arts are for everyone. Each person, be he young or old, rich or poor, has the right to experience the arts both as spectator and as participant."

In the 1966-69 Wisconsin project, a three-part strategy was used to make the arts part of daily life for everyone:

- Indigenous, hometown arts were encouraged. Groups flourished in:
    - painting
    - ceramics
    - creative textiles
    - writing
    - music
    - environmental beautification
    - other areas of concern.

- Programs featuring plays, operas, concerts, lectures, dance performances, and exhibits were presented by professional and highly skilled amateur groups and individuals from outside the communities.

- Demonstration and indigenous programs were combined to form unique, specialized experiences tailored to the communities, stamped by the people as their own because they had guided and planned them.

People became involved.

The Office of Community Arts Development said: "There is always the problem of isolation, the man, the woman, writer, painter, ceramist, the musician, living where there is no one else to share or understand. The Wisconsin project opened the doors. Created sympathy, brought contact. It helped interested people to find and know one another so that creative joy could be shared and bitter isolation diminished."

The strategy worked. The arts council movement in rural America exploded. Today, major foundations, the RAND Corporation, and others have analyzed the process of arts development using different language. But the ideas are the same as those developed in five Wisconsin test communities in the 1960's.

Before it creates its own strategy, however, the arts council must recognize that if its goal is to make the arts an important part of living for everyone in its community, it should embrace three crucial principles.

The arts council stands for both spectatorship and participation.

The Office of Community Arts Development said, "The council must clearly recognize that art has two facets of equal importance to human beings.

- "Art is a process. It enables individuals to explore the creative possibilities of their intellectual and emotional selves.

- "Art is a product. Both the creator and the appreciator contribute to a successful creative experience. Artists are doomed to isolated labor and noncommunication unless they and their audiences are involved. The arts council develops both artist and audience in order that each may support and reinforce the other in ways beneficial to both."

The arts council stands for excellence.

The Office of Community Arts Development said, "Certainly not all the passes under the name of art is the real thing.

"Cheapness and fake values are everywhere and in every activity. The community arts council is not an automatic road to excellence either through the work of amateurs or the products of professionals.

"But excellence, while more rare than pretense, is as equally distributed. Talent is ubiquitous.

"In the small community, it may sometimes be found unspoiled.

"No one can prove that it will not be discovered next door...nor can anyone say that the next important art event may not be an historic moment in artistic expression....

"There is a vast and noticeable difference between letting a thousand flowers bloom and permitting everything to come up in weeds.

"But if arts councils encourage and foster genuineness of expression among amateur artists and honor authenticity of product among professionals, they will set standards and refurbish the instinct for what is real.

"Further, if they branch out through alliance with other community arts councils to form regional councils and with state arts councils, they can contribute to a germanely American culture."

The arts council stands for something important.

At the start of this book, Robert Gard said, "If we are seeking in America, let it be a seeking for the reality of democracy in art..."

Statements like this one are big, bold statements. They:

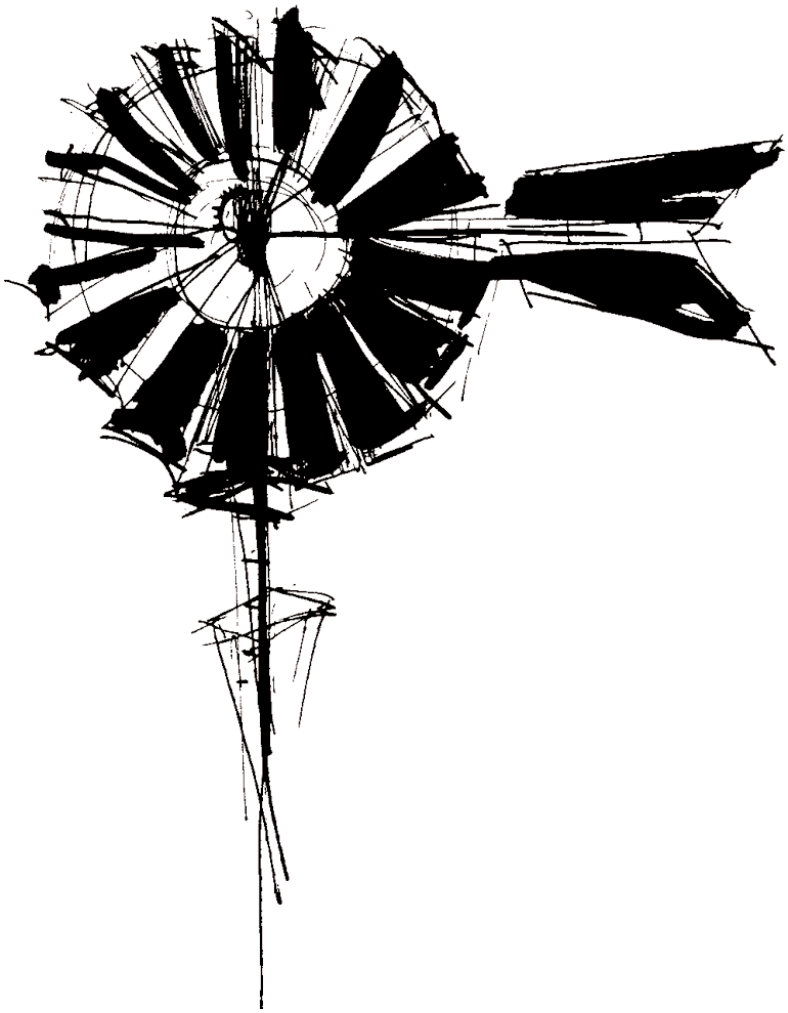
- incorporate a view of the dignity of every human being
- speak of how things can be in a democracy
- hint at what happens when people's creativity intersects with the spirit and power of a place and their love for a place.

These ideas:

- transcend whether people have training in the arts or an affinity for the arts
- provide a measure for your arts council to use in designing its activites
- guide the spirit in which you offer your activities to your community
- help you determine whether you are doing what is right for your community.

In 1969, Robert E. Gard said:

If you try, what may you expect?
First a community
Welded through art to a new consciousness of self:
A new being, perhaps a new appearance....
A people proud
Of achievements which lift them through the creative
Above the ordinary....
A new opportunity for children
To find exciting experiences in art
And to carry this excitement on
Throughout their lives....
A mixing of people and backgrounds
Through art; a new view
Of hope for mankind and an elevation
Of man...not degradation.
New values for individual and community
Life, and a sense
That here, in our place,
We are contributing to the maturity
Of a great nation.
If you try, you can indeed
Alter the face and the heart
Of America.



SECTION V
APPENDICES

Sculpture by Evy Thuli from the Grandview Summer Academy
Photo courtesy **Marilyn Rolfsmeyer**

- **Community Arts Hymn**
- **Sources**
- **Sample of Assistance Available to You**
- **Where Do We Go For Help?**
- **What's Happening in the Test Communities in 2006?**

APPENDIX A

Altering The Face And Heart Of America

R. Gard (adapted)/L. MacLaughlin

Moderato

If you try what may you ex-pect. First a com - mu - ni - ty... Weld-ed through art... a new

be - ing... A peo - ple proud of a - chieve-ment... A new op - por - tu - ni - ty for

child - ren... A mix-ing of peo- ples... A new view of hope for man - kind... New

va - lues for com - mu - ni - ty life. If you try you can in - deed Al - ter the face and

heart. You can al - ter the face and heart of A - me - ri - ca.

Permission to use this is freely granted, so long as the poet and composer are credited.

APPENDIX B

Sources

Americans for the Arts' website provided information about creative industries, arts education, and more. www.artsusa.org

Ewell, Maryo and Peter Ewell, "Planning for Grassroots Arts Development: A Research Study of Nine Communities in Transition", *Arts in Society*, summer, 1975, pp. 92-109.

Gard, Robert E., *Grassroots Theater: A Search for Regional Arts in America*, Madison, University of Wisconsin Press, 1955. Reprinted 1999, p. 217.

Kaiser Permanente's Actor-Educator job description was on Kaiser's website, www.kaiserpermanente.org in summer, 2006.

Kinkaid, Dorothy, "Great Religions Basis for Community Drama Project," *Milwaukee Journal*, April 28, 1957, p. 1.

Madison Women's Club Scrapbook, Documentation of *Man and His God,* in Maryo Gard Ewell's possession.

Mark, Charles Christopher, *Reluctant Bureaucrats: The Struggle to Establish the National Endowment for the Arts*, Dubuque, Kendall/Hunt Publishing Co.,1991, p. 119.

National Assembly of State Arts Agencies' website provided information about cultural tourism and arts education. www.nasaa-arts.org

Paducah, Kentucky's Artist Relocation Program is detailed at www.paducaharts.com

Stuart Pimsler Dance & Theater's Caring for the Caregiver program is detailed at www.stuartpimsler.com

APPENDIX C

Sample of Assistance Available to You

SO YOU WANT TO MAKE THE ARTS HAPPEN IN YOUR COMMUNITY

Arts Wisconsin/Wisconsin Arts Board

❑ **What is the need? Has a mission statement been crafted?** ***This is the first and most important question to answer, and to continue answering as long as an organization exists: why should the organization, program or service exist, and what will be offered?*** If an organization is not relevant and of service to its community, then there is no reason for its existence.

❑ **What do I call an organization which advances, fosters, and promotes the arts in my community?** Call it a local arts agency, a community arts organization, an arts center, or an artists' cooperative, to name a few titles. Whatever you call it, it's a community-based nonprofit cultural organization or agency of local government that supports cultural organizations, provides services to artists and arts organizations, and presents arts programming to the general public. These organizations promote the arts at the local level, making them a part of the daily fabric of community living. Each community arts organization is unique to the community that it serves, each changes as fast as its community changes, and no two are exactly alike. All share the goal of making the arts accessible to everyone in the community.

❑ **What types of local arts organizations exist in Wisconsin?** Since every community is different, every organization is different. Some examples are:

Rural community	Chequamegon Bay Arts Council
City	Milwaukee Arts Board; Madison CitiARTS Commission
County	Sauk Co. Arts, Humanities and History Committee
Private non-profit	Racine Arts Council; St. Croix ArtBarn, Osceola
Specific constituencies	Oneida Nation Arts Program; Latino Arts, Inc.
Arts center	Sharon Lynne Wilson Center for the Arts, Brookfield
School-community arts center	Lucille Tack Center for the Arts, Spencer

❑ **What kind of organization should we be, and do we need to actually create an organization right away?**

❑ **What geographic area will be covered or what specific constituency will be served?**

❑ **Who are the stakeholders and who will the organization serve?** Stakeholders are any individual, group, or other organization that can place a claim on the organization's attention, resources, output, or is affected by the output. Typical stakeholders are artists, arts organizations, local government, the educational sector, social service organizations, donors, and volunteers.

❑ **What types of services should/could the organization offer?**

Such as:	Programming/Scheduling	Technical assistance	Accessibility services
	Fundraising	Advocacy	Cultural pluralism
	Grantmaking	Arts education	Cultural planning
	Databases	Calendar of events	Facility development

❑ **Is there a plan and timeline for action? Remember to prioritize, prioritize, prioritize.**

❑ **Who will take it from the original idea? Is there a steering committee and are there people committed to making it work? And why does it take so long?** The development and establishment of cultural activities in communities large and small takes time, probably more than you realize and more than you want to spend. **It's worth it in the long run, for you and for your community.** Thanks for doing it!

APPENDIX D

Where do we go for help?

Perhaps the first place to turn for help is your state arts agency. Every state and territory has one in its state government. Each state arts agency has a staff person whose job it is to advise new arts organizations on getting started. Typically, each has information on a host of local resources and, possibly, financial support.
Some state arts agencies have folklorists, multicultural arts specialists, or economic development/tourism specialists to assist you. Other state arts agencies can refer you to experts outside the agency. Some state arts agencies' web sites list all of the arts councils in their state so you can locate contact information for other local groups who may be able to help you.

Some states, such as Wisconsin, South Dakota, Michigan, and New York, have nonprofit statewide organizations that work closely with the state arts agency to help with the important work of local arts development. Your web search or a call to your state arts agency will help you find this group if there is one. Every state has various resource organizations such as statewide alliances for arts education, block booking networks to help reduce the costs of presenting touring artists, and others.

There are many places you can turn for help. For the topic areas we have discussed in this book, such as arts and religion or arts and health, consult the internet. Using your search engine, you can find countless resources. In religion, for instance, you can find examples of cathedrals with artists-in-residence or arts and religion conferences. In health, you can locate national arts-and-health organizations with resource information, conferences, or studies showing the relationship of music to healing in cardiac patients!

Here are a few key national resource organizations, which all local arts councils should know about.

Americans for the Arts (AftA). Begun as a service provider for community arts councils, this organization has expanded to become an exceptional resource for local arts groups. On AftA's web site, you'll find lists of statewide arts action and advocacy groups, information about local arts agencies, maps of creative industries organized by congressional district, economic impact studies, arts education information, and information about many of the issues touched on in this book. AftA also has an online bookstore with an assortment of publications. Many of the resources are free, and the staff is knowledgeable and helpful. In addition, the organization has a listserv for rural and small community arts groups. This gives you a way to get assistance and information directly from your peers.

Art in the Public Interest (API). This group has a free monthly online summary of important community arts stories. Each summary provides a link so that you can access more information. In addition, API has developed the Community Arts Network Reading Room, which is an online archive of community arts articles and stories. You can sort for information by arts discipline, by populations (for example, rural groups, elders, or youth), by social contexts such as health, environment, corrections or by more general information about the field of community arts development.

Arts Extension Service. This national organization, based at the University of Massachusetts-Amherst, offers an online bookstore, online classes, conferences, consulting, and other resources.

John F. Kennedy Center for the Performing Arts. This institution has information on the many states' alliances for arts education as well as advocacy information valuable for people wishing to influence local education policy. You can also find articles and tools for local arts education advocacy.

National Assembly of State Arts Agencies. This group lists contact information for the designated arts agencies for all states and territories. It also provides information on issues such as cultural tourism, arts education, and others.

National Endowment for the Arts. This federal agency's web site provides contact information for all the designated state and territorial arts agencies. It includes case studies and information about arts education and other important topics. It also has general information about the arts in America. On occasion, federal grants are available to assist in local arts development, though your state is a much more likely source of initial assistance.

National Guild of Community Schools of the Arts. Since so many arts councils offer arts classes, you may want to explore this organization's website. The group has included links to management topics, fundraising information, and information on education and evaluation. The Guild's conferences and training opportunities are valuable for anyone undertaking local arts development.

State arts agencies. See National Assembly of State Arts Agencies.

State arts action networks. This includes statewide organizations similar to Arts Wisconsin. You'll find a list of all of them on the Americans for the Arts website.

The management of arts councils is beyond the scope of this book. Assistance is available online, in the Americans for the Arts bookstore, the Arts Extension Service bookstore, and through state arts agencies.

Wisconsin State Capitol

Photo courtesy **Gary Knowles and Wisconsin Department of Tourism, www.travelwisconsin.com**

APPENDIX E

What's Happening in the Test Communities in 2006?

Arts activity goes on today in all five of the 1967-69 project's test communities. Of course, after thirty-five years, it's impossible to link today's activities with the start that was given to local arts development in the 1960's. Still, a survey done in 1973 and replicated in 2006, suggests that the culture of these communities was affected by the project. Few people know, or remember, that the community was part of this special project years ago. But compared to communities like them, and controlling for characteristics such as socio-economic differences, people in Waupun, Rhinelander, Spring Green, Adams-Friendship, and Portage support local artists and believe in local arts activity more strongly than others do.

In **PORTAGE**, a lovely small arts center has been created. A theatre professional, who participated in some of Portage's arts experiments during the time of the project, returns to town every summer to lead a children's theatre program. The Wisconsin Chamber Orchestra performs every year in the park. There's an annual art fair that always draws a big crowd. The performing arts complex at the high school is a fine one.

In **RHINELANDER**, the School of the Arts is heading towards its fiftieth anniversary. A national juried arts show always opens at the Nicolet Area Technical College during the School of the Arts week. In 2006, the school was prominently featured on the front page of the newspaper several times, and the AAUW's book sale still happens in conjunction with the school. The arts council is still in existence. The Nicolet Area Technical College offers a host of arts activities that bring the college and the community together. And a man who remembers the Wisconsin Idea Theater shows is trying to start a drama program at the high school to make plays about the local area.

We introduced you in some detail to visionary arts leaders in Spring Green, Adams-Friendship, and Waupun. What is happening in these communities now that thirty-five years have passed?

Spring Green, 2006

Bob Graves was right in the predictions he made in 1969. The Spring Green area has changed remarkably since then. Because it is only forty miles from Madison, many people now commute daily on Highway 14. Traffic is getting to be a problem. Growth is a serious issue throughout the county. In the arts, Sauk County created an Arts, Humanities, and Historic Preservation Committee that makes Good Idea Awards each year. There are now so many artists countywide that there is a Fall Artists Tour of studios. The Ringling Brothers Circus Museum in Baraboo sponsors exhibits and performances, and the University of Wisconsin-Baraboo/Sauk County has a strong arts program.

In Spring Green itself, the Robert Gard Theater, renovated in 1967, is still in use for movies and live shows. The town has a number of galleries featuring the work of local artists. The American Players Theatre, a professional company, offers Shakespeare performances outdoors in the summer.

The Uplands Arts Council has been replaced by the Spring Green Arts Coalition. It sponsors programs and events such as summer art classes for youth in the parks. It has hosted the Midwest Rural Arts Forum in the past and another regional gathering is currently scheduled. The coalition is happy with the Gard Theater building and is not looking to replace it with a new arts center. "We think it's important to use the places the community already has; the Gard Theater, restaurants, all sorts of interesting spaces," says Derrick Gee of the arts coalition.

The Center for Creativity and Innovation is associated with the Spring Green Arts Coalition. Its current project is "to

bring the arts and agriculture together by encouraging local landowners to appreciate the beauty of their landscape and, as a result, to enhance it." The center draws on the vision of Spring Green's local genius, Frank Lloyd Wright, as it collects examples of how property can be enhanced and puts forth reasons for landowners to consider aesthetics in their homes, yards, and fields.

Another group in the county, the Wormfarm, is an organic farm with an artists-in-residence program. Donna Neuwirth of Wormfarm writes, "Sauk County's growth, combined with long-term trends in agricultural consolidation, can undermine what is unique about this area, resulting in the loss of regional identity and vital, diverse indigenous culture. At the same time the citizens of the county have identified as a top priority preserving the region's natural beauty and agricultural heritage. By forming an alliance between farmers and artists who have creation in common, we foresee enormous possibilities to both inspire and nourish the cultural workers; and invigorate and celebrate the agricultural ones." This Home Grown Culture program has coined the term *cultureshed* to mean "an area nourished by what is cultivated locally...fed by pools of human and natural history...the efforts of writers, artists, performers, scholars, and chefs who contribute to a vital and diverse culture."

Robert Graves still lives in Spring Green. He now designs golf courses all over the world. He is no longer directly involved in the local arts scene.

Adams-Friendship, 2006

Time and construction have bridged the gap between Adams and Friendship. The towns share schools, main avenues, and community spaces. Most citizens now see Adams-Friendship as one community. Thus, the sense of rivalry has diminished with the new generations.

The original arts council did not have the opportunity to flourish before the sense of joint community was established. However, a new arts council is on the horizon, along with a YMCA for the community. Perhaps most exciting for arts-oriented people, however, is the prospect for a joint performing arts complex. It will be located at the school, but a generous donor has said that he will give whatever is needed above $1.4 million to enable the auditorium to also serve the community, and to have a good gallery and exhibit area.

Over the years, the arts have contributed to Adams-Friendship in many ways, as hoped for by Harold LeJeune in his dream of making it "one of the best places to live in the state of Wisconsin." School arts programs, especially, flourish. The marching band performs at many public events. In fact, there is not one band, but several: a cadet band, a junior band with fifty-two members, a fifth grade band, a jazz band, a pep band, and a marching band. The orientation of this program, and all of the many school arts programs is, "whoever you are, whatever your talent, we want you!"

The orchestra and choir appear at most holiday gatherings. In fact, the choir teacher grew up in the area and returned. As a fellow teacher put it, "When she came, the first thing she did was to say, 'Lose the choir robes, people! This choir is going to be cool' and it is. Kids clamor to be in the choir!"

The drama program produces several shows a year, all well attended. And there's an open art studio every Tuesday night at the school, which draws a host of adults as well as students. The school arts programs provide the youth and adults too with a strong foundation in the arts, and the community has come to rely on the student participation in community events.

The newspaper is very supportive of the school. Said a teacher, "As a matter of fact, the paper has started calling me, wanting to hear the arts news. And, this year, my students made it to state level competition in art history. The phone was ringing before I was even in the door, and the radio station interviewed me about our state prizes in art history. That would never have been news a few years ago."

The schools really make a difference for the young people in the arts. Another teacher chimed in, "This is my fourth

school district. But of all of them, this is the dream. These are poor kids. More than fifty percent of them are on the free lunch program. They long for positive relationships with adults and for exciting things to do so that they can be somebody. The arts provide all of these things to them. It's great to be an art teacher here."

Adams-Friendship is also proud of its community theatre, the Sand County Players. Started in the 1970's, this group has taken advantage of a local restaurant as its performance venue and provides dinner theatre that is well attended. In addition, the theatre partners with the school district and Prairie Fire Children's Theatre of Minnesota to provide young people an annual summer program.

Harold LeJeune passed away in 2004.

Waupun, 2006

The Waupun Area Arts Council no longer exists. Still, people are proud of the artistic resources in the community, and the economic development organization is looking for even more ways to factor the arts into Waupun's future.

The refurbished city hall auditorium is being used for a biannual Harvest Ball, which raises funds used for scholarships and for supplies for the high school art program. Seventeen years ago, Waupun began hosting the Truck Parade and Show. This weekend event involves local culinary efforts, music, and entertainment, as well as an evening Parade of Lights. Thousands of tourists attend.

Audiences are growing for concerts in the park. These concerts feature high quality entertainment and are appreciated throughout Waupun.

The community is blessed with a historical museum, a community band, a public library displaying beautiful local art exhibits, a dance studio, and holiday festivals featuring the youth chorus. There's a move afoot to raise money to refurbish the auditorium again, as an even better space for the arts.

The city's web site says with pride that Waupun has more public art per capita than anywhere else in the United States. Certainly, it has many sculptures all over town including the famous *End of the Trail* sculpture. In fact, the tag line for Waupun is *The City of Sculpture*.

When we left a gathering of arts-interested citizens, they were talking about the rich agricultural heritage of the area. They recalled that there had been an important windmill plant in the region, shipping windmill components all over the world. There was a hemp factory that provided ropes that were critically needed for the war effort in World War II. The state's first cheese factory was in Waupun, they told us. One person said, "We have a good playwright here, maybe we should do a historical play about our great agricultural heritage!"

Shortly after the end of the Arts in the Small Community project, Cornelia Hull and her husband retired to Santa Fe, New Mexico. There, she continued the kind of work she did in Waupun, becoming one of the community's arts leaders until shortly before her death.