

“From a Human Doing to a Human Being”: The Impact of Nonprofit Arts Education Programs in Rural Appalachia

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Dedication

To Ida Mercer and Dina Khudayberdieva, two women who have used music and the arts to empower their students, and communities. Their influences will permanently impact my work.

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Chapter 1: Introduction

The arts are a significant and important aspect of one's community. Visual and performing art highlight the rich history and culture of a region (Inwood, 2008), and have the ability to unite people (Gard, 1969). The Appalachian region of Southeastern Ohio has a rich cultural history, while having vital economic and social need. The intersection between the arts and community impact are what inspired further research in this subject.

Though Southeast Ohio is considered a rural region of the state, Athens County has an abundance of arts and culture. In the county alone, there are over 165 events, venues, and arts organizations; including nationally recognized Paw Paw Festival and Fur Peace Ranch, as well as local treasures such as Arts/West and PassionWorks (DeWitt, 2010). Among the numerous arts organizations in Athens County, Stuart's Opera House stood out. Known for the creating and producing the Nelsonville Music Festival, this organization is one of the county's strongest arts nonprofits. The historic opera house has had over a century long legacy that has helped showcase, create, and develop the arts in this region. Stuart's Opera House is recognized for their strides in the performing arts, with their education programs strongly reflecting the needs of the community. Their programs were able to serve residents and their needs, as the organization understood the correlation between the arts and community resilience.

The purpose of this thesis is to understand how rural nonprofit arts organizations can impact surrounding communities with the educational and community programs they have to offer. Using the case study method (Yin, 2013; Stake 1995), we researched Stuart's Opera House to explore how these programs impact their participants through interviews with program facilitators and focus groups with participants.

By doing so, we seek to provide research and information to arts administrators who are interested in creating cultural equity in rural regions of the United States. In addition, this study allows other artists in areas like Appalachia to understand how their craft can improve the lives of residents in these communities.

Appalachia and Nelsonville, Ohio

The Appalachia Region of the United States describes a collection of states that surround the Appalachia Mountains. This area spans from Northern Mississippi to southern New York and includes twelve states (Appalachian Regional Commission). This rural region once rich in natural resources, is now known as one of the poorest areas in America. The focus of the “War on Poverty” in the mid 60’s, Appalachia had struggled with economic instability since the 1920’s (Eller, 2013). Now, much of the Appalachian region is represented through media portrayals and news report describing heroin overdoses, poverty, and coal mining (Talbot, 2017).

Stuart’s Opera House is located in Nelsonville, Ohio, a town in the foothills of the Appalachian region. The organization serves the poorest counties in the state, as described in the chart below.

Table 1 (Data collected on Appalachian counties in Ohio)

County:	Athens	Meigs	Perry
Population:	64,757*	23,770*	36,058*
Per Capita Income:	\$31,613°	\$30,029°	\$33,469°
Persons Below Poverty Line:	18,263^ (28% of the population)	5,285^ (22% of the population)	6,876^ (19% of population)

*As of 2010

°As of 2015

^As of 2011-2015

(Data from the Appalachia Regional Commission)

A primary focus of my research is to understand how arts programming can affect the growth and resiliency of underserved communities in rural Appalachia. We wanted to investigate

the correlation between a healthy community and the prevalence of arts. In addition, this thesis hopes to showcase the rich culture of the region which is not conventional portrayed in media. As Stuart's Opera House creates arts education programming with its community's needs in mind, we hope to investigate the effects through this case study.

Why the Arts?

Sustaining the arts in the United States has become a popular concern. Whether it be receiving funding through grants or donations for an arts nonprofit, or securing and funding to run a public school music program, many aspects of the arts are struggling. Since 2008, 80% of public schools in the United States are experiencing budget cuts (Metla, 2015). With the possible termination of the National Endowment for the Arts, many arts administrators and nonprofit organizations fear how their organizations will be funded (McGlone, 2018). The arts are constantly in a stage of threat, with interest and support for the public not being compensated. How could the arts have the power to support communities if people are struggling to support it?

Some argue that visual, performing, and media are not only necessary, but vital for creating a resilient community. The arts can encourage community members to engage in social interaction and civic participation (McHenry, 2011), and create a space for healing and reconciliation for those living in post-trauma situations (Salzburg Global Seminar, 2017). As research in community resilience and arts have not been investigated in Appalachia prior, we want to understand how organizations like Stuart's Opera House impact the quality of life for people in Southeast Ohio.

Positionality

At Ohio University, I study music with a concentration in Arts Administration. Through my course work, I have taken classes such as "Music and Arts Impact in Education",

“Introduction to Arts Administration”, and “Arts in Appalachia”. Through these classes, I have been developing my research in this field for almost two years prior to this thesis. Living in Appalachian Ohio for four years during university has allowed me to explore my interests in rural arts as well as the community I reside in. Though I am a non-native resident of Appalachia, I have a strong interest and passion for the region as well as research area. In addition, I recognize the biases I may bring into the study as a person who lives in Appalachian Ohio as well as being an arts advocate.

I am a former intern of Stuart’s Opera House, having has experience working in the education department with the staff of the organization. I understand the potential biases that may bring to the study, and are further explained in the Strengths and Limitations section of this thesis.

I have interned and worked in the Arts Administration field for almost four years, working in departments such as education and community outreach, production, operations, and development. Through my work, I have experience working with both small and large nonprofit arts organizations, as well as organizations both in rural and urban areas. These opportunities have allowed me to have develop a strong foundation in arts management and arts policy. In addition, I was selected into the Diversity in Arts Leadership Program through Americans for the Arts during the summer of 2018. This internship program taught young college age artists of color about creating equity within the arts and how to use arts based practices to support marginalize communities. These experiences, have given me a foundational background in the field to investigate how arts were able to create an impact in Southeastern Ohio.

Chapter 2: Literature Review

The purpose of this chapter is to understand how arts programming can impact groups of people and communities in rural regions of the United States. Literature covered will be focusing on the importance of having arts in rural areas, the impact of arts on these populations, and the use of community artistic assets. The review will be split to cover to three distinct sections, a. the need for arts in rural areas, b. community cultural development via the arts, and c. local culture in arts impact.

The Need for Arts in Rural Areas

In order to understand how to create cultural equity within rural areas, there has been research conducted to further understand the needs of rural regions. Recognizing the difficulty of creating and enjoying artistic opportunities and its benefits within rural communities, Gard (1969) conducted one the first studies focusing on arts in rural areas. Gard's interest in creating change in rural communities has impacted many cities and towns throughout the United States (Gard-Ewell & Ewell, 1975). Gard's plan focused on understanding the impacts of creating arts interest in rural communities in Wisconsin. Seeing that access to the arts were sparse in rural areas of the United States, Gard believed that the best way to develop arts interest in communities were by creating and encouraging local arts groups such as arts councils. He believed in the formation of groups to create artistic accessibility as it, "seeks to foster an active concern for the community in enterprises dedicated to art, and seek to add arts dimensions to presently operating private and public agencies" (Gard, 1969 p. 8). Gard focused largely on community unity and understanding local assets, such as local governments, libraries and even religious institutions. This was an early application of asset based community development (Kretzmann & McKnight, 1993), a strategy used to create and maintain sustainable communities

using local assets). Gard's research in rural arts accessibility sparked many local groups to assemble to create additional opportunities for their personal communities, and created the framework for rural arts research.

Inspired by her father Robert Gard, Maryo Gard-Ewell and her husband Peter Ewell were also interested in the impact that arts had in rural communities. Unlike her father, Gard-Ewell was interested in investigating how to *sustain* arts interest in communities instead of *create* it. Through surveying rural communities in Wisconsin, they found that appreciation for the arts were higher among those with higher education levels, women, and white-collar workers (Gard-Ewell & Ewell, 1975). Both Maryo Gard-Ewell and Peter Ewell inferred that many of the town's artistic desires are mobilized by the needs of the community's "elite", concluded by understanding the background of those that support the arts (Gard-Ewell & Ewell). Gard-Ewell and Ewell believed that successful artistic formation could only be created if it was inclusive to all the people in the town.

A study conducted by Duxbury and Campbell (2011) showed that though the arts cannot assist in solving all issues in rural areas, the arts can impact a community's development and reinvention. They added that artistic and cultural work created in rural communities are being, "undercounted, under-recognized, and often undervalued" (p.113), but can be revived and used as assets through creative activities of the community. Similarly, to predecessors, Duxbury and Campbell have a strong focus in creating artistic interest within rural communities using creative expression from within.

Rural areas in the United States are struggling to maintain community pride while simultaneously confronting social and economic issues (McGrath & Brennan, 2011). Though the rural Appalachian region as a whole has been steadily decreasing poverty levels since 1965,

there are areas that are still in serious need (Edin & Shaefer, 2015). Consequently, Kraehe, et al. (2016), found access to the arts within marginalized communities, such as Appalachia, are lacking due to an absence of opportunities, materials, and resources. In addition, factors such as poverty, geographical distance, lack of access to funding, and many others are making it difficult to sustain arts access in rural regions (Donovan & Brown, 2015).

Accessibility to arts opportunities and education are heavily impacted by *advocacy* for the arts, specifically from the support of governmental and philanthropic organizations (Kraehe, Acuff, & Travis 2016). In addition, “the most complex criterion of success is to make the arts more democratic”, creating spaces where more backgrounds feel included to participate. The need and curiosity for art can break barriers of race, sex, and economic status. (Gard-Ewell & Ewell, 1975). Creating accessible and relatable artistic opportunities can positively impact rural regions such as Appalachia and their communities.

Community Cultural Development Via the Arts

With a growing interest in studying the impact of arts, academic and policy researchers have separated this into two viewpoints: community cultural development; which emphasizes the social roles of the arts, and economic development; which highlights the economics impacts of the arts (Duxbury & Campbell, 2011). Community cultural development (CCD) uses a wide range of art forms to engage participants and empower them using creative projects. The arts contribute to CCD via the development of expression and connection, and understanding/maintaining local culture (Mills & Brown, 2004). With this framework, the literature will cover content relating to arts impact within a community’s social vitality.

Community cultural development is vital within community arts programming as it can be a tool that can provide community, empowerment, and participation (Duxbury & Gillette,

2007). Though community arts projects have been integrated into community development, the desired outcomes of these projects can vary based on program. (Spiegel & Parents, 2017). The arts serve as a way for people of all ages to express themselves, and well as foster developmental change. While artistic intents can be the same, positive outcomes can be different based on the population.

For youths and teenagers, students who participate in the arts have less emotional and behavioral problems, increased creative and critical thinking skills, and have a higher level of achievement among underserved students (Donovan & Brown, 2015; Heath et al., 1998).

Creative Youth Development (CYD), a form of community arts education that combines youth development and arts education (Montgomery, 2017), encourages educators and organizers to use the arts to to teach life skills such as leadership, teamwork, and communication.

(Montgomery 2017). Heath et al. (1998), found that arts based programming for children increases artistic skills while simultaneously increasing youth leadership skills. Spiegel and Parent (2017), argue that arts programs can encourage personal transformation, creating community, and horizons for future development. Research shows that the visual, performing, and media arts allow young students to grow as well-rounded people through arts based practices.

For senior citizens, the arts can create social engagement and allow creative self expression. Participatory arts such as dance, theater, writing, music, and visual arts, can improve memory, problem solving, and quality of life (Noice, Noice, & Kramer, 2013). One study investigated the impact of social dance on elderly communities within three different countries; England, Northern Ireland, and the United States. Those who participated in social dance had a higher enthusiasm for living, fostered mental and physical agility, and felt a sense of community

among their dancing peers (Skinner, 2013). Creech et al. (2013) found that older adults who participated in musical activities or listened to music regularly were able to convey more positive emotions and increase quality of life (Creech et al. 2013 p. 9). The arts can allow seniors to create connection and friendships with their artistic peers, while enhancing opportunities for self expression. Those who participate in the arts or read literature are more likely to be involved with their communities through social commitments and volunteering (National Endowment for the Arts, 2007). Arts impact creates opportunities for people of all ages to have shared experiences and to come together to explore creativity.

Benefits of Local Arts Culture

Community centric expression such as traditional arts: musical or craft traditions taught by passing down artistic heritage to others, are an important component of local culture. Though there has been a disinterest in sustaining community culture and art such as Appalachian arts, there is increasingly more interest of support and participation (Rapp, 2006). This act of sharing traditional arts is vital, as it can further inspire individual interpretation, creativity, and meaning (McGrath & Brennan, 2011). Shared culture and experiences, “entails having a mutual respect for every culture in a community. Through this collective experience, communities gain respect for their own and others’ histories, resources, hopes, and dreams” (Duxberry & Gillette 2007 p 8). A community’s arts and culture and vital for creating healthy neighborhoods, support development, and assisting with economic opportunity (Rose et al., 2017).

Artistic opportunities tailored towards a community’s needs and interests can allow citizens to foster stronger community identity. For example, visual arts have been used to understand and create conversations about local history, identity, and diversity (Hodgson, 2011). In addition, community arts can be used within schools, using methods such as integrating place-

based education which uses local assets and history to teach students about their culture (Inwood, 2008).

Rural areas thrive in assets and unique opportunities that have different characteristics compared to more metropolitan areas (Donovan & Brown, 2015; Talbott, 2009). Whether it be traditional arts, community cultural centers, or neighborhood musicians as an example, local arts in these regions can positively impact a community by bring people together, while assisting in creating strong communities (Kretzmann & McKnight, p. 161). These channels do not necessarily have to be created by professional groups or organizations, as community leaders, artists, and individuals also provide valuable insight about the community culture (Kretzmann & McKnight 166). Though local arts can create positive impacts, it is important to acknowledge the needs of the community first (Kretzmann & McKnight, p. 163). Decisions made without a community's input and participation could create conflict between communities and their culture, neighborhood, and identity (Phillips, 2004).

Local arts can foster economic development, livability, and diversity (Markusen & Gadwa, 2010). Creative placemaking, defined as the practice of creating change in cities or neighborhoods by using culture and creative activity, uses the arts strategically to improve a community's overall climate and development (Markusen & Gadwa, 2010). Markusen and Gadwa (2010) conducted case studies of arts organizations and projects across the United States that successfully implemented creative placemaking. One case study of Arnaudville, Louisiana, focused on the impacts arts initiatives can have on rural communities. By using the town's local artistic assets, such as culinary, literary, visual and performing arts, the community was able to collaborate with local businesses and government to position Arnaudville as a rural artistic epicenter (Markusen & Gadwa, 2010).

Traditional arts, whether it be traditional culture passed down by generations, or creative ideas fostered by neighborhoods, can create positive changes for communities. (McGrath & Brennan). McGrath & Brennan’s model of art and community in Appalachia represents the cyclical nature of the intersections of community development and arts.

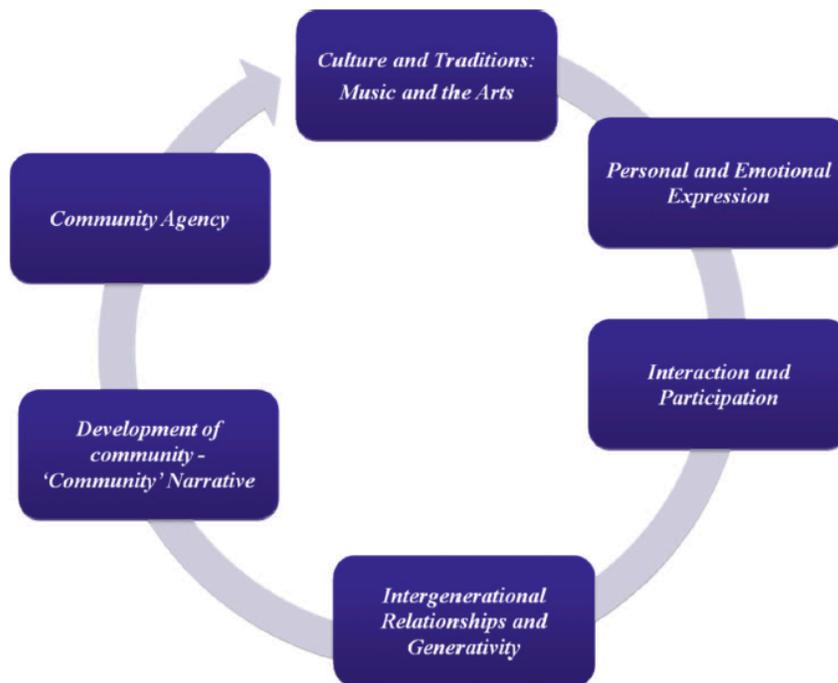


Figure 1: A conceptual model for the interrelation cultural traditions and community development (McGrath & Brennan 2011)

The process of implementing cultural arts into one’s life starts with personal and emotional connections with the art form. They claim, “Its attractiveness lies in its individual personal expressive qualities, both for those engaged in creating such art forms and among those who come to subjectively appreciate and gain pleasure and meaning from its inhering qualities.” (McGrath & Brennan 2011, p. 9). Interest for the art form shifts from personal to the wider community. They believe that connecting to traditional arts inspires those involved to emphasize

the importance of passing down historical local culture. In addition, it creates prides and community agency through practicing and further learning about the local arts.

Chapter 3: Methods

The purpose of this study is to understand how nonprofit arts programming supports the communities it serves, and how the arts can impact the lives of those in Appalachia. Conducting a case study of local nonprofit organization, Stuart's Opera House, we were able to investigate how the arts can increase quality of life, support community members, and foster change. The case study approach was used to analyze the organization as we wanted to observe many aspects of arts impact and art creation. Of the several methods of conducting social science research, the case study method was chosen to understand the broader impact that the organization has on its community and because this method could best answer the research question discussed. The research methodology for this study was created by following the work of Robert K. Yin (2013) and Robert E. Stake (1995).

Following the approval of the Institutional Review Board (IRB), I contacted the Education and Outreach Director of Stuart's Opera House to contact the program coordinators and possible focus group participants. Focus groups and interviews were conducted at Stuart's Opera House, except for one of the groups (the Artist in Residence program). Accessibility and transportation issues will be discussed in the Discussion section.

Research Question

To better understand the research methods for this case study, it is important to keep in mind the following questions:

How do the programs that rural nonprofit arts organizations create contribute to the impact of a community?

As part of the research study and in order to answer the primary research question, we will also consider the following sub-questions:

- *How are community arts program tailored to rural Appalachia?*
- *How are community-tailored arts programs important to rural areas?*
- *How do the accessible arts programming impact participants?*

To answer these questions, we conducted focus groups, interviews, as well as document analyses of Stuart's Opera House materials.

Programs Analyzed

Five education and outreach programs at SOH were identified to be included in the case study. Participants in those program were invited to participate in focus groups and interviews. Those who were selected to interview were to have lead as a teaching artist or program coordinator at Stuart's Opera House for their education programs. Those selected for the focus groups were to have participated in their selected education program for the duration of the study. Descriptions of the programs, as well as participant descriptions will be notated below. The following Stuart's Opera House programs were chosen for analysis as it impacts a broad and diverse range of community members:

Appalachian Music Week

A week long Appalachian music intensive for all ages

- Program Coordinator was interviewed for this program

Artist in Residence Program

A partnership with local schools where a hired instructor teaches at Athens County Public Schools

- Program Coordinator was interviewed, and three focus groups (a group of two, a group of four, and a group of three) were conducted for this program.

After-School Music Program

Students 11-21 from Athens County who are interested in rock music

- Program Coordinator was interviewed, and one focus group (a group of six) were conducted for this program)

Performing Arts Camp

Students 12-18 who are interested in the performing arts, residing in Perry County

- Program Coordinator was interviewed for this program

Creative Writing for Seniors

Community members 60+ who are interested in improving their creative writing

- Program Coordinator was interviewed, and one focus group (a group of seven) were conducted for this program)

Focus Group and Interview Questions

Interviewees and focus group participants were asked questions that would reflect upon the research question, “how do the programs that rural nonprofit arts organizations create contribute to the impact of a community?” Questions were curated to facilitate discussions around the participant’s opinion on arts impact, their perception of the arts, and how they use the arts for their own or community’s benefit. In order to receive more information on broad programming details, the Education and Community Outreach Director was also interviewed. The full list of interview and focus group questions will be located in the appendix.

Data Analysis

Focus groups and interviews were audio recorded for research purposes, then professionally transcribed. In addition, organizations documents such as program descriptions and online resources were analyzed for further information. Data collected from focus group and interview were open coded twice using software, NVivo, then grouped into categories.

Afterwards, the categories were reviewed for themes across all data. Through the multiple stages of analysis, the research question and sub questions guided the research. Specific text and ideas that were coded represented the view point of community development, arts impact, and arts within Appalachia.

Chapter 4: Results

Case Description

Stuart's Opera House.

Stuart's Opera House was originally founded as a showboat called *the Arizona* by George Stuart. As the coal and railroad boom brought many people through the town of Nelsonville, Ohio, community members and coal miners craved a source of entertainment. The showboat sank in 1879, but moved onto shore and made its home in Nelsonville Square. The permanent venue thrived during the vaudeville era but closed in 1924 due to the popularity of films and motion pictures. (Steenrod, 1973) The Opera House remained inactive until the 1970s when it was planned to be restored by the Hocking Valley Museum of Theatrical History. After the venue was engulfed in fire in 1980, it was discussed whether or not they should either tear down the building or continue the restoration process. In 1997, the newly restored Stuart's Opera House reopened and has since continued to host performances (Condee, 1998).

The Nelsonville community was welcomed to use the performance space for graduations, roller-skating and community based clubs (Condee, 1998). Stuart's valued the opinions of its community, and used them to tailor and curate programs for the public. The nonprofit organization's commitment to arts education became concrete when the first Education and Community Outreach Director, Emily Prince, began her work with the organization. Arts education at Stuart's Opera House formally launched in 2007, thanks to a ArtsMidwest World Fest Grant, which sponsors international artists to go into communities with a translator to work with public schools. After this opportunity to experiment and use the arts to engage with local schools, Stuart's continued arts outreach through education concerts and hiring of teaching artists. In order to make arts education programming a larger component of Stuart's Opera

House, the organization added an education and community center to their renovation campaign. Following the recent Stuart's Opera House renovation in 2017, the community space will be used for after school arts programming and special workshops, and will be open for Nelsonville residents to use.

Stuart's Opera House works with three counties, and has over 6,500 students participating in their arts programming each year. Their largest program is the After School Music Program (AMP), which includes a rock program twice a week as well as after school lessons. Stuart's also hosts day times performances for local school children, as well as hiring artists in residence. Stuart's Opera House's efforts have impacted local public schools as well, hiring an art teacher to partner with the Nelsonville York Public School System. Nelsonville has been without visual art education for most of its existence, and Stuart's has had a large impact on that change. Nelsonville-York is making the arts more of a priority, working with the nonprofit to provide opportunities to students and community members. Stuart's has also hosted national programs, like Poetry Out Loud (created by the National Endowment for the Arts), for the students in Athens, Miesgs, and Perry counties. To create a stronger foundation for arts-based education in this community, Prince organized a committee for this specific purpose.

Collaborating with local artists, teachers, business owners, and community leaders, the arts education committee had worked together to create innovative and effective events for Nelsonville residents. Prince is passionate about these efforts, as she believes this programming will not only help the community but create audiences for the future. Stuart's Opera House, and its music programming has been an integral part of Nelsonville history and culture. Through their well known their fundraiser, the Nelsonville Music Festival, Stuart's is able to sustain their educational programs.

Education programs.

Appalachian Music Week.

As the organization is located in the foothills of the Appalachian Mountains, Stuart's Opera House wanted to create a program that reflected on the culture and history of the area. The nonprofit received a grant from a private donor that wanted SOH to teach Appalachian music to the area. The organization originally sought to lead a program teaching Appalachian music to local teenagers, but changed the curriculum due to low interest. Instead, they lead an Appalachian Music Week, a week long summer program for all ages to experience the local history through storytelling and music.

Artist in Residence Program.

The Artist in Residence Program was created to allow local public school children different aspects of the arts. The residency, covered by Stuart's Opera House, usually includes a four to six-week curriculum at a local school. Classes could include songwriting, painting, or even global music residencies. For this research, we investigated a long term residency in the local area. As Nelsonville-York Middle School did not have a budget to hire an art teacher, Stuart's Opera House was able to assist by providing an art teacher as well as art supplies. This allowed the students to experience art for three periods a day, and create visual works that also decorate the middle school.

After-School Music Program.

When the After-School Music Program was first created, there were no arts programs similar to it in the area. The Education Director was inspired to lead this project due to their interests in rock music when they were younger. The program meets once a week to teach young

teenagers how to play, write, and performing rock and pop music. Student receive opportunities such as being able to create music together and performing it at local music festivals.

Performing Arts Camp.

The Performing Arts Camp was developed in 2016 to serve young children interested in the performing arts in Perry County, Ohio (30 miles north of Athens County). Receiving a grant from Hocking Athens Perry Community Action, they were able to bus students from the neighboring county every week day for a month to teach students about the performing arts. The month long camp was organized as follows: first week; dance and play writing, second week, music; third week, acting, with rehearsals for a culminating event during the last week.

The goal of this program was to provide students in the area with performing arts experiences, as the county had little to no arts classes in the public school system. The camp allowed young students to experience the arts with no cost to the participant.

Creative Writing for Seniors.

The Creative Writing for Seniors program was created in order to address the need for arts programming tailored towards senior citizens in the area. Prior to the creation of this program, there were little to no arts programs available for this age groups in Athens County, specifically in the rural areas of the region. Each year, the groups met once a week at Stuart's Opera House and were either led via writing prompts or through collaborative discussion. Participants were given the opportunity to workshop their ideas by working on their creative writing at the location, or bringing their works to the weekly meeting. The coordinator also provides guidance by teaching writing skills as well as storytelling.

The program coordinator for this program, who has had experience teaching and leading similar groups in the past, was excited to launch this program when it began in 2016. The

program's goals were to create an inclusive creative community for older citizens of the community, while fostering supportive networks to fight isolation and loneliness. Students of the program were able to demonstrate these goals through their interactions with each other. The program was so successful the first year that the same groups had continued to meet outside of the scheduled time.

Themes:

After analyzing the interviews and focus groups, the following themes were developed based on the research questions: differential accessibility, art as healing, and building community.

Differential Accessibility

While conducting the interviews, a frequent subject discussed were the opportunities, barriers, and accessibility to the arts in the area. Issues such as lack of transportation, and student or senior only spaces were mentioned as potential barriers towards the arts. One key issue that stood out was the availability of artistic opportunities for those people who live in Athens, OH versus those who lived farther or outside of the county. The groups interviewed included people from different towns in Athens County, as well as other counties within Southeastern Ohio. Athens has an abundance of artistic opportunities due to its affiliations and proximity to the local university and its resources. Those who lived closer to the university were able to attend concerts, take music lessons, go to yoga classes, among other activities. Many participants discussed the difference between their town and Athens, or the activities they were able to receive as they lived close to the city.

One participant of the After-School Music Program, discussed his and his brother's experiences with art while living furthest away from artistic opportunities in Shawnee, Ohio:

Participant: Well, me and him are kind of home-schooled so I guess we do a lot of that stuff. Just kind of not as in a special class or just like when needed. I mean we do draw a lot and everything. Our mom's really in that kind of stuff so we get introduced to that.

Interviewer: Are there any Art classes in Shawnee?

Participant: Not really like if there's a special event then yes. But not just there's not anyone just like you come to painting lessons here.

Similar claims were expressed in the other groups. Women in the Creative Writing for Seniors Course explained how they find ways to access art in their communities. One woman from Nelsonville, OH, where Stuart's Opera House is located, explained how she utilized resources such as Stuart's as well as local arts spaces to take lessons. Another woman from outside of the county discussed her difficulties with attaining training for teaching her piano lessons. Although the classes were online, her area receives low quality internet and in turn has to go to the public library to work on her certification. On the other hand, one senior participant had positive experiences taking art lessons online, as they were convenient and flexible for her.

For the students from Nelsonville-York Middle School, many students did not have opportunities to travel to Athens, and stayed mostly in the Nelsonville area. They were able to participate with art through community assets, such as other arts organizations as well as other programs Stuart's Opera House had create for the region. For many of the students, the artistic opportunities that were available were solely through the school district. The middle school had only choir, art, and a History of Rock class available as creative activities for it's students.

One participant explains this by saying:

The difference between the twenty miles between Athens and Nelsonville is really significant. There's an invisible, sort of, veil across the two and this group has been phenomenal in reaching through that veil and it's been very helpful, the writing group."

As another participant explained:

Well, there is nothing out where we live but there's not much available at our right because our physical address, I mean our mailing address. But there's all, everything in Athens, more than you could ever possibly take advantage of, and that's what I love about it.

In comparison, many Athens locals had many opportunities to attaining the arts. Participants from the Creative Writing Group discussed joining the community choir, which was organized through the university's School of Music. Multiple resources, such dance studios, yoga studios, formal music schools (taught by School of Music undergraduate and graduate students), were described as commodities that were treasured by the members from Athens and non-Athens. The Athens students from the After-School Music Program were majority from Athens, and seemed to have taken many of the opportunities within the city for granted.

Understanding that accessibility and opportunities were a difficulty for many participants and students, the instructors and director of Stuart's education programs sought out ways to

create equity within arts programs. Most notable were the art classes at the local middle school, the Appalachian Music Program, as well as the Performing Arts Camp. Through a partnership with the local school district, Stuart's Opera House is able to pay art teacher and provide supplies for the class, to remove financial burden from the middle school. The nonprofit organization made the Appalachian Music Week flexible to families, working adults, and traveling students, by providing classes all week at various times. In addition, as transportation is a large issue for the region, Stuart's Opera House received a grant to bus students from an outside county every weekday for a month to provide arts classes to students.

Another way Stuart's Opera House creates opportunities and creates increased accessibility is through their community collaborations. Many of the instructors were encouraged to seek ways to engage their participants and students. Adam Remnant, the instructor for After-School Music Program, has his student bands perform at the Nelsonville Music Festival. The local music festival, which host big name artists, gives students the opportunity to perform on stage to a large audience. The instructor for the Creative Writing for Seniors class encourages her students to use what they have learned to teach others, or print works. For one occasion, a participant and her husband printed and drew art for her poem about the class, and gifted the artwork to the local coffee shop where they met. The Performing Arts Camp was possible due to a collaboration with Temporary Assistance for Needy Families, as well as Hocking Athens Perry Community Action Program. Stuart's Opera House's provided the middle school with international visiting artists, which helped students learning more about global artistry.

Art as Healing

Stuart's Opera House's programs and classes were created to provide creative outlets for members of the Southeastern Ohio community, but has supported participants with further benefits. For many of the focus group participants, these spaces were opportunities to share emotional or difficult stories, find healthy creative outlets, and be supported in positive environments. Students shared how the classes and instructors specifically help them overcome certain emotions or memories, and use their art to provide healing for them. Using arts as therapeutic methods were most prevalent in the focus group for the at school arts classes, as well as the creative writing for senior's program. These two groups both found positive creative outlets, but had different outcomes and reasoning.

The women in the Creative Writing for Seniors group discussed how the setting of the classes allowed for people share different emotions, memories, and ideas in the supportive environment of a creative writing class. Through learning how to creatively express a variety of different emotions, feelings, and experiences, participants were able to find closure, explore further, find support, among other results. Many of the women agreed that by sharing their writing, they were able to find similarities among each other, while continuing to support peers without pity or judgment. In one specific instance, one woman was able to tap into memories she had difficulty sharing in the past. Although she never shared these moments in the class, she mentioned that this setting and writing did help her overcome difficulties.

One of the participants describes this as follows:

“For me it really allowed me to access some very deep and personal things that I was not able to overcome, but I wrote a couple poems that were just deeply meaningful to me and kind of transformative, you know for us.”

Another participant explained her experiences with the arts and how they affected her in this course. After learning to write creatively and express herself through words, she described her transition from a “human doing” to a human being. Though she always supported the artistic interests of her children while raising them, she had never gotten the opportunity to fully immerse herself in the arts. For her, the course was a way for her to experience art through the creation process. In addition, she explained that learning about creative writing brought more beauty into her life, and used those skills during her workday as well.

For the students in the middle school art class, visual art was a way for them to work on emotional control, find healthy outputs, and developing autonomy. Students mentioned how their art classes helped them manage anger, find ways to cope with anxiety, grow confidence, rely on themselves, among many other positive outcomes. In one case, the student expressed how even when she would walk into the classroom frustrated about her day, having time to create art and explore her thoughts made her happier. One student discussed how art has helped her with her shyness:

Bianca: Art helped me stopped being shy. When I first came here, I really didn't talk to anyone for a while, like I would sit by myself all the time. Arts kind of helped me be more out there and less shy and introverted. And I like to continue improving on that.

For many students, this art class is the only time during their day that they can experiment, explore their creativity, and move around. They further explained that having trust from their teacher on projects and activities made them feel confident, positive, and helped them with skills such as team building, project planning, and socializing. Though the product (art) has value, the skills and emotions developed during the creation process has a large impact on emotional growth.

Many of the instructors for the programs recognized how their programs supported their students beyond artistic education. Instructors discussed their impressions of seeing participants utilize their art to express emotions, through writing, music, visual art and beyond. Margaret Gustafan, discussed how art classes were beneficial for her growing up in Appalachia. For her, art class was a time to explore and produce art that reflected her thoughts. She strived to create that same environment for students, hoping that making art will help them as well. One method she utilized to provide a creative outlet were “art journals”. Art Journals, were sketch books belonging to students where they could draw based on a given prompt, or an abstract idea. In this case, Gustafan showed us a drawing of anger, different shades of red and a variety of shapes that showcased emotions. In her words, “we talked about how do you express yourself, how do you express emotions a bit visually? So I wanted them to do this with color and not using a face and so, if we look through all of them they'll all be different.”

Building Community

The theme of building community splits into two categories: internal communities such as friendships, collaborations within art, and teacher/student relationships; and external communities such as community collaborations, using community assets, and creating community solutions. Through taking arts classes and bonding with fellow classmates and peers,

participants were able to build a community of friends from within. For instructors and the education director, community was about creating connections beyond artistic instruction and class, and providing supportive environments to foster creativity and strong bonds.

Participants for all studies discussed how they enjoyed the freedom they were given by their instructors. After-school music program students were given the choice to pick their own songs, and create their own bands. The art classes at the middle school were structured so that students could pick their own projects, move around the classroom, allowed to chat with peers, and explore their creativity. The creative writing classes were encouraged to meet outside of class, collaborate with fellow writers, and write about topics that interested them. Freedom and autonomy allowed students to build their community, explore topics outside art, and be given to opportunity to create art in a natural setting. Instructors acknowledged the benefit of giving independence, and created a structure that was codependent on student relationships rather than the typical student-teacher relationship.

Friendships were a large reason why students enjoyed their classes. Seniors were given an opportunity to meet other people their age, middle school students were allowed time to joke around and create visual art, while teenagers wrote music and used instruments to express feelings and connect with each other. This further allowed them to explore their interests and allow collaborations with other students. Performing Arts Camp instructor, Erin Glaser, was impressed when she realized that the camp had create an unusual friendship. As two of her campers were homeschooled, they did not get to meet many children their age around their town. The camp introduced them to a friend, who they realized only lived a couple blocks away. Though these programs were created with artistry in mind, building community was a large part of many of the student's experiences.

Community collaborations and the use of local assets and arts were another way Stuart's Opera House strengthened their community using arts programming. As mentioned prior, Stuart's worked with a plethora of local arts organizations, government agencies, and small businesses. This allows students to find connections within their community to continue to explore the arts, while being supported by their instructors. Small communities like Nelsonville are able to expand using the arts because of their openness to collaborate and work with one another. The organization also creates programs based on community need. If the local school district lacked art classes in their public school, Stuart's created a solution. If there were not many artistic opportunities for senior citizens in the area, Stuart's created a solution. Attentiveness to community needs and creating programs that address them are a large way the organization creates community cohesiveness.

The Education and Community Outreach Director, discussed how many arts education program students lacked community pride. As their town lacked many resources, compared to larger Ohio cities such as Columbus and Cleveland, students have increasingly looked down on their community. Prince explained this using an example of an interaction of After-School Music Program students with visiting Artist, the Indigo Girls.

They explained:

"I will ask if they can-- if the kids can watch a sound check, if they can do a Q and A session etcetera and etcetera and the best we ever had was the Indigo Girls. Who not only did a sound check but explained what was going on an interactive with the kids during it and basically and then gave them kind of a mini concert, really sat down and stage to engage with the students and one of the students said, "Why did you come here?" Amy

Ray says, "You mean the Nelsonville?" And the kid says, "Yes. Everybody wants to come to Nelsonville everybody knows about Nelsonville in Stuart's Opera House and what a great supporter of the arts this community is and how fun it is to play here and help people really care," and I wish, I had recorded it looks like astounding and to see all these kids from Nelsonville York High School who have never or are not told enough. How valuable they are as individuals and that their town is to set up a little straighter and to feel a little bit you know, the perception of Appalachia in the wider world. Particularly since 2018."

Discussion

Though there is very little research on art impact in rural Appalachia, many of the outcomes were similar to studies conducted through the United States (McGrath & Brennan, 2011). For this study, participants of the programs all acknowledged the impact of arts programs, and instructors were aware of ways to create arts programming that would support their community. Investigating these impacts allow arts administrators, nonprofit organizations, and artists understand how to provide quality arts programming in their communities.

Arts accessibility is a prominent issue in rural America, whether it be proximity to cultural resources, transportation difficulties, in conjunction with other factors. Donovan and Brown (2015), found that issues such as geographical distance can impact arts sustainability and attainability in rural areas. Many of the participants discussed the difficulties of not having arts in their region, and the different ways they would attain classes and programs. By acknowledging the differential accessibilities within the region, program coordinators and directors are able to creative increase opportunities, provide assistance, and fill artistic gaps where it is necessary.

Sustaining the arts within communities is equally as important as creating opportunities (Duxbury & Campbell, 2011), which is why Stuart's Opera House does excellent work continuing their programs for their participants. Though distance to artistic opportunities were a large factor in the lack of opportunities, it is important that organizations assess the community's needs and create solutions for those underlying issues.

For many of the participants, the arts allow people to express themselves, a way to create friendships, as well as being healing for those who participated in the programs. As we were able to interview both older populations, as well as younger children and teenagers, we were able to explore the mental and psychological impacts of arts for the participants from their point of view. The participants of the middle school art classes as well as After-School Music Program showed that the arts highlight skills such as teamwork and communication (Montgomery, 2017). As many of the younger students were autonomous in their artistic creation, they were able to develop strong creative skills while developing healthy ways of self expression. It is shown that arts programming strongly impacts young student's artistic talents while also teaching leadership skills (Heath et al. 1998).

The seniors in the Creative Writing for Seniors workshop had similar experiences to what research has shown in the past. Many participants for the Stuart's Opera House program discussed having more human connections, being able to channel healthy emotions and memories, and having fun expressing creativity. As Skinner (2013) showed, the arts have an impact on quality of life and a strong sense of community. In addition, many participants were happy that there were programs specifically for older populations in the area.

Community and positive impacts of collaboration were themes that emerged in this study. Stuart's Opera House exemplified Community Cultural Development (Mills and Brown, 2004)

through their programming to engage with their students and community participants. Multiple times during the study, people mentioned how they used community resources and assets to support their artistic needs. The organization was able to successfully teach and provide access to students by utilizing community assets such as artists, business and government agencies. Though there were many resources such as funding and supplies that were lacking due to their rural placement, research showed how rural assets were able to provide unique opportunities to students (Donovan & Brown, 2015).

Strengths and Limitations

A strength of this case study was that by analyzing five different programs that included a variety of ages, backgrounds and cultures, we avoid or reduce identity-based biases. We wanted to have a fair representation of backgrounds when conducting interviews and focus groups, and chose to have a selection of programs that would do so. Having built a relationship with the staff and organizations allowed access to data while creating credibility within the community. In addition, as I had experience working with the organization in the past, I was conscious of their reflexivity, using journaling and taking notes to understand personal reactions. To avoid having too broad of a scope, this research was specifically interested in the Appalachian region of southeast Ohio. In addition, all analyses were conducted by one person to retain consistency, and data was coded in multiple rounds.

Limitations to the study included difficulties with interview and focus group plans due to accessibility related issues. As there was a lack of transportation in the area, many participants found that there were many barriers. Due to this, two of our three focus groups (Appalachian Music Week and Performing Arts Camp) were unable to participate. Instead, we thoroughly

discussed content and anecdotes with program coordinators. Another limitation was that there was no member checking after the culmination of the project.

Chapter 5: Conclusion

This study investigated how nonprofit arts organizations in rural Appalachia can create positive impact through their educational and community programming. Conducting a case study of Stuart's Opera House in Nelsonville, Ohio, we were able to see how they influenced the Southeast Ohio region. The themes found in the study, strongly reflect on how the arts are able to support the region. Through understanding how accessibility, healing arts, and community building are ways the arts can be used, we can use this information to create change in other Appalachian or rural communities in the United States. In addition, we are able to understand how Stuart's Opera House, a local Appalachian Ohio nonprofit arts organization is able to foster healthy communities and positive programming through using local assets.

The arts are an important aspect of healthy communities in Appalachia because they support the livelihood of those who live in the region. It is important that artists and nonprofit organizations pay attention to the needs of their community when creating effective and accessible programming. Stuart's Opera House is able to best serve its community through creating programs that cater to the needs of the region. When the area lacked arts classes specifically for senior adults, the organization was able to create a curriculum for the Creative Writing for Seniors class. Understanding that there was a lack of arts based lessons about Appalachian culture, the Appalachian Music Week was established. Using community voices to fuel programming, and in turn creating those programs using local assets are ways to improve local pride and create closer bonds.

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Appendices

Appendix A: IRB Approval

Project Number	18-X-295
Project Status	APPROVED
Committee:	Social/Behavioral IRB
Compliance Contact:	Robin Stack (stack@ohio.edu)
Primary Investigator:	Ami Scherson
Project Title:	The Impact of Nonprofit Music Education Programming in Rural Appalachia: How Stuart's Opera House Uses Arts Education to Create a Resilient Community
Level of Review:	EXPEDITED

The Social/Behavioral IRB reviewed and approved by expedited review the above referenced research. The Board was able to provide expedited approval under 45 CFR 46.110(b)(1) because the research meets the applicability criteria and one or more categories of research eligible for expedited review, as indicated below.

IRB Approved:	10/03/2018 08:04:32 AM
Expiration:	10/03/19
Review Category:	7

Waivers: No waivers.

If applicable, informed consent (and HIPAA research authorization) must be obtained from subjects or their legally authorized representatives and documented prior to research involvement. In addition, FERPA, PPRA, and other authorizations / agreements must be obtained, if needed. The IRB-approved consent form and process must be used. Any changes in the research (e.g., recruitment procedures, advertisements, enrollment numbers, etc.) or informed consent process must be approved by the IRB before they are implemented (except where necessary to eliminate apparent immediate hazards to subjects).

The approval will no longer be in effect on the date listed above as the IRB expiration date. A Periodic Review application must be approved within this interval to avoid expiration of the IRB approval and cessation of all research activities. All records relating to the research (including signed consent forms) must be retained and available for audit for at least three (3) years after the research has ended.

It is the responsibility of all investigators and research staff to promptly report to the Office of Research Compliance / IRB any serious, unexpected and related adverse and potential unanticipated problems involving risks to subjects or others.

This approval is issued under the Ohio University OHRP Federalwide Assurance #00000095. Please feel free to contact the Office of Research Compliance staff contact listed above with any questions or concerns.

Appendix B: IRB Amendment Approval

Project Number	18-X-295
Project Status	APPROVED
Committee:	Social/Behavioral IRB
Compliance Contact:	Robin Stack (stack@ohio.edu)
Primary Investigator:	Ami Scherson
Project Title:	The Impact of Nonprofit Music Education Programming in Rural Appalachia: How Stuart's Opera House Uses Arts Education to Create a Resilient Community
Level of Review:	EXPEDITED

The Social/Behavioral IRB reviewed and approved your amendment of the above referenced research.

IRB Approved:	10/22/2018 10:03:31 AM
Expiration:	10/03/2019
Review Category:	7

Waivers: No waivers.

If applicable, informed consent (and HIPAA research authorization) must be obtained from subjects or their legally authorized representatives and documented prior to research involvement. In addition, FERPA, PPRA, and other authorizations / agreements must be obtained, if needed. The IRB-approved consent form and process must be used. Any changes in the research (e.g., recruitment procedures, advertisements, enrollment numbers, etc.) or informed consent process must be approved by the IRB before they are implemented (except where necessary to eliminate apparent immediate hazards to subjects).

The approval will no longer be in effect on the date listed above as the IRB expiration date. A Periodic Review application must be approved within this interval to avoid expiration of the IRB approval and cessation of all research activities. All records relating to the research (including signed consent forms) must be retained and available for audit for at least three (3) years after the research has ended.

It is the responsibility of all investigators and research staff to promptly report to the Office of Research Compliance / IRB any serious, unexpected and related adverse and potential unanticipated problems involving risks to subjects or others.

This approval is issued under the Ohio University OHRP Federalwide Assurance #00000095. Please feel free to contact the Office of Research Compliance staff contact listed above with any questions or concerns.

Appendix C: Consent Forms

Ohio University Adult Consent Form with Signature (Focus Group)

Title of Research: The Impact of Nonprofit Music Education Programming in Rural Appalachia: How Stuarts Opera House Uses Arts Education to Create a Resilient Community

Researchers: Ami Scherson and Dr. Sharon Casapulla, EdD

IRB number: 18-X-295

You are being asked by an Ohio University researcher to participate in research. For you to be able to decide whether you want to participate in this project, you should understand what the project is about, as well as the possible risks and benefits in order to make an informed decision. This process is known as informed consent. This form describes the purpose, procedures, possible benefits, and risks of the research project. It also explains how your personal information will be used and protected. Once you have read this form and your questions about the study are answered, you will be asked to sign it. This will allow your participation in this study. You should receive a copy of this document to take with you.

Summary of Study

This study will be using Stuart's Opera House as a case study to understand how rural Appalachian arts nonprofit organizations can impact local communities. Through this case study I will be researching Stuart's Opera House detailing, how their educational and community outreach programs could potentially impact the resilience of a community. By doing so, my hope is that it will significantly help other arts administrators who need to justify the usefulness of similar organizations in Appalachian areas of the United States. In addition, I hope that this study allows other artists in these areas understand how their involvement can improve the lives of people these communities.

Explanation of Study

This study is being done to understand the impact of Stuart's Opera House arts education programming on community and individuals. Participants of programs are asked be a part of a focus group with 5-8 people. If you agree to participate, you will be asked to speak about your experiences with the program. You should not participate in this study if you do not feel comfortable talking about your experiences with said Stuart's Opera House Program Your participation in the study will last 60 to 90 minutes. Participants can skip any questions they do not wish to answer, and may stop participating or withdraw at anytime. Focus group sessions will be audio-recorded.

Risks and Discomforts

No risks or discomforts are anticipated.

Benefits

This study is important in understanding how the arts can influence rural areas of the United States, specifically Appalachia. By analyzing data about the influence of arts programming, we want to bring awareness to the importance of bringing arts to said communities.

Confidentiality and Records

Your study information will be kept confidential by Ami Scherson. All names and personal identifiers will be changed.

Additionally, while every effort will be made to keep your study-related information confidential, there may be circumstances where this information must be shared with:

- * Federal agencies, for example the Office of Human Research Protections, whose responsibility is to protect human subjects in research;
- * Representatives of Ohio University (OU), including the Institutional Review Board, a committee that oversees the research at OU;
- * Stuart's Opera House

Compensation

As compensation for your time/effort, you will receive food and drinks the day of the interview.

Future Use Statement

Data collected as part of this research, will not be used for future research studies and identifiers such as names will be removed unless specified.

Contact Information

If you have any questions regarding this study, please contact the investigator **Ami Scherson** at as200014@ohio.edu or (216) 403-7843, or advisor **Dr. Sharon Casapulla** at casapull@ohio.edu.

If you have any questions regarding your rights as a research participant, please contact Dr. Chris Hayhow, Director of Research Compliance, Ohio University, (740)593-0664 or hayhow@ohio.edu.

By signing below, you are agreeing that:

- you have read this consent form (or it has been read to you) and have been given the opportunity to ask questions and have them answered;
- you have been informed of potential risks and they have been explained to your satisfaction;
- you understand Ohio University has no funds set aside for any injuries you might receive as a result of participating in this study;
- you are 18 years of age or older;
- your participation in this research is completely voluntary;
- you may leave the study at any time; if you decide to stop participating in the study, there will be no penalty to you and you will not lose any benefits to which you are otherwise entitled.

Signature _____ Date _____

Printed Name _____

Consent Form Version Date: 9/14/18

Ohio University Adult Consent Form with Signature (Interviews)

Title of Research: The Impact of Nonprofit Music Education Programming in Rural Appalachia: How Stuarts Opera House Uses Arts Education to Create a Resilient Community

Researchers: Ami Scherson and Dr. Sharon Casapulla, EdD

IRB number: 18-X-295

You are being asked by an Ohio University researcher to participate in research. For you to be able to decide whether you want to participate in this project, you should understand what the project is about, as well as the possible risks and benefits in order to make an informed decision. This process is known as informed consent. This form describes the purpose, procedures, possible benefits, and risks of the research project. It also explains how your personal information will be used and protected. Once you have read this form and your questions about the study are answered, you will be asked to sign it. This will allow your participation in this study. You should receive a copy of this document to take with you.

Summary of Study

This study will be using Stuart's Opera House as a case study to understand how rural Appalachian arts nonprofit organizations can impact local communities. Through this case study I will be researching Stuart's Opera House detailing, how their educational and community outreach programs could potentially impact the resilience of a community. By doing so, my hope is that it will significantly help other arts administrators who need to justify the usefulness of similar organizations in Appalachian areas of the United States. In addition, I hope that this study allows other artists in these areas understand how their involvement can improve the lives of people these communities.

Explanation of Study

This study is being done to understand the impact of Stuart's Opera House arts education programming on community and individuals. Instructors of programs are asked to participate in a one-on-one interview. If you agree to participate, you will be asked to speak about your experiences with the program. You should not participate in this study if you do not feel comfortable talking about your experiences with said Stuart's Opera House Program Your participation in the study will last 60 to 90 minutes. Participants can skip any questions they do not wish to answer, and may stop participating or withdraw at anytime. Interviews will be audio-recorded.

Risks and Discomforts

No risks or discomforts are anticipated.

Benefits

This study is important in understanding how the arts can influence rural areas of the United States, specifically Appalachia. By analyzing data about the influence of arts programming, we want to bring awareness to the importance of bringing arts to said communities.

Confidentiality and Records

Your study information will be kept confidential by Ami Scherson. All names and personal identifiers will be changed.

Additionally, while every effort will be made to keep your study-related information confidential, there may be circumstances where this information must be shared with:

- * Federal agencies, for example the Office of Human Research Protections, whose responsibility is to protect human subjects in research;
- * Representatives of Ohio University (OU), including the Institutional Review Board, a committee that oversees the research at OU;
- * Stuart's Opera House

Compensation

As compensation for your time/effort, you will receive food and drinks the day of the interview.

Future Use Statement

Data collected as part of this research, will not be used for future research studies and identifiers such as names will be removed unless specified.

Contact Information

If you have any questions regarding this study, please contact the investigator **Ami Scherson** at as200014@ohio.edu or (216) 403-7843, or advisor **Dr. Sharon Casapulla** at casapull@ohio.edu.

If you have any questions regarding your rights as a research participant, please contact Dr. Chris Hayhow, Director of Research Compliance, Ohio University, (740)593-0664 or hayhow@ohio.edu.

By signing below, you are agreeing that:

- you have read this consent form (or it has been read to you) and have been given the opportunity to ask questions and have them answered;
- you have been informed of potential risks and they have been explained to your satisfaction;
- you understand Ohio University has no funds set aside for any injuries you might receive as a result of participating in this study;
- you are 18 years of age or older;
- your participation in this research is completely voluntary;
- you may leave the study at any time; if you decide to stop participating in the study, there will be no penalty to you and you will not lose any benefits to which you are otherwise entitled.

Signature _____ Date _____

Printed Name _____

Consent Form Version Date: 9/14/18

Child Assent Form

We are doing a study to learn about your experiences with **Stuart's Opera House After-School Music Program**. We are asking for your help because we want to learn more about how you felt and what you learned during the program.

If you agree to be in our study, we are going to ask you some questions about your experiences, what you think about the arts, and what you learned.

The questions we ask are only about what you think, and there are no right or wrong answers. You can skip questions if you do not want to answer them, and may stop participating at anytime. The interview will be audio recorded, but your identifiers (such as your name, city, or school) will be changed.

If you sign this paper, it means that you have read this and that you want to be in this study. If you don't want to be in this study, do not sign this paper.

Your Signature _____ Date _____

Printed Name _____

Assent Form Version Date: 9/14/18
IRB number: 18-X-295

Appendix D: Focus Group and Interview Questions

Focus Group Questions:

Note: The arts include all creative activities for self-expression (visual arts, performing arts, and media arts – podcasting, radio, video)

Appalachian Music Week (one group)

1. Please tell us your name and what school you go to [if adult, where they are from]. If there was a movie based on your life, what would the title be?
2. What kind of arts classes and extracurricular activities are at your school or community?
3. Are you involved in any arts classes or extracurricular activities?
4. What made you decide to enroll in this program?
5. What did you enjoy most about the program?
6. Tell me a story about your most memorable moment during this program.
7. What experience have you had with Appalachian music prior to this?
8. In this program, what did you learn about Appalachian music? Have you applied these skills outside of the program?
9. How has this program changed you?
10. In your opinion, how important is it to have access to arts in your community?

Artist in Residence Program (three group) Program

Note: (Focus groups were conducted with three of the classes, with 5-8 students in each. I will be interviewing students from all three art classes taught because all of their art experiences and ages vary. By doing so, I am able to collect unbiased research).

1. What is your name? If there was a movie based on your life, what would the title be?
2. What kind of arts classes and extracurricular activities are at your school or community?
3. Are you involved in any arts classes or extracurricular activities?
4. What did you enjoy most about the program?
5. Tell me a story about your most memorable moment during this program.
6. In this program, what did you learn about songwriting? Have you applied these skills outside of school?
7. How has this program changed you?
8. In your opinion, how important is it to have access to arts in your community.

After-School Music Program (one group)

1. Please tell us your name and what school you go to. If there was a movie based on your life, what would the title be?
2. What kind of arts classes and extracurricular activities are at your school or community?
3. Are you involved in any arts classes or extracurricular activities?
4. What made you decide to enroll in this program?
5. What did you enjoy most about the program?
6. Tell me a story about your most memorable moment during this program.
7. In this program, what did you learn about music? Have you applied these skills outside of the program?

8. How has this program changed you?
9. In your opinion, how important is it to have access to arts in your community.

Performing Arts Camp (one group)

1. Please tell us your name and what school you go to. If there was a movie based on your life, what would the title be?
2. What kind of arts classes and extracurricular activities are at your school or community?
3. Are you involved in any arts classes or extracurricular activities?
4. What made you decide to enroll in this program?
5. What did you enjoy most about the program?
6. Tell me a story about your most memorable moment during this program.
7. In this program, what did you learn about the performing arts? Have you applied these skills outside of the program?
8. How has this program changed you?
9. In your opinion, how important is it to have access to arts in your community.

Creative Writing for Seniors (one group)

1. Please tell us your name and where you are from. If there was a movie based on your life, what would the title be?
2. What kind of arts classes and activities are available in your community?
3. Are you involved in any arts classes or extracurricular activities?
4. What made you decide to enroll in this program?
5. What did you enjoy most about the program?
6. Tell me a story about your most memorable moment during this program.
7. In this program, what did you learn about creative writing? Have you applied these skills outside of the program?
8. How has this program changed you?
9. In your opinion, how important is it to have access to arts in your community.

Interview Questions

Appalachian Music Week Coordinator

11. What is your name, and your affiliation to Stuart's Opera House?
12. Are you from Appalachia? If not, how did you arrive and stay in Appalachia?
13. What is your primary art form, and where and how do you practice it?
14. How do you think the arts and community program impacts rural Appalachia?
15. What are the general demographics of students and participants of this program?
16. What skills or techniques do you teach in this program?
17. How is the Appalachian Music Week structured?
18. Tell me about a memorable moment with your students during this program?
19. How do you think your students were impacted by Appalachian Music Week?

Artist in Residence Program Coordinator

1. What is your name, and your affiliation to Stuart's Opera House?
2. Are you from Appalachia? If not, how did you arrive and stay in Appalachia?
3. What is your primary art form, and where and how do you practice it?
4. How do you think the arts and community program impacts rural Appalachia?

5. What are the general demographics of students and participants of this program?
6. What skills or techniques do you teach in this program?
7. How is the Artist in Residence Program is structured?
8. Tell me about a memorable moment with your students during this program?
9. How do you think your students were impacted by the Artist in Residence Program?

After-School Music Program Coordinator

1. What is your name, and your affiliation to Stuart's Opera House?
2. Are you from Appalachia? If not, how did you arrive and stay in Appalachia?
3. What is your primary art form, and where and how do you practice it?
4. How do you think the arts and community program impacts rural Appalachia?
5. What are the general demographics of students and participants of this program?
6. What skills or techniques do you teach in this program?
7. How is the After-School Music Program is structured?
8. Tell me about a memorable moment with your students during this program?
9. How do you think your students were impacted by the After-School Music Program?

Performing Arts Camp Coordinator

1. What is your name, and your affiliation to Stuart's Opera House?
2. Are you from Appalachia? If not, how did you arrive and stay in Appalachia?
3. What is your primary art form, and where and how do you practice it?
4. How do you think the arts and community program impacts rural Appalachia?
5. What are the general demographics of students and participants of this program?
6. What skills or techniques do you teach in this program?
7. How is the Performing Arts Camp is structured?
8. Tell me about a memorable moment with your students during this program?
9. How do you think your students were impacted by the Performing Arts Camp?

Creative Writing for Seniors Coordinator

1. What is your name, and your affiliation to Stuart's Opera House?
2. Are you from Appalachia? If not, how did you arrive and stay in Appalachia?
3. What is your primary art form, and where and how do you practice it?
4. How do you think the arts and community program impacts rural Appalachia?
5. What are the general demographics of students and participants of this program?
6. What skills or techniques do you teach in this program?
7. How is the Performing Arts Camp is structured?
8. Tell me about a memorable moment with your students during this program?
9. How do you think your students were impacted by the Performing Arts Camp?

Director of Education and Community Outreach

1. What is your name, and your affiliation to Stuart's Opera House?
2. Are you from Appalachia? If not, how did you arrive and stay in Appalachia?
3. What is your primary art form, and where and how do you practice it?
4. What are the general demographics of students and participants of this program?
5. Can you tell me the history of the Education and Community Outreach program at Stuart's Opera House?

6. How are programs created here at Stuart's Opera House, and are the community's needs considered during the creation process?
7. How do you think the arts and community programs impacts rural Appalachia?
8. Do you think that the arts can contribute to a community's resilience?
9. What do you think you contributed to the impact and success of Stuart's Opera House's Education Program?
10. What are your plans for sustaining the Education and Community Outreach program, and your vision for the future?