

# MONOGRAPHS

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## Rural America in Transition: Innovative Responses

by Martin Nagy, Co-Chair, NALAA's Rurals and Small Communities Interest Area

**E**conomic and environmental conditions are forcing rural regions to reinvent themselves. Local arts agencies (LAAs) are taking a leadership role in their communities by using the arts to strengthen economies, increase community pride, and develop innovative partnerships during this critical time of transition. Communities of all sizes have something to learn from the innovations taking place in rural communities across America and the transformations being led by LAAs.

*“Communities of all sizes have something to learn from the innovations taking place in rural communities across America and the transformations being led by local arts agencies.”*

This issue of *Monographs* looks at a few such initiatives sparked by changing identities, economies, geographies, commodities and populations. In Appalachia, jobs are scarce in the region’s deteriorating coal industry. Appalshop, a regional arts and education center, is using the arts to help solve complex problems resulting from post-industrialization and to renew civic pride. Facing crippling financial reductions, the New York State Council on the Arts and the Alliance of New York State Arts Councils are using the arts to build creative partnerships and computer network innovations among rural arts organizations to keep the state’s rural arts communities thriving. The Oregon Coast Council for the Arts is using the arts to help residents regain their heritage and traditions as their fishing- and timber-based economy becomes overshadowed by their tourism industry.

This *Monographs* will describe how five communities are using the arts to address issues such as economic development, environmental impact, youth-at-risk, and cultural tourism. A list of these communities and their local and state arts agency contacts appears at the end of the publication so that you can find out more about each initiative. A helpful technology chapter describes how some communities have built computer linkages that present new opportunities for communication and resource development among cultural and civic agencies in rural communities.

### Appalshop Whitesburg, Kentucky

As the local arts agency for Appalachia, Appalshop has worked in part to document the lives of people and communities throughout the region. This wealth of historical, cultural and social information has given people some of the resources they need to create local solutions to critical issues. A recent University of Kentucky study showed that real unemployment in some communities in Appalachian Kentucky reached 65 percent. Fifty-three percent of the region’s children now live below the poverty line. Communities throughout the eastern Kentucky coal fields are suffering from 50 percent adult illiteracy rates and 40 percent high school drop-out rates. Appalshop has been able to help hard-hit communities in Appalachia by working with them to identify their strengths and building them for the future.

Appalachia and the state of Kentucky were experiencing an education crisis where education spending and dropout rates were near or at the bottom of most measurement standards. In response,

*MONOGRAPHS* is one of the benefits of membership in the National Assembly of Local Arts Agencies, mailed monthly to all members. To discuss ideas for submission, contact Mara Walker, Director of Programs and Member Services, NALAA, 927 15th Street N.W., 12th Floor, Washington, DC 20005-2304, Phone 202.371.2830. Design: Deborah Wolfer Bissen.



Appalshop developed two primary programs for youth designed to enable young people to celebrate their community's culture, rather than be ashamed of it and reform traditional education in Kentucky.

**The Roadside Theater Company** began in the mid-70s when a handful of young people at Appalshop decided to make a theater. They mounted several productions, including *Peter Pan*, *A Midsummer Night's Dream* and Linn Rigg's *Roadside* before turning for inspiration to their own mountain theatrical traditions of storytelling and music. Twenty years and many plays later, Roadside Theater is still working with communities at home in the mountains to help create a distinctly Appalachian body of dramatic performance. Today the company does this not only through performances of its plays, but by conducting in-depth cultural residencies that help communities make their own plays.

In addition to performances at the Appalshop Theater, this year partnerships with agencies on aging, volunteer fire departments, historical societies, public schools and social service agencies led to the presentation of a home season of Roadside performances and residencies in 10 southwest Virginia and eastern Kentucky communities.

One such residency at Harman Elementary School in Buchanan County, Virginia, involved 15 teachers in grades K-6 who, for the first time, incorporated Appalachian cultural material and storytelling into their regular classroom curriculum.

The three-year residency resulted in community-wide story swaps that have brought together children, parents and grandparents to celebrate their community's culture, rather than be ashamed of it. The students interviewed various other members of the community and turned their stories into theater pieces which were presented to the community. These productions have renewed pride that has boosted both the student and community spirit.

**The Appalachian Media Institute (AMI)** is a summer training program created to train kids in basic media production and assist students in the creation of documentaries that reflect community culture. Eight years ago AMI began teaching community-based video production to young people in Central Appalachia. Since then, 75 students from mountain high schools with high drop-out rates have received instruction during a six-week summer session at Appalshop. These students have in turn passed along their skills to thousands of other students when they return to school in the fall.

AMI interns use media to explore a variety of cultural and social topics on their own communities. Recent works include a history of the coal camp community of McRoberts, Kentucky, an examination of a protracted coal strike in Pike County, and animated versions of mountain folk tales. AMI videos won awards in 1994 at the National High School Film Festival and the National Student Media Arts Festival.

The student interns are paid as they learn and take their knowledge back to their schools. For the



Instructor Jeff Hawkins and students in Appalshop's Appalachian Media Institute videotape atop a reclaimed coal strip mine in eastern Kentucky.

Photo courtesy of Appalshop.

past three years, AMI teachers have received professional development from Appalshop in using media and the community as curricular resources and in connecting what they and their students are learning to school reform.

### **Alliance of New York State Councils and the New York State Council on the Arts**

Several years ago the financial situation of the arts in New York State changed dramatically. Fifty percent of the state arts agency's budget had been cut, and the State and Local Partnership Program (SLPP) of the New York State Council on the Arts realized that the local arts agencies who depended on these slashed funding sources were in danger. With 80 percent of New York considered rural, SLPP determined that it was critical to find a way to provide the LAAs serving these rural communities with strong services to help them survive and become stronger.

The New York State Rural Cultural Development Initiative, better known as the Rural Arts Program, provides stabilization and development assistance to LAAs throughout upstate New York that serve rural areas and constituencies. The program is a partnership between the Alliance of New York State Arts Councils and the New York State Council on the Arts, and is supported in part by the National Endowment for the Arts. Twenty-nine separate organizations participate in the program, which covers more than half of New York's 62 counties.

Now halfway through the third year of the Rural Arts Program, it is still an uphill battle for the groups: at a time when public and private funding continues to stagnate, the demand for their services is on the rise. Yet, they are organizationally stronger and more connected to their constituencies and regions than they were even two years ago. Their growth is rooted in the outstanding and committed work of their staff and boards, and such elements as creative partnering.

Creative partnerships in New York, both among rural arts organizations and between these groups and other community organizations, have proved to be a well-spring of fresh ideas and approaches, resource sharing, audience building and new sources of income. Here are two examples:

**Wayne County Council on the Arts** in central New York has taken the lead on the development of the Erie Canal Cultural Center. A former paper factory on the canal is being renovated for a new center that, when completed, will house the arts council and a multi-faceted arts facility, the local library, the county historical society and Board of Cooperative Educational Services (BOCES) educational programs. Future plans will focus on park and outdoor renovations to connect the center to the county courthouse and downtown, helping to revitalize the entire county seat.

The Adirondack/North County region accounts for one-third of the land mass of New York. Seven rural arts organizations have combined to form the **Northern Arts Coalition** and **Arts North**, a new campaign designed to educate resident and visiting populations on the value of the arts, as well as on the countless arts and cultural activities and services available in the region. Working with the Rural Arts Program and ANCA, a regional economic development group, the Coalition is publishing a regional cultural directory and has developed a logo and slogan "Arts North: A Creative Direction"; together, these are the core elements of a comprehensive television, radio and print campaign. The cultural directory information plus updated cultural calendars will be distributed throughout the region via computer kiosks at visitor information centers.

## Alliance of Ohio Community Arts Agencies and the Ohio Arts Council

Rural communities in Ohio were at one time self-sustaining. However, changing economic conditions and technological innovations forced them to become “regionalized” and thus, many lost their identities or were folded into larger communities. The Ohio Rural Initiatives Project is using the arts to strengthen local arts agencies, and to weave the resources of the LAAs into the lives of their communities.

“... communities recognized that they must begin to restructure themselves from within for survival. Some Ohio rural communities have passed away, but many are working to find new ways to rejuvenate community spirit.”

Change in rural Ohio has been dramatic in this century. At one time each community had its own school, and families maintained their farms or business and trades by passing them on to their children. When technology enabled farmers to farm more land for what they felt would be greater profit, the price of land was driven up, the cost of machinery ballooned, and the price of crops, due to a huge surplus, dropped and stayed low. Although expanded in size, farms became less profitable. Communities lost income and land tax dollars; some farmers quit altogether and moved to urban areas for work. Others took second jobs. Many farmers still rely heavily upon government subsidies to sustain their income and manage their debt. This dependence alone has created a second sort of welfare in rural communities which were once completely self-sufficient.

Children saw the strain on their parents and left the farm for the city with hope of more stable employment. To the communities’ objections, rural schools consolidated. Autonomy was becoming much harder to sustain in a geographic area where children might ride a bus for an hour to school, or arrive there in shifts so the bus could make a second round trip through the country, up and down the county roads. Rural schools in Ohio are still fighting for an equal share of the state’s educational tax dollars as can be witnessed in the 1994 lawsuit brought by the Coalition for Equity and Adequacy in School Funding, a lawsuit won by the Coalition and which the State of Ohio’s Board of Education decided not to appeal, but which was nonetheless overturned in the State’s appeal in September 1995. In these dramatic transitions, particularly in the case of many Ohio mining towns, communities recognized that they must begin to restructure themselves from within for survival. Some Ohio rural communities have passed away, but many are working to find new ways to rejuvenate community spirit. The Ohio Rurals Initiative Project is working to do just that.

During the winter and spring of 1992, the Ohio Arts Council (OAC) and the Alliance of Ohio Community Arts Agencies (AOCAA) conducted a statewide survey of community arts needs in rural parts of the state. Through an extensive series of town meetings, questionnaires and other surveys, OAC and AOCAA identified a range of cultural programming priorities. Among them were: an interest in creating a community arts council, commission or arts center in many communities; increased opportunities for children’s programs, including artists and arts programs in schools; increased public information about existing arts programs; and expanded participation by members of the community in creating and presenting arts programs.

Using these comments, the Rural Initiative Project worked to address changes in communities. Ten local arts agencies were chosen to receive technical assistance from peer advisors and travel assistance to conferences and workshops at the state and national level. The Initiative has not only brought new resources to each of the participating communities, but has also developed an increased awareness of characteristics unique to communities of Ohio. Both the Ohio Arts Council and the Alliance have broadened their understanding of the evolution of local arts agencies and arts centers and their functioning in small and rural communities throughout the state.

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One of the key elements of the Initiative has been the decentralized, community-based regranteeing of funds provided by the National Endowment for the Arts through the state arts agency. The Alliance regranteed funds from the OAC to local arts agencies in more than 20 communities throughout the state, several of whom in turn regranteed these dollars for local cultural programming. Applications to the regrantee program were reviewed by panels composed of members of the communities in which the funds would be used — ensuring that the priorities and sensibilities of the community were accurately reflected. In many cases, these regrantee dollars brought arts programming to rural towns for the first time. In other cases, the decentralization program has provided a firm anchor for continued production and presentation of arts events, and has reinforced the foundation for life in these small and rural communities.

**Oregon Coast Council for the Arts  
Newport, Oregon**

The Oregon Coast Council for the Arts (OCCA) has played a major part in the history and cultural development of this area, tucked between the Coast Range of mountains and the Pacific Ocean. During the past decade, tourism and population in the region have increased, as people were drawn to the coast. For many communities, the transition to a service-based economy has been difficult, and while changes in the population have brought new elements to the rich heritage and identity of the region, some communities expressed concern about losing touch with generations of tradition.

The **Maritime Folklife in Lincoln County Program** was designed to connect residents to the history of maritime pursuits in Lincoln County. While maritime usually refers to the sea, OCCA included creeks, rivers and bays in its definition, all components of a system now threatened by changes in economy and population. In partnership with the Oregon Folk Arts Program, OCCA conducted a two-year training and documentation effort that resulted in a permanent exhibit and an ongoing educational project in the schools about maritime folklife in Lincoln County.

The first phase of the project was to identify maritime folk traditions: stories, music, dance, games, foods, celebrations and crafts, traditions learned in families, on the job, at church, in our neighborhoods, and from members of other ethnic groups. The broad-based effort included the Confederated Tribes of the Siletz, the indigenous coastal people, and Native Americans from inland clans. Other populations included a women’s group that repaired nets, and an elderly sailor who knew the lore of knots, superstitions about naming boats and beliefs of seafarers. The second phase of the project was to develop a permanent exhibit and curriculum and support materials for use in schools. Interest in the permanent maritime exhibit sparked the development of two table-top, or “suitcase,” exhibits that can be borrowed by classrooms and other educational sites. Three Lincoln County School District teachers were given release time to work on the educational portion of the project. An accompanying teacher’s guide was developed to provide additional information for discussion, suggested activities complete with maps to potential field trip sites, and an index of community resources.

The power of the story-telling component in the Maritime Folklife Program inspired OCCA’s next arts project, **Traditions and Transitions: Stories of Lincoln County**. In order to bring the residents of the 90-mile-long, 20-mile-wide Lincoln County together in a way that honored long-term residents and newcomers alike, OCCA and its partners launched a multi-year, multi-faceted program to develop an oral history project that recorded and revived the story-telling traditions of the Lincoln County communities.

Since the project was concerned with the process and skills of story-telling, workshops trained initial participants to cull memories, tales and anecdotes from hesitant story-bearers. These “hosts” would then facilitate small story-telling gatherings. Hosts were also trained in audio- and video-recording, as well as developing release agreements that would allow storytellers to control the ways in which the recordings could be used. In the course of the program, more than 40 story-gathering sessions have been held. They are generally small, subject-specific discussions open to the public with designated story-bearers. Sometimes a gathering session is part of a family or class reunion. Many sessions have been centered around occupations. One story leads to another and often members of the audience join in with their own complementary — or contrary — versions.

“... these projects have unified a diverse and sprawling region as its communities respond to the stress of dramatic and fundamental change delivered by a changing economic base.”

Each of Lincoln County’s five libraries now has a trained storyteller on staff who has generously agreed to learn a number of the stories based in their locale. In exchange, OCCA commissioned three Story Robes that are shared between libraries. These robes remain on display at one or more of the libraries unless they are being worn in a story telling session. Beautifully handcrafted, the robes represent the three main regions of the county.

The north area robe is accented with hand painted depictions of recognizable buildings of the area. The central area robe features airbrushed designs of the animal life from ocean to inland forests that abound in this part of the county. The third robe, the south area robe, is a quilted garment with many textile clues about tidepools, flora and fauna specific to the area. To represent the stories recorded at the gathering sessions, small cloth dolls that attach to the robes are made by students, family members or other interested dollmakers. The dolls are tagged with the name of the storyteller they represent and the numbers of the audio and video tapes that document the original telling. The recordings are archived at the Lincoln County Historical Society and have been used by both researchers and fiction writers.

Together, these projects have unified a diverse and sprawling region as its communities respond to the stress of dramatic and fundamental change delivered by a changing economic base.

### Washington State Arts Commission and Network for Local Arts in Washington State

Going back to the earliest accounts of the Northwest timber industry, travelers have commented on the visual devastation that a timber harvest leaves in its wake, and residents of the region have tried to create ways to solve the problem. The solutions are not simple. The controversies over the use and/or preservation of our forests have had several unfortunate consequences. One is the destabilization of the economies of timber communities like that in Washington State. One year everybody is at work, the next year everybody is shut down. Also, the image and the way of life of people who make their living from working in timber has become disparaged and almost demonized in the eyes of other Americans.

**WoodWorks!** is a project that celebrates the heritage of Washington’s timber communities by featuring their artists, craftspeople and performers. The Washington State Arts Commission, in partnership with the National Endowment for the Arts and the Network for Local Arts in Washington State, developed WoodWorks! to dispel some of the negative stereotypes surrounding the people of timber communities.

Like people everywhere, loggers raise families and educate their children; they express themselves

in a variety of ways, through hobbies and traditions. Some of their artistic expressions are direct reflections of their experience in the timber industry: woodcarvings, sculpture, paintings of trees and forests. Other expressions are in song, poetry and prose. WoodWorks! showcases these expressions and celebrates the heritage of the people of timber communities, and the ways in which the timber

resource has been used, past and present, as both a material and an inspiration for artistic expression.

The origin of WoodWorks! lies in the unsuccessful attempt of its parent organization, LogJam, Inc., to develop a philanthropic venue for timber workers displaced by considerations of preservation. In its 1994 manifestation, WoodWorks! became, with the cooperation of the Washington State Arts Commission, the educational and cultural segment of LogJam, Inc. Through a grant from the NEA's Rural and Underserved Communities Program, the first WoodWorks! event took place at the Center House at Seattle Center in February 1994 and featured 17 artists/craftspeople, five performers and three performance groups including Olympic Peninsula wood craftspeople, logger poets, logger storytellers, logger singers and Native American dance

ensembles. The success of this event inspired the Washington State Arts Commission to submit a grant proposal to the NEA's Folk and Traditional Arts Program for a project the following year.

The grant was for the development of three WoodWorks! events in conjunction with local events already taking place in Washington State's timber communities in Summer 1995. One of the goals of WoodWorks! is to develop a partnership with local civic improvement community organizations such as chambers of commerce. The strategy was innovative: develop a traveling cultural component that could be integrated into an existing community civic event with little effort, thus reducing production and promotion costs on both sides of the new partnership. Press releases were sent to arts organizations throughout the state for them to consider incorporating WoodWorks! into their community events. During this time, matching funds were sought from the US West Foundation, which services a wide area of the state.

Three communities with established events were selected: the Port Angeles Derby Days, the Sultan Shindig and the Ferry County Draft Horse Days. Two of the sites were also served by the US West Corporation. Each time, the success of the festival was dependent upon the local sponsor knowing what type of programming was fitting to the local audience. WoodWorks! enhanced each of the local festivals by drawing emphasis to the cultural assets and accomplishments that existed within the state. Of course, WoodWorks! experienced its share of difficulties such as with the weather and under-budgeting in the production of these events. Nonetheless, WoodWorks! 1995 produced a great series of events, created partnerships, and took a positive step for inclusion of the timber culture in the community.



Artists and participants of the WoodWorks! program: (L-R) Lon Minkler, Jens Lund, Hank Nelson, Linda Marcellus, Earl Marcellus and Sunny Hancock.

Photo Credit: Natalie Brown

**The Rural Information Infrastructure —  
Building Bridges to Small and Rural Communities**

Current developments in technology and information systems have led both to new opportunities and innovative solutions to issues familiar to rural areas. The construction of the Rural Information Infrastructure (RII) is quickly making collaborations and partnership building available to rural areas. By making a priority of inexpensive and broad-based access to the wealth of information and resources, we can ensure that small and rural communities participate in this transition. This is a particular concern as Congress and communities struggle to define the concept of Universal Access to the RII put forth by the Clinton Administration.

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In an April 1995 speech, Larry Irving, Assistant Secretary for Communications and Information, U.S. Department of Commerce, described the Clinton Administration’s goals for the National Information Infrastructure (NII). Among its four top priorities is service and outreach to underserved and isolated communities. “We need to ensure that . . . rural residents are informed about the opportunities that exist and the best ways of harnessing them for their communities.” Since articulating these objectives, the Department of Commerce has moved to meet its charge by specifically identifying goals for the RII. Setting the foundation for the development of services in rural communities, the National Telecommunications and Information Administration (NTIA) recently released its “Survey of Rural Information Infrastructure Technologies,” and a companion piece, “Falling Through the Net: A Survey of the “Have Nots” in Rural and Urban America.” “Falling Through the Net” provides, for the first time, statistical and demographic data about gaps in the nation’s communications infrastructure.

Not surprisingly, it reveals that information “have nots” are disproportionately found in the country’s rural areas and central cities. Among its more engaging conclusions, however, is that “many of the groups that are most disadvantaged . . . are the most enthusiastic users of on-line services that facilitate economic uplift and empowerment.” Through the Telecommunications and Information Infrastructure Assistance Program (TIIAP), a granting effort now entering its third year, NTIA has funded a range of innovative networking projects to provide isolated and underserved communities access to the resources of the on-line world, and in doing so, has bridged some of the gaps endemic in rural and small communities.

■ **Harlan Municipal Utilities — Harlan, Iowa**

The citizens of rural Shelby County, Iowa, will have access to an advanced communications network because of a project led by Harlan Municipal Utilities, the locally-owned public utility. Fifteen sites throughout the country will be linked to provide a variety of services. City, county, school and library information will be available to people at computers in the public library. A connection to the Internet will provide the community with access to electronic mail, links to a state-wide telecommunications network, and the resources of the Internet and World Wide Web.

■ **Ozarks Regional Information On-line Network — Springfield, Missouri**

The Ozarks Regional Information On-line Network (ORION) NeighborNet project will bring small communities in rural southwest Missouri on-line. The project hopes to compliment Missouri’s information infrastructure efforts, which thus far have connected public schools, libraries and institutions of higher education by creating community-based networks. NeighborNet will create a series of community-specific materials, linked by ORION, giving users access to shared information resources, either local information provided by their NeighborNet or that supplied by other NeighborNets.



■ **Big Horn Telecommunications Project — Hardin, Montana**

Big Horn Telecommunications Project (BHTP) seeks to develop local and wide area networks, and to provide computer access to the Internet for Big Horn County residents. The network will improve information currently available to teachers, students, library patrons, medical patients, business people and government officials. BHTP will, for example, allow students from kindergarten to college access to a "virtual library collection" by linking Big Horn County libraries with those at area universities in Billings, Montana. The development of the network will also assist local officials in accessing information to improve economic conditions in this rural, impoverished area.

■ **La Plaza Telecommunity Foundation, Inc. — Taos, New Mexico**

The La Plaza Telecommunity Foundation (La Plaza) is an electronic community where students, seniors, Hispanics, Native Americans, Anglos, and others meet, communicate, and exchange information important to their daily lives. La Plaza helps to bring together the diverse cultures in the rural Taos region. La Plaza provides access to the arts, education, government, health care, business and other information and communication resources via public access computers. The project will provide remote villages with K-12 information resources, government information, economic development and job information, and a global outlet for regional Hispanic, Anglo and Native American arts and crafts.

■ **Blacksburg Electronic Village, Inc. — Blacksburg, Virginia**

Blacksburg Electronic Village, Inc. (BEV) will bring high capacity Internet-based services into the daily activities of an underserved and disadvantaged rural Appalachian population. Government information, social services, public education and local business information will be distributed to homes, schools, public libraries and places of work. A component of the project will be to deliver science classes using video conferencing between rural Auburn High School, Blacksburg High School, and the Virginia Museum of Natural History. BEV will also build an on-line clearinghouse of information and documentation on how to establish, support and sustain a community network in other places, particularly underserved rural communities.

Copies of the following NTIA publications are available from the U.S. Department of Commerce, National Telecommunications and Information Administration, Washington, DC 20230, 1.800.644.8818, or online at these addresses: <ftp.ntia.doc.gov>, <gopher.ntia.doc.gov> and <http://www.ntia.doc.gov>.

*Connecting the Nation: Classrooms, Libraries and Health Care Organizations in the Information Age* (June 1995)

*Falling Through the Net: A Survey of the Have Nots in Rural and Urban America* (July 1995)

*Survey of Rural Information Infrastructure Technologies* (September 1995)

*Telecommunications and Information Infrastructure Assistance Program: Fiscal Year 1995 Grant Awards* (November 1995)

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**The National Assembly of Local Arts Agencies**

represents the nation's 3,800 local arts agencies in developing an essential place for the arts in America's communities. It helps member agencies with leadership and professional development, research, information and publications, public policy development and public awareness.

**Online Resources for Rural Communities**

Foundation Center World Wide Web Server

<<http://fdncenter.org/>>

The Foundation Center's online service provides information on its resources and services, its philanthropy news digest and basic guidance on how to research funding opportunities. It also provides links to grantmaking foundations and corporations on the Internet.

National Rural Development Home Page World Wide Web Server

<<http://www.rurdev.usda.gov/nrdp/rural.html>>

Unlimited rural online resources about rural issues in the U.S. fall into seven categories:

- Internet Directories on Rural Issues
- Governmental/Extension Resources on Rural Issues
- Rural Telecommunications
- Rural Health
- Rural Education
- Rural Economic Development Resources
- Miscellaneous Rural Resources

**Other Resources for Rural Communities**

*100 Best Small Art Towns in America*

By John Villani

John Muir Publications, 1996

*Grassroots and Mountain Wings: The Arts in Rural and Small Communities*

Edited by Patrick Overton

Columbia College, 1992

*Online Technology — Are You Ready for the Information Superhighway?*

NALAA Monographs, October 1995

*Rural Arts Collaborations: The Experience of Artists in Minnesota Schools & Communities and A Handbook for Rural Arts Collaborations*

by Mary Altman and John Caddy

A Partnership of COMPAS and the Blandin Foundation, 1994

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