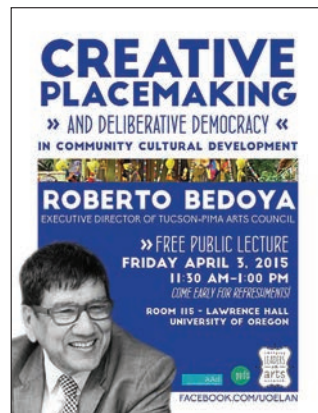
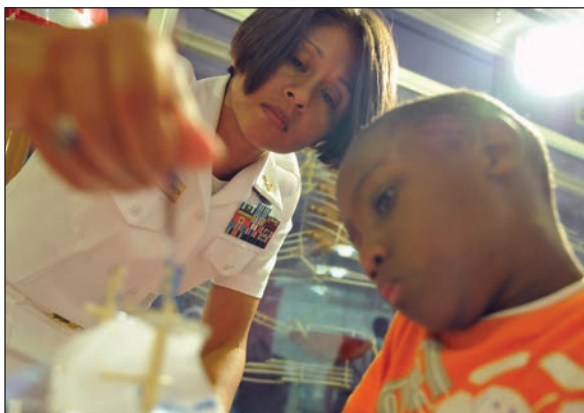
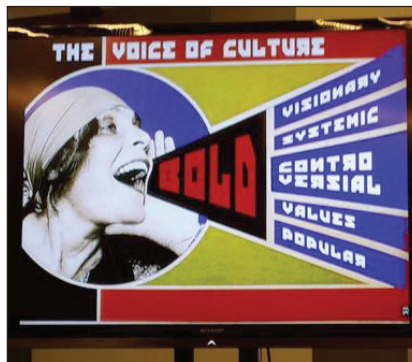
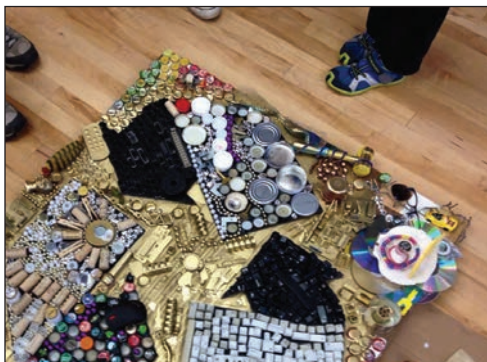




# Center for Community Arts and Cultural Policy

## Annual Bulletin and Graduate Student Research Journal, 2014-2015





## Letter from the Director

Dear Reader,

Welcome to the sixth Annual Bulletin and Student Research Journal featuring significant research and program initiatives undertaken during the 2014-2015 academic year by The Center for Community Arts and Cultural Policy (CCACP) and the Arts and Administration (AAD) Program at the University of Oregon. For ten years, CCACP has served as the affiliated research center for AAD faculty and graduate students. As the premier research institute for community arts and cultural policy in the American West, CCACP has engaged in a variety of research projects, including arts in healthcare, arts education, and international engagement.

Through these efforts, we are proud to announce the publication of numerous manuscripts and scholarly articles such as *Arts Management and Cultural Policy Research* and *Training Community Engaged Culture Workers at a Public University*. We are particularly excited to have worked with leading scholars and practitioners in the field of arts in healthcare to publish the forthcoming book, *Managing Arts Programs in Healthcare*. This manuscript is the first of its kind to compile information about arts in healthcare management practices in relationship to the fields of arts management, healthcare administration, architecture and design, arts therapy, and nursing.

This year also marked the 20<sup>th</sup> Anniversary of the Arts and Administration Program (AAD). We were delighted to celebrate this momentous occasion with current and previous faculty, graduate students, and alumni members, who traveled from across the country and even internationally to attend this event. Together, we reminisced, shared our talents, and continued the mission of AAD through a day-long symposium, titled “The Arts: Making a Difference in Communities.”

The Arts and Administration Program and the Center for Community Arts and Cultural Policy had the privilege of hosting the 2015 Association of Arts Administration Educators (AAAE) Annual Conference in Portland, Oregon, titled “Educator Impact: Framing Arts Administration Education in a Dynamic Field.” The gathering was a success, with over 100 arts administration leaders in attendance, as we discussed innovative educational approaches for the classroom and field.

As we continue these efforts into the next year, please connect with us through our websites, Facebook pages, or by subscribing to our e-newsletters. We welcome the opportunity to answer any questions or provide additional information about our research and program initiatives.

Best regards,  
Patricia Dewey Lambert, PhD

Director, Center for Community Arts and  
Cultural Policy  
Associate Professor and Director, Arts and  
Administration Program

### Scholars' Bank

To access the full-length documents referenced in this journal, visit the University of Oregon Scholars' Bank, Arts and Administration Program Collection:

<https://scholarsbank.uoregon.edu/xmlui/handle/1794/212>

You can browse a selection of our student research by author, title, subject, or keyword.

## About Us

### Arts and Administration Program

The University of Oregon Arts and Administration Program educates cultural sector leaders and participants to make a difference in communities. The program works to prepare and inspire leaders based on the belief that professional arts managers must be familiar with the social, cultural, economic, political, technical, and ethical contexts in which the arts flourish.

### Center for Community Arts and Cultural Policy

The University of Oregon Center for Community Arts and Cultural Policy (CCACP) sustains and strengthens arts, culture and heritage in the American West through research, policy, education, and community engagement.

In its main objective to foster civic engagement and cultural resource development in the American West, CCACP will, through research and education, support policymakers and cultural sector professionals to:

- Cultivate public participation in the arts
- Foster creative activities
- Preserve cultural heritage
- Develop sustainable community cultural development

CCACP faculty, students, and affiliate members conduct and disseminate policy-relevant research, and create and provide professional development opportunities to address the needs of current and future leaders in a broadly defined cultural sector.

### Personnel

**Dr. Patricia Dewey Lambert**, Associate Professor and Director  
pdewey@uoregon.edu | (541) 346-2050

**Tina Rinaldi**, Managing Director  
trinaldi@uoregon.edu | (541) 346-3989

**Julie Voelker-Morris**, Co-Editor of CultureWork

**Robert Voelker-Morris**, Co-Editor of CultureWork

**Meredith Wong**, Operations and Development Coordinator

**Josh Francis**, Events and Communications Coordinator

### Primary Research Faculty

**Dr. Doug Blandy**, Professor  
dblandy@uoregon.edu | (541) 346-3029

**Dr. John Fenn**, Assistant Professor  
jfenn@uoregon.edu | (541) 346-1774

**Dr. Lori Hager**, Assistant Professor  
lhager@uoregon.edu | (541) 346-2469

**Dr. Kingston Heath**, Professor  
kwheath@uoregon.edu | (541) 346-2115

**Dr. Patricia Dewey Lambert**, Associate Professor  
pdewey@uoregon.edu | (541) 346-2050

**Dr. Eleonora Redaelli**, Assistant Professor  
redaelli@uoregon.edu | (541) 346-2298

### Affiliated Faculty

**Lisa Abia-Smith**, Instructor  
abia@uoregon.edu

**Dr. Catherine Ballard**, Instructor  
cballard@uoregon.edu

**Bill Flood**, Instructor  
flood@uoregon.edu

**Dr. Alice Parman**, Instructor  
aparman@uoregon.edu

**Julie Voelker-Morris**, Instructor  
jvoelker@uoregon.edu



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## Stay Connected with Us

### Find Us Online

Want to learn more about the different ways to get involved with the Center for Community Arts and Cultural Policy or the Arts and Administration Program? A visit to our websites will connect you to all of our news, events, and current research.

CCACP website: [ccacp.uoregon.edu](http://ccacp.uoregon.edu)

AAD website: [aad.uoregon.edu](http://aad.uoregon.edu)

### Visit us on Facebook

You can also stay connected through social media. Both CCACP and AAD have active Facebook pages, where you can find more information about student activities, upcoming events, and discussions about current issues pertinent to the field of arts management. Be sure to “Like” us!

CCACP: <https://www.facebook.com/CCACP>

AAD: <http://www.facebook.com/uoaad>

### Follow us on Twitter

Not able to attend an event? Follow the conversation on CCACP’s twitter account, where we have started live tweeting at events to broaden the conversation. @CCACP

### Support our Programs

Get even more involved with a gift in support of our Programs!

### Mail

Send a check made payable to: UO Foundation, 36-E 10<sup>th</sup> Avenue, Ste. 202, Eugene, OR 97401. Be sure to note AAD or CCACP in the memo line and include your email address.

### Online

Go to <http://supportuo.foundation.org/> and specify CCACP or AAD in the Gift Designation and Amount ‘Other’ box.





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# Annual Bulletin 2014-2015

## Arts in Healthcare

Led by Dr. Patricia Dewey Lambert, CCACP-housed research in Arts in Healthcare achieved new milestones in 2014-2015. Most significant has been the completion of a book manuscript titled *Managing Arts Programs in Healthcare*, which will be published by Routledge by late October 2015. Additional research initiatives and clinical studies are underway by members of the interdisciplinary Oregon Arts in Healthcare Research Consortium, and Dr. Lambert was invited in spring 2015 to participate in a national strategic planning meeting in Houston, Texas focused on professionalization of the arts in healthcare field.

### Managing Arts Programs in Healthcare

Roughly half of America's healthcare institutions are now offering vibrant arts initiatives in their facilities, but who is managing these programs, and what do these leaders need to know to effectively and efficiently do their jobs? There is ever-increasing need for trained specialists to professionally manage organizational policies and practices involving activities such as visual art exhibits, public performances, bedside arts activities, and arts programs for medical staff.

*Managing Arts Programs in Healthcare* began in fall 2013 as a team-developed project involving roughly 20 leading scholars and practitioners working in the area of arts in healthcare from throughout the United States. The goal of this book project has been to gather the collective insight and experience from leading arts in healthcare scholars and practitioners from across the United States in one accessible reference that will serve to educate university students and healthcare practitioners in this high-growth field. It has been written to address the needs of professionals in multiple fields, including

arts management, healthcare administration, architecture and design, arts therapy, and nursing.

Completed in spring 2015, this reference book is the first of its kind to focus on the professional leadership and management of arts programs and activities in healthcare settings.

The book is comprised of 18 chapters that are divided into 5 parts: (1) Understanding the arts in healthcare field; (2) Managing environmental arts in healthcare programs and initiatives; (3) Managing participatory arts in healthcare programs; (4) Managing arts in healthcare programs for special populations; and (5) Managing arts in healthcare programs for caregivers. Routledge will publish the book simultaneously in hardback, paperback, and e-book formats by late October 2015.

In short, *Managing Arts Programs in Healthcare* synthesizes a quarter century of research and practice into a single resource designed to assist anyone who is interested in transforming the healthcare experience through engaging the visual and performing arts.

### Oregon Arts in Healthcare Research Consortium (OAHRC)

<http://blogs.uoregon.edu/artsinhealthcare/>

Funding provided by an "Incubating Interdisciplinary Initiatives" seed grant from the University of Oregon in 2013-2014 was extended throughout 2014-2015 to continue to support five major goals of the interdisciplinary OAHRC team comprised of research faculty and healthcare institution partners:

1. To develop the research agenda and the research team;
2. To complete a book project titled *Managing Arts Programs in Healthcare*
3. To develop arts program evaluation tools to be tested in partner healthcare institutions;
4. To develop pilot clinical studies examining Music-Thanatology as an arts intervention;
5. To identify, target, and cultivate funding opportunities.

CCACP is incubating the Consortium's development, providing an institutional structure within which the group's affiliated research partners continue to explore their primary research question: What is the role of arts programs in fostering an organizational culture of patient-centered care and an environment of healing in hospitals and hospices?

## National Organization for Arts in Health

Dr. Lambert was among the group of established and emerging leaders in the Arts and Health field from across the United States who were invited to Texas Medical Center in Houston to participate in a multi-day strategic planning session in late April 2015. The group identified a main national priority area to be that of professionalization and certification within the Arts in Healthcare field, and a new nationwide professional association – the National Organization for Arts in Health (NOAH) – was founded to address this need. Recognized as the national leader in the education of professional administrators for this field, the UO Arts and Administration Program (AAD) and Center for Community Arts and Cultural Policy (CCACP) have become key partners in this national initiative. AAD and CCACP are proud to be at the forefront of educating emerging leaders who will shape policy, contribute to quality healthcare services, and drive development of best practices in the field. Recent AAD doctoral supporting area graduate, Katie White, DMA, now supports NOAH as its National Professional Network Coordinator.





## ArtCore: The Development of an Immersive Arts-Integration Model for Middle Schools

ArtCore is a four-year model development and research initiative that joins community creatives and middle school teachers to develop arts-based teaching and learning customized to meet the needs and goals of five Lane County middle schools. Partners include the U.S. Department of Education, the Oregon Community Foundation, the Educational Policy Improvement Center, Springfield School District, Lane Arts Council, the University of Oregon, and other Lane County school districts.

Faculty, staff, and students of the University of Oregon's Arts and Administration Program support ArtCore through mentorship, professional development, research and data collection. Dr. Catherine Ballard, Instructor in AAD, has provided feedback and guidance to ArtCore teaching artists throughout their curriculum development and reflection. Faculty in AAD have been involved in the strategic planning to develop an ArtCore Summer Institute for artists

and teachers to collaboratively plan programming and teaching strategies for the year ahead. AAD has also partnered with ArtCore through their internship and practicum programs, connecting eager and capable students to local arts education research opportunities.

As the project evolves, unique integrative teaching approaches, dynamic training experiences, and customized school implementation will be thoroughly documented for school leaders who wish to replicate the model for their school community. The University of Oregon Arts and Administration Program serves as an important community creative partner to make such educational transformation occur in the classroom and through research and policy. For more information about this initiative, please visit: <http://lanearts.org/artcore/>.

### Therapy in Educational Settings: 2015 Annual Conference

**Presenter: Lisa Abia-Smith, Adjunct Professor**

Lisa Abia-Smith, Director of Education and Outreach at the Jordan Schnitzer Museum of Art and Instructor in the Arts and Administration Program, has been selected as a presenter for the Therapy in Educational Settings (TIES) Conference. Abia-Smith will participate in the session titled "VSA International Organization on Arts and Disability: Oregon's Affiliate Re-Emerges at the UO Jordan Schnitzer Museum of Art." This session explores how K-12 art programming is impacted by constricting school budgets. A re-emergent VSA Oregon affiliate can bridge the gap for students with disabilities. Many core curricula and social skills competencies can be gained by experiencing art in the museum, studio and through student art displays. Visual

Thinking Strategies (VTS) is an interactive and inquiry based tool for viewing the ambiguities within art. It can be used as an assessment tool in medicine and useful to occupational therapy and physical therapy (OT/PT).

Participants will become familiar with the Jordan Schnitzer Museum of Art (JSMA) and its resources for OT/PT and children with disabilities, VSA (Very Special Arts) International, the history of Oregon's VSA Affiliate – where we've been, JSMA's role in the re-emergence of Oregon's VSA Affiliate – where we are going, and what an active VSA affiliate will mean to educators and students with disabilities.





## The Vernacular Architecture Forum: 2015 Annual Conference

### Chair and Comment for Paper Session, Dr. Kingston Heath

Dr. Kingston Heath, Professor and Director of the University of Oregon Historic Preservation Program, Chaired and Hosted Comments on a selection of papers on “Material Histories” at the Papers for the Vernacular Architecture Forum (VAF) in Chicago in June 2015. VAF addresses vernacular and everyday buildings, sites, or cultural landscapes worldwide. Trends include those in the architectural and building trades, in industrial and commercial sectors and for the workers in those arenas, in urban and city planning, and in models for societal restructuring that include urban renewal, relocation, and public housing. Papers selected for the Material Histories Session include:

- Marisa Gómez, University of Wisconsin-Madison: “The Forest Products Laboratory All-Wood Unit House and the Promotion of Rational Design in Depression-Era America”
- Luran Unzueta, Fournier, Gersovitz, Moss, Drolet Architects & Associates: “Fabric Remnants of a Forgotten Past: Nineteenth Century Earthen Architecture of South-Central Ontario”
- Nate Lielasus, Northworks Architects & Planners: “The Spotted Stone of Chicago”



# Association of Arts Administration Educators: 2015 Annual Conference



Educator Impact: Framing Arts Administration Education  
in a Dynamic Field

Portland, Oregon April 16-18, 2015

The Arts and Administration Program (AAD) at the University of Oregon sponsored and hosted the 2015 Association of Arts Administration Educators (AAAE) Annual Conference in Portland, Oregon. The annual conference brings together academics, directors, practitioners, and artists from various focuses within the field of arts administration education. The theme for this conference was “Educator Impact: Framing Arts Administration Education in a Dynamic Field.” With over 70 institutions and seven countries represented at this year’s gathering, attendees explored innovative practices in the field and discussed the educator’s role in developing research and pedagogy designed to strengthen the field. AAD faculty and staff coordinated and presented in the following sessions:

## Doernbecher Freestyle Program

**Coordinator, Tina Rinaldi; Keynote Presenters  
Dr. Dana Braner and Michael Doherty**

Dr. Dana Braner, the Division Chief of Pediatric Critical Care Medicine at Oregon Health and Science University (OHSU), and Michael Doherty, Nike Creative Director of Global Brand Presentations and a member of the board of the OHSU Doernbecher Foundation, opened the AAAE conference with a keynote presentation highlighting *Doernbecher Freestyle*, an innovative partnership between the Doernbecher Children’s Hospital patients at OHSU and members of the design team at Nike. Since its inception in 2003, Doernbecher Freestyle program has empowered more than 60 young patients to create original designs and market them to raise funds to support Doernbecher’s work in fighting childhood illness. Freestyle designers are nominated each year by physicians and staff

at Doernbecher Children’s Hospital. In the spring the young designers travel to the Nike campus where they meet their design mentors, brainstorm ideas and begin sketching their designs. It’s a collaboration with the patients at the center of the design process – deciding the colors, materials and details for each shoe and apparel item to reflect their individual personalities and life experiences. Each fall the original shoe and apparel designs are turned into a special edition production run and sold to collectors around the world, thereby turning young patients into designers who have helped to raise over \$11 million to advance research and patient care for other children in need.

## Arts Leadership in Portland, Oregon

**Moderator: Dr. Patricia Dewey Lambert**

As an ever-popular element of this convening, the 2015 AAAE Conference once again featured a panel of local arts leaders to provide insight to conference attendees on current challenges, opportunities, and issues facing leading practitioners in the field. This diverse panel, moderated by conference co-chair Patricia Lambert, was comprised of the executive director of Portland’s 5 Centers for the Performing Arts (Robyn Williams), the founding director of Miracle Theatre Group (José Eduardo Gonzáles), and the executive director of Literary Arts (Andrew Proctor). The panelists discussed issues and trends in arts leadership that they have experienced locally, regionally, and nationally; implications of these issues and trends on the education of current and future arts leaders; and unique dimensions of arts leadership and management in Portland and the Pacific Northwest.

## Managing the University Arts Administration Program

**Co-Presenters: Dr. Patricia Dewey Lambert and  
Tina Rinaldi**

In this session, three highly educated and experienced arts administrators profiled their current roles in academic program management

at Carnegie Mellon University, the University of Oregon, and University of Wisconsin Madison. While the mix of responsibilities and tasks differs among these three program managers, all three are vital partners to program faculty in ensuring smooth operations, sustainability and growth, and student satisfaction. Panelists presented their own leadership/operational models followed by discussion and Q&A on methods of assessing performance, program impact, and cost benefit of their positions. Dr. Lambert facilitated a panel that featured Tina Rinaldi, Kathryn Heidemann, and Sherry Wagner-Henry.

### **How Do We Train Future Arts Leaders to be Entrepreneurial in an Increasingly Competitive Leisure Time Environment?**

**Presenter: Dr. John Fenn**

This session addressed important issues for the next generation of arts leaders. Topics looked at how we are teaching our students about digital preparedness, 21st century skills, and more, with a focus on the role of practicum learning experiences in student-run entities such as galleries, clubs, and record labels. The session discussed how publishing and event management are relevant and important tools for the classroom, as well as how digital literacies in core graduate courses are able to connect these literacies to work in the arts and cultural fields.

Fenn co-presented with Todd Alan Price, Susan Badger Booth, Jerry Brindisi, and Monika Herzig.

### **Dynamics of Knowledge Production in Arts Management and Cultural Policy**

**Presenter: Dr. Eleonora Redaelli**

Arts Management and Cultural Policy research has a polyphonic nature. While the majority of the research in the field rests on social science and humanities traditions, its close relationship with practitioners often shapes its research in the direction of an applied field. The aim of this presentation was to describe and analyze the different sources of this polyphonic research charting the different institutional settings of knowledge production. Considering the variety of institutional settings, the presentation concluded with the proposal of an ethics of research developing a

community of practice that cultivates an inclusive view of the knowledge produced and recognized the integrated nature of knowledge produced in different settings, but serving the same field.

### **Learning and Action: Higher Education and Communities in Partnership**

**Presenter: Bill Flood**

In 2010, the National Endowment for the Arts published a white paper describing the impact and significance of creative placemaking in communities across the country. Institutions of higher education have long been focused on service initiatives and, in the 21st century, have a specific focus on community engagement activities. In this presentation, panelists discussed the innovative partnerships that their universities have implemented that bring the arts to communities. Panelists shared project overviews and discussed how creative placemaking and community engagement have informed classroom pedagogy and/or faculty research agendas. The discussion concluded with a focus on implementation opportunities and challenges.

Flood co-presented with Linda Donahue, Kevin Maifeld, Geri Maschio, Rachel Shane, and Michael Wilkerson.

### **Examining Power, Privilege, and Difference through Contemplative Pedagogy in Arts and Culture Classrooms**

**Presenter: Julie Voelker-Morris**

This presentation focused on ways in which techniques of contemplative pedagogy in the arts and cultural classroom encourage students to examine their own power, privilege, and difference and engage in creative work around this larger discourse. This examination was undertaken through discussion of the following questions: In what ways can techniques of contemplative pedagogy in the arts and cultural classroom encourage students to examine their own power, privilege, and difference? How can contemplative practice assist students in opening to self-reflection and engaging in creative work around this larger discourse? What are some habits of mind, mood, and perception that contemplative pedagogical practices can develop in the arts and cultural management classroom?

## Participatory Culture

### Documenting Public Art at City Hall

**Principle Investigator: Dr. John Fenn**

In collaboration with the design teams, the City of Eugene, Oregon Public Art Commission, and City Staff, Dr. Fenn is creating media-rich documentation of all public art placed in the new City Hall beginning June 2015. Throughout the design, construction, and installation phases Dr. Fenn will lead fieldwork focused on interviewing artists, using video and photography to document process, and gathering a range of materials that will generate narratives for new and legacy art in City Hall, as well as to serve as an archive for future examination. This work is a continuation of the documentation of the public art components that Dr. Fenn assisted with at the Washington-Jefferson Skate Park, where he worked with City of Eugene Cultural Services staff to photograph the creation of murals by two artists chosen by the Public Art Commission through a juried process.



### New Exhibits for the Walter Soboleff Center

**Consultant and Interpretive Planner:  
Dr. Alice Parman**

In collaboration with Alchemy of Design – a firm that focuses on combining interactives and other 3D components with graphic elements to challenge visual and verbal learners – and Sealaska Heritage Institute (SHI) of Juneau, Alaska, Dr. Parman worked on planning and the design concept for new exhibits for the Walter Soboleff Center. The Walter Soboleff Center is led by Sealaska Heritage Institute (SHI) — a nonprofit 501(c)(3) created in 1980 to promote cultural diversity and cross-cultural understanding. SHI is at the forefront of cultural preservation and restoration with implications for all Alaskans – and the nation – in sustaining our country’s rich cultural diversity.

### Oregon: Where Past is Present

**Consultant and Interpretive Planner:  
Dr. Alice Parman**

Dr. Parman also partnered with Alchemy of Design to facilitate a review process at the University of Oregon Museum of Natural and Cultural History. This review process led proposed modifications of “Oregon: Where Past is Present” – an exhibit featuring 15,000 years of Northwest cultural

history and 200 million years of geology, including information about The Great Basin, Columbia Plateau, Pacific Coast, and Western Valleys environments. Dr. Parman also worked on developing a plan for a new exhibit about the archaeology of Paisley Caves – a site of human occupation beginning 14,300 years ago located in Summer Lake Basin in south-central Oregon. Recently, the Paisley Caves have been added to the United State’s list of most important archaeological and historic sites.

## A Community on the Move

**Consultant and Interpretive Planner:**  
**Dr. Alice Parman**

“A Community on the Move” is an exhibition that resulted from a collaboration between Oregon Black Pioneers and the Oregon Historical Society, which explored the history of black families and businesses in Portland, Oregon in the 1940s and early 1950s. The exhibition focuses on the influence of World War II shipyards, the Vanport flood, the migration from the South, and urban renewal projects on black people. “A Community on the Move” was developed from the exhibit plan facilitated and written by Dr. Parman.



## Evaluation as a Learning Tool for Oregon Arts & Culture Programs

**Coordinator: Bill Flood; Discussion Facilitator:**  
**Tina Rinaldi**

As part of a series of Portland-based community engaged professional development activities offered by the UO Arts and Administration Program and Center for Community Arts and Cultural Policy, Bill Flood, AAD instructor and community cultural development consultant, coordinated with the Oregon Program Evaluators Network (OPEN) to present a panel discussion on *Evaluation as a Learning Tool for Oregon Arts & Culture Programs*. The panelists discussed three statewide arts and culture evaluation and learning projects currently underway in Oregon, which included evaluations of The Oregon Arts Commission’s *Connecting Students to the World of Work* grant program and the Oregon Community Foundation’s *Creative Heights and Studio to School* Initiatives. Following brief presentations about each project by evaluators Chari Smith, Bill Flood, and Kim Leonard, facilitators Deb Vaughn, Arts Education coordinator at the Oregon Arts Commission and Tina Rinaldi, Managing Director of AAD and CCACP, led a discussion about how evaluators and arts administrators can use evaluations of arts and culture projects to improve programming, build organizational cohesion, and create compelling funding requests to public and private funders. Each presenter offered examples of the evaluative tools that were used for their particular programs and discussed with attendees, through a series of facilitated questions, the best techniques and tools to use to convey rich information about arts education and cultural programs that are often difficult to measure quantitatively.

## International Engagement

### ChinaVine.org and ChinaVine Digital Archiving

**Principle Investigators: Dr. Doug Blandy and Dr. John Fenn**

In their ongoing work with the ChinaVine project, Dr. Blandy and Dr. Fenn along with Bridget Hall, the ChinaVine Graduate Research Fellow, oversaw the creation of an open and accessible archive of digital fieldwork materials that have been gathered by ChinaVine fieldwork teams since 2006. ChinaVine principle investigator Kristin Congdon, professor emerita at the University of Central Florida, also consulted on the project. Drawing on the archival expertise of Dr. Fenn and the UO Libraries Digital Scholarship Center, and integrating AAD alum Jonathan Lederman’s Master’s research project, they organized, archived, and published a full array of digital field data such that scholars interested in the cultural heritage documented and interpreted via ChinaVine’s website ([chinavine.org](http://chinavine.org)) can explore more robust materials than are currently available on the site itself. This archive, launched in May 2015, is ongoing, and is also timely in light of national discussions about preserving born-digital materials. Access to the archive is through the UO Digital Scholarship Center: <https://library.uoregon.edu/digitalscholarship/digital-collections>.



In addition, the fieldwork materials from the ChinaVine trip to Inner Mongolia have been posted on ChinaVine.org with oversight by Bridget Hall, GRF and Alum Jonathan Lederman. Research

and fieldwork associated with the Garzê Tibetan Autonomous Prefecture began in spring 2015. It is anticipated that the materials collected will be interpreted, posted and archived in 2015-2016.



*Tse Ring Dolga, traditional Tibetan knife maker*



*Sertar religious encampment and monastery*



*ChinaVine team take a break at a 5000 meter pass*



*Gam Pol, thangka painter (left) with friend in the town of Dege*



*During the 2000km round trip drive, the ChinaVine team traveled through diverse geography and on a wide range of roads*



## CultureWork

Co-Edited by Julie Voelker-Morris and Robert Voelker-Morris, *CultureWork* is a periodic electronic publication of the University of Oregon Center for Community Arts and Cultural Policy. Its mission is to provide timely workplace-oriented information on culture, the arts, education, and community. Topics explored this year include:

### **Interpreting, Documenting, and Preserving the Precarious Journey of African Americans in Oregon**

by Kimberly S. Moreland (April 2015, Volume 19, Number 1)

Oregon has long acknowledged, portrayed, archived, and celebrated its pioneer heritage. Settlers and explorers of Western European descent have been the focus of most mainstream pioneer narratives. Deeper within state history, we find that Oregon's social and economic growth was also built, despite exclusion laws and discriminatory practices, through often unrecognized contributions by Black settlers, slaves, immigrants, and emigrants to this state and nation. The all-volunteer organization, Oregon Black Pioneers (OBP), seeks to promote more complex and diverse pioneer stories. OBP is reclaiming these rich stories through exhibitions, historic preservation, and community events that assist to commemorate, interpret, and educate about Black pioneers who were drawn here seeking change, questing for new horizons and new beginnings. Understanding this pioneer precedent is evermore significant as Oregon experiences rapidly changing demographics, gentrification of historically Black neighborhoods, and ways in which decisions are made within, about, and for communities.

### **Arts and Administration Program's 20<sup>th</sup> Anniversary**

by Kim Mathie (May 2015, Volume 19, Number 2)

As Elizabeth Hoffman (2005) noted 10 years ago, "anniversaries are opportunities to reflect on past experience and plan for the future." At the time, Hoffman was describing the 10<sup>th</sup> anniversary of the Arts and Administration Program at the University of Oregon. This year, AAD is celebrating its 20<sup>th</sup> anniversary. To highlight the anniversary, the program hosted an alumni reunion during fall 2014 that brought together former and current program faculty, students, and staff for tours, celebratory parties, networking, and a symposium titled, "The Arts: Making a Difference in Communities." As part of a series of events designed to celebrate this milestone, Kim Mathie, AAD 2006 alumnus, has documented the program's continuing growth and relevance within the field of arts management. This issue of *CultureWork* highlights ways in which the UO's Arts and Administration program has reaffirmed its mission, "to educate cultural sector leaders and participants to make a difference in communities."

To read the current issue of *CultureWork* and access all previous articles, go to: <http://culturework.uoregon.edu>.



## Faculty Awards and Achievements

### United States Society for Education Through Arts: 2015 Edwin Ziegfeld Award

Recipient: Dr. Doug Blandy



Blandy earned the prestigious National Ziegfeld Award for his research in arts education. Presented by United States Society for Education Through Art, the Edwin Ziegfeld Award annually honors one American and one international art educator who have made an outstanding and internationally recognized contribution to art education through exceptional records of scholarly writing, research, professional service, or community service. Blandy is recognized both nationally and internationally as one of art education's most influential and respected scholars. His research highlights democratic approaches to education, particularly relating to issues of social justice, non-mainstream, and underserved learners, while also focusing on broader issues related to cultural identity and material culture.

### Promotion to Associate Professor with Tenure: May 2015

Recipient: Dr. John Fenn

The University of Oregon upholds high standards for full-time tenure-track faculty members in research, teaching, and service. In May, Dr. Fenn received promotion to Associate Professor with tenure by demonstrating academic excellence through: (1) sustained high-quality, innovative scholarship in his discipline, demonstrated through a record of concrete, accumulated research and creative accomplishment; (2) effective, stimulating teaching in his classes and his contributions to ensuring academic success for undergraduate and graduate students; and (3) steady responsible service and leadership to his students and department, university, and his professional discipline more broadly.

Dr. Fenn's background in folklore and ethnomusicology (Ph.D., Indiana University, 2004), media studies, public cultural programming, and international fieldwork has brought an ethnographically-grounded perspective on cultural production to the Arts and Administration Program's curricular and research agendas. He combines training in the ethnographic exploration of creativity in everyday life with an interest in public presentation, management, and interpretation of artistic expression.

**Oregon Art Education Association:  
Oregon Museum Education Art  
Educator of the Year**

**Recipient: Lisa Abia-Smith**



As Director of Education for the Jordan Schnitzer Museum of Art, Abia-Smith has administered an outreach education program that includes studio classes for adults, UO students, families, and children. She also participates in museum education in the community by helping to design and implement K-12 curriculum for teachers aligning with museum content. In addition, she assists in curating interactive exhibits for families at the museum and helps to plan exhibitions and re-installations of permanent and temporary works of art.

The Oregon Art Education Association administers a professional awards program to recognize and highlight excellence in the many outstanding individuals, associations, and programs devoted

to furthering art education in Oregon. Winners of the OAEA professional awards are nominated by at least five colleagues from across the state. The awards span eight categories including Art Educator of the Year at the secondary, middle, and higher education levels; Rookie Art Educator of the Year; and the Outstanding Service Outside the Profession Award.

**Ripsey Innovative Teaching Award:  
2014 and 2015**

**Recipient: Julie Voelker-Morris**

Ripsey Innovative Teaching Awards, funded generously by an endowment established by Jim and Shirley Ripsey, are intended to encourage and support the teaching of undergraduate courses by senior faculty members in the College of Arts and Sciences. The Ripsey Awards go to faculty teaching in the Freshman Interest Group (FIG) Program who collaborate across disciplines in teaching the College Connections course. Because of the terms of the award, at least one of the faculty members must be an associate or full professor in the College of Arts and Sciences.

Voelker-Morris received this award for cross-disciplinary interaction with Dr. Ben Saunders, Professor of English at the University of Oregon. Ripsey Award recipients are selected by the Dean of the College of Arts and Sciences.

## Faculty Publications

Abia-Smith, L. (in press). Preparing the mind and learning to see: Art museums as training grounds for medical students and residents. In P. D. Lambert (Ed.), *Managing Arts Programs in Healthcare* (pp. XX-XX). New York: Routledge.

Fenn, J., Blandy, D., Arnold, T., Shepard, J., Silberman, L., Doty, J., & Moore, S. (forthcoming, fall 2015). Training. Community engaged culture workers at a public university. *Journal of American Folklore*.

Heath, K.W. (Ed.). (forthcoming, fall 2015). Industry, change and cultural identity in New Bedford, Massachusetts. *Journal for the Society of Industrial Archeology*.

Heath, K. W. (2015). "Viewpoint—Buildings as Cultural Narratives: Interpreting African American Lifeways in a Montana Gold Mining Camp." in *Buildings and Landscapes* (The Journal of the Vernacular Architecture Forum), edited by Marta Gutman and Cynthia G. Falk.

Lambert, P. D. (in press) "The Folk Harp in Healthcare: How to Become a Therapeutic Musician." *Folk Harp Journal*.

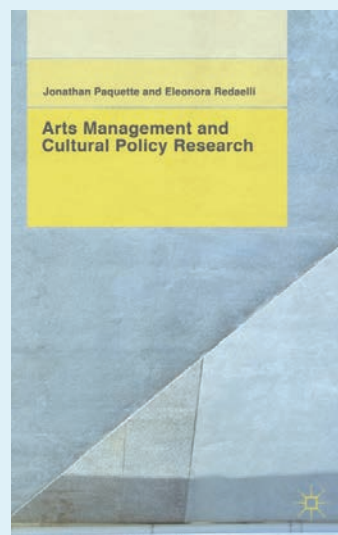
Lambert, P. D. (Ed.). (in press). *Managing Arts Programs in Healthcare*. New York: Routledge.

Lambert, P. D., Rollins, J., Sonke, J., & Cohen, C. (in press). Introducing the arts in healthcare field. In P. D. Lambert (Ed.), *Managing Arts Programs in Healthcare* (pp. XX-XX). New York: Routledge.

Redaelli, E. & Haines, A. (2014) Framing cultural resource policies in comprehensive plans: A neo-institutional analysis. *Journal of Planning Education and Research*, 34(4), 409-419.

### Arts Management and Cultural Policy Research

Co-Authors: **Dr. Eleonora Redaelli and Jonathan Paquette, University of Ottawa, Canada**



Presenting concepts, knowledge and institutional settings of arts management and cultural policy research, this book builds on two assumptions that are simultaneously propositions. The first is that arts management research and

cultural policy research evolve in an academic space that is very loosely connected, but nevertheless federated. The second is that we evolve in a field where there is a greater diversity of knowledge producers than it is often assumed. Practising outside academia, many arts managers, policymakers, advocates, and other professionals still connect and mediate knowledge in spaces that are interconnected, and perhaps even more integrated than we would readily admit. This book offers a map, a representation of the concepts and spaces of knowledge production in the field. It constitutes an excellent introduction to students, and scholars and practitioners will find in it a renewed representation of the field and the seeds of an intellectual debate on our research community.



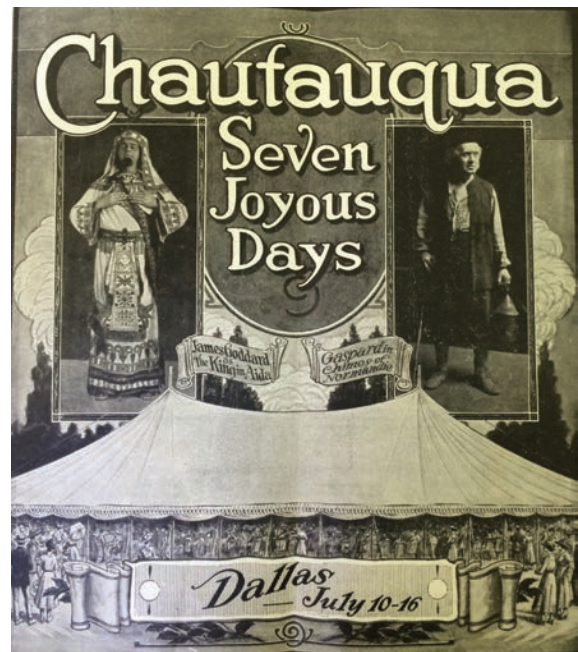
# Graduate Student Research Journal 2014-2015

## The “Other” Chautauqua: Examining Race in American Performance

Zach Dietz

Research Advisor: John Fenn

The chautauqua movement in American history was one of informal education, entertainment, and cultural awakening that the United States had not yet experienced on a national scale. From permanent sites, known as independents, to the traveling brown tents known as the circuits, chautauqua was a public platform for showcasing artistic expression and experience of the country’s diverse, ethnic communities, including those of African American, Asian American, and Native American lineage. This national cultural phenomenon, garnering labels of spectacle and grandeur, appeared during a pivotal moment in our nation’s narrative, as the inclusion of these ethnic performers and groups within chautauqua programming challenged firmly held beliefs regarding race and culture that operated within the political landscape of emancipation, exclusionary legislation, cultural appropriation, and the immigration and migratory patterns of the Western frontier.





# Deep Media to Mass Media: Transitioning from Vaudeville to Film

**Laurette Garner**

**Research Advisor: John Fenn**

This research capstone explores the ways in which vaudeville and early film serve as an example of a preexisting form of media transitioning into a new form of media and how audience plays a role in this transition. Today, administration systems are currently transitioning from analog to digital systems. These platforms change the way people engage with entertainment and the arts. In order to better understand audiences, art administrators must be able to understand the context that surrounds current audiences in the arts management field. This study of the transition from vaudeville to early film is an example of what happens to older media with the introduction of new media. These transitions can be seen over and over throughout the last century and give art administrators a look into how to keep arts experiences relevant and audiences engaged in the future.



# Catching up with the Social Media Trends in Film Festivals

Yi Hsuan (Emma) Hsu

Research Advisor: John Fenn

The purpose of this research is to explore the social media trends and patterns within film festivals and to provide recommendations for future film festival organizers to cultivate a more sophisticated social media engagement. This project explores the benefit and challenges film festivals faced with social media, also the factors that affect film festival organizers' decision-making on social media strategies. Information obtained through an inventory research across 125 film festivals in North America, and a survey with some of the largest film festivals in the United States, e.g., Seattle International Film Festival, New Orleans Film Festival, and Napa Valley Film Festival. Additionally, by analyzing the statistical information that was collected from the inventory research along with survey responses, this project identifies five major social media trends within film festivals and three recommendations for future film festival organizers.



# Performing Arts Faculty Involvement in Fundraising

**Chelsea Kari**

**Research Advisor: Patricia Lambert**

When it comes to fundraising, performing arts programs at colleges and universities are not making use of one of their greatest assets: their faculty. Faculty members can be vital partners in the fundraising process because of their relationships with alumni and their passion for the school and its programs. Because of their time spent in the classroom, faculty members are best able to articulate the needs of their students and the positive impact of philanthropy. As performers, performing arts faculty members serve as ambassadors to the wider arts community, thereby increasing the visibility of their school. Why, then, are performing arts programs at colleges and

universities not doing more to involve faculty in the fundraising process? This research addresses these deficiencies by exploring ways in which performing arts faculty can be involved in the fundraising processes of prospect identification, relationship cultivation, solicitation, and stewardship. Based on a case study of the University of Oregon School of Music and Dance, this research concludes by making recommendations on how to involve performing arts faculty members in fundraising. This research benefits fundraising professionals working in higher education, in particular those responsible for fundraising for the performing arts.



Graduate Student Professional Project

# Strategies for Cultivating a Sustainable Arts and Culture District in the City of Eugene, Oregon

Erin Empey  
Pooria Manoochehri  
Lydel Matthews  
Carrie Morton  
Anne O'Dell  
Emily Volkmann  
with Patricia Lambert, PhD

## Overview of the Professional Project

The City of Eugene, Oregon, is revitalizing many of its downtown spaces as part of a broader revitalization plan throughout the immediate region. As part of this development, the city is exploring what elements, if any, from the cultural planning strategy of implementing an arts and culture district would be beneficial in building upon its existing cultural assets and increasing its vitality and prosperity.

In the 2015-2016 academic year, a team of graduate students from the University of Oregon’s Arts and Administration Program (AAD), led by the AAD Program Director, partnered with the Cultural Services Division of the City of Eugene to develop a professional project that addressed the research interests of individual students as well as those of city officials. Building on existing studies, reports, and initiatives already underway, the professional project team sought to identify and articulate strategies for cultivating a sustainable arts and culture district in the city of Eugene. The team explored diverse elements of arts and culture districts, considered how such a district would best be defined for Eugene, and examined how an arts and culture district might best be implemented so that it would maintain the city’s unique identity while contributing to its long-term sustainable development.



## ARTS & CULTURE DISTRICT

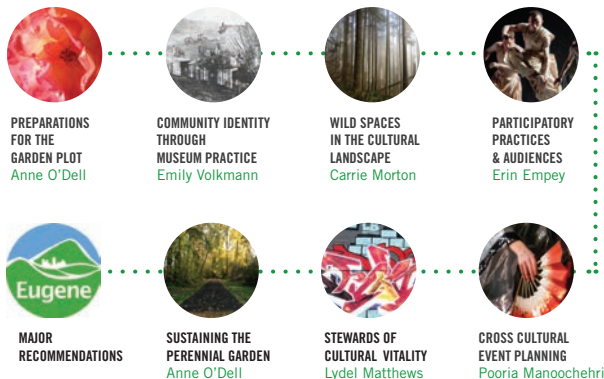
defined:

A **mixed-use area**, geographically limited in scope, containing **organically cultivated** natural, historical, and social resources. The district holds opportunities for dense **cultural clusters** to emerge and thrive, relating to one another through **tangible and intangible networks**.



For purposes of this study, an **arts and culture district** (ACD) is defined as *a mixed-use area, geographically limited in scope, containing organically cultivated natural, historical, and social resources. The district holds opportunities for dense cultural clusters to emerge and thrive, relating to one another through tangible and intangible networks.* Specific sub-topics explored by the team members, which ultimately contributed to the collective findings and recommendations of the report were the following:

1. The representation of public history and community identity in a Eugene ACD (Emily Volkmann);
2. Inclusion of outdoor/natural spaces in Eugene ACD planning and programming (Carrie Morton);
3. Participatory programming strategies for a sustainable ACD in Eugene (Erin Empey);
4. Performing arts programming to encourage cross-cultural understanding in the city of Eugene (Pooria Manoochehri);
5. The role of artists and creative entrepreneurs in fostering cultural vitality within a Eugene ACD (Lydel Matthews); and
6. The identification of viable systems for sustaining planning processes and stakeholder relationships in a Eugene ACD (Anne O'Dell).



In this qualitative study, a case study strategy of inquiry was supported by an extensive review of existing scholarship and other documents, site

The UO Arts and Administration Program (AAD) offers graduate students the opportunity to participate in a faculty-led applied research project throughout the final year of their master's degree program, in order to complete a terminal research requirement for master's degree studies. In 2013-2014 and 2014-2015, AAD partnered with the Cultural Services Division of the City of Eugene in developing this service learning research opportunity.

observations, key informant interviews, and a focus group. Findings from the field research were analyzed in a series of faculty-led workshops, which led to a set of overarching recommendations for the City of Eugene.

### Main Project Findings

A sustainable Arts & Culture District for the City of Eugene should be viewed as an

## ECOSYSTEM

comprised of

tangible & intangible networks

that facilitate the effective use of

physical space, infrastructure, and programming.

MAJOR RECOMMENDATIONS

The project's main finding is that *a sustainable arts and culture district in Eugene should be viewed as an ecosystem comprised of tangible and intangible networks that facilitate the effective use of physical space, infrastructure, and programming.* Further, the professional project team suggests that this sustainable arts and culture district will both reflect and support five core values that were identified and confirmed throughout the study:

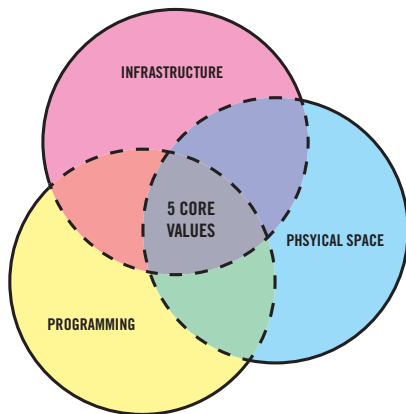
- Enhance artistic quality of products and experiences;

- Activate community involvement, engagement, and participation;
- Promote access and inclusion;
- Cultivate civic pride and stewardship; and
- Provide educational opportunities.

Findings throughout the chapters of the study indicate that an *ecosystemic* approach, which encourages city officials and stakeholders to consider Eugene’s cultural community holistically, is crucial to recognizing the significance and interdependence of each of the city’s many assets. The arts and culture ecosystem should be comprised of both tangible and intangible networks that allow individual assets to function together as a cultural unit. *Tangible networks* can be described as the physical spaces that connect arts and culture activity in Eugene (such as administrative bodies, buildings, streets, paths and trails, public transportation, parks, wild spaces). *Intangible networks* include the relationships, partnerships, and transactions among leaders, patrons, and participants in cultural activity within Eugene.

This year’s Professional Project focused on developing a background report and series of recommendations that will help inform strategic development of an arts and culture district in Eugene.

The professional project team recommends that the City of Eugene utilize this ecosystemic approach to ACD development, and suggests that tangible and intangible networks be animated within the ACD in three main categories: physical space; infrastructure; and programming. For Eugene’s ACD, *physical space* refers to geographic areas, connecting corridors, and wayfinding (signage) system; it also refers to all the various public and private spaces within the ACD. The *infrastructure* of the ACD should be comprised of tangible and intangible networks of support, communication and relationships. Within these three categories, specific elements required for a solid infrastructure include communication materials, tourism, mapping, technology, maintenance services, transportation, governances, funding incentives, and tax incentives. *Programming* within the ACD can be framed by two major goals: to promote stewardship; and to provide experiences. Programming considerations involved in promoting stewardship focus on objectives such as encouraging dialogue, activating downtown, cultivating civic pride, and enhancing social inclusion. Programming considerations involved in providing cultural experiences include innovative ideas for programming meaningful natural, historic, artistic, educational, and social activities for individuals, families, and groups.



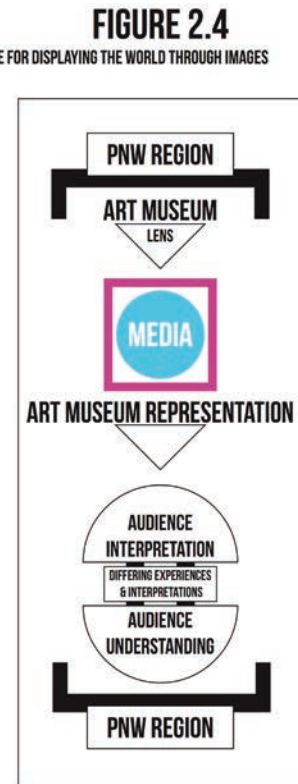
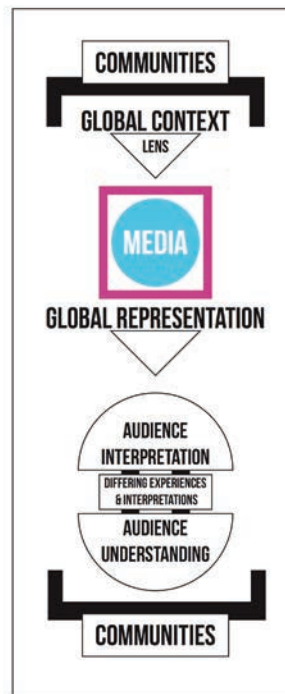
# Identifying Branding Techniques of Pacific Northwest Art Museums

Stephanie McCarthy

Research Advisor: John Fenn

This study seeks to articulate how three key art museums in the Pacific Northwestern cities of Portland, OR, Seattle, WA, and Boise, ID utilize branding techniques to create an identity through the use of color, imagery, and strategy. To discover what makes an effective visual communication for these arts organizations within these prominent cities, this research explores how these museums are using their mission statements as a lens to structure this visual representation through identity, communication, and differentiation. The end result is a research project consisting of the data collected and a record of how to effectively communicate brand through media for best practices in the arts management field.

**FIGURE 2.3**  
THEORETICAL FRAMEWORK: MEDIA AS A VEHICLE FOR DISPLAYING THE WORLD THROUGH IMAGES



BRAND STRATEGY		MISSION STATEMENT	BRAND	LOGO	LOGO ADDITIONS
PNW ART MUSEUMS	PORTLAND ART MUSEUM	The Mission of the Portland Art Museum is to engage the public with art and film of enduring quality, to facilitate dialogue with diverse audiences, and to collect, preserve, and educate for the enrichment of present and future generations.	PAM		
	SEATTLE ART MUSEUM	SAM has been the center for world-class visual arts in the Pacific Northwest since 1933. Visit SAM to see a museum carved into the city, as much a part of Seattle's landscape and personality as the coffee, rain, mountains, Pike Place Market, and the Space Needle.	SAM		
	BOISE ART MUSEUM	The mission of the Boise Art Museum is to create visual arts experiences, engage people, and inspire learning through exceptional exhibitions, collections, and educational opportunities.	BAM		

# In Search of the Transformational: Evaluating Exhibitions to Enhance Museum User Experience

**Beatrice Ogden**

**Research Advisor: Phaedra Livingstone**

The National Association for Museum Exhibition set forth the *Standards for Museum Exhibitions and Indicators of Excellence*. An exhibition’s ability to engender a transforming experience is addressed in the *Indicators of Excellence*, and is assessed by emotive and personal visitor responses that indicate when personal belief systems and perspectives have been reconfigured. Assessing a successful transformational museum experience is not only difficult, but also highly variable.

This research project explores six elements of exhibition development and design, at eight Pacific Northwest museums. This research project seeks to cultivate an understanding of how *aesthetics, education, emotions, technology, interactive elements, and immersive environments* work together to help create transformational moments. The museums include the Jordan Schnitzer Museum of Art (Eugene, OR), Museum of Natural and Cultural History (Eugene, OR), Portland Art Museum (Portland, OR), Oregon Historical Society (Portland, OR), Oregon Museum of Science and Industry (Portland, OR), Pacific Science Center (Seattle, WA), Burke Museum of Natural History and Culture (Seattle, WA), and the Experience Music Project (Seattle, WA). A single permanent exhibition was selected for analysis from each institution. The six exhibition development and design elements were chosen after an extensive literature review, and were highlighted as aspects of affective and effective exhibition design. Furthermore, this research project created and implemented a new evaluative questionnaire, one that departs from commonly used evaluation frameworks, which closely examines six specific elements. The eight

Pacific Northwest museums were selected from four popular museum types – art, science, history, and natural history/anthropology – so that analysis between institution and across institutional type could occur. An across institution and across type analysis was used to distill which elements were common and which were unique to institution. Furthermore, by comparing and contrasting across institutional types, trends were identified that recommended enhanced exhibition qualities, and trends were identified that hindered exhibition visits.



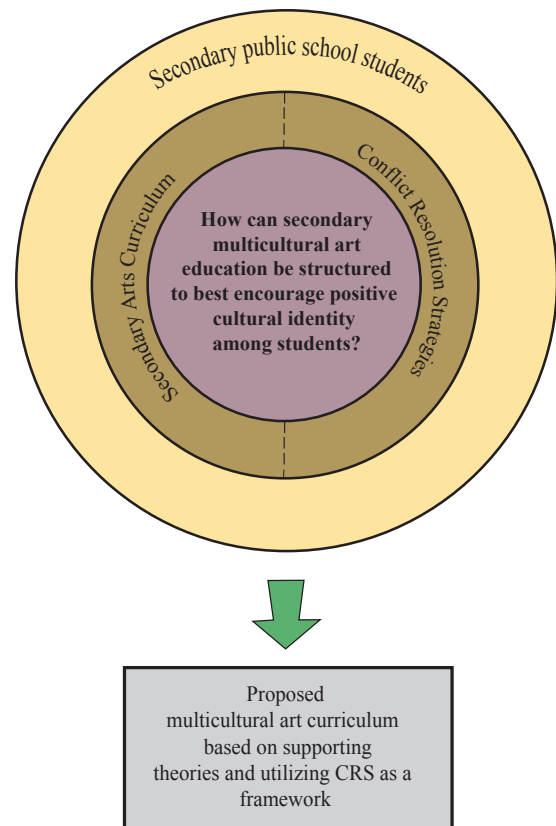
# Structuring Multicultural Art Education to Encourage Positive Cultural Identity: Recommendations for Middle and High School Art Teachers

**Michele Sinclair**

**Research Advisor: John Fenn**

More educators are recognizing the importance of multicultural art education, but due to a gap in pedagogy, students often aren't provided the guidance and instruction necessary to take away lifelong skills in cultural appreciation, interpersonal communication, critical thinking and thoughtful expression. Providing students with these skills should be at the forefront of initiatives in secondary art education. While quality multicultural art education can result in interpersonal conflict between students in response to issues surrounding cultural identity, the environment of an arts classroom is the perfect space to confront and deconstruct such issues as they arise through the incorporation of conflict resolution strategies (CRS). These strategies, in tandem with quality multicultural art instruction, cultivate a strong classroom community and provide students lifelong skills.

Conceptual Framework Schematic





# Community Engaged Arts and Thirdspace: Finding Authentic Engagement in Contemporary Art

**Chelsey Thornton**

**Research Advisor: John Fenn**

In current arts engagement there has been an expansion of the boundaries of art and audience that seeks to engage with an increasingly pluralistic public life. Teaching, curating and understanding of art and visual culture as it is known in community engaged arts has seemingly had to abandon the foundations of traditional aesthetics. This challenge of perspective on what defines engagement and in particular authentic engagement has created an uncertainty of how to capture audiences skeptic of current practices, practices that address arts experience and participation as a function of a whole rather than individual.

This research project explores three contemporary arts presenting organizations that conduct community engaged programming in order to understand the connection between community engaged arts, contemporary art and Thirdspace as practice that works with audiences and programming to create valuable and authentic engagement. This exploration was conducted through an in-depth literature review of engagement and participation research and the examination of a established exemplary model of the utilization of Thirdspace, Chapter in Wales. As well, a collective case study was conducted at two other contemporary arts presenting organizations that were determined to be using Thirdspace practices in order to create participatory experiences and authentic engagement, PICA's *Field Guide* in Portland, Oregon and WPA's *Lobby Project* in Washington, D.C.

By illustrating through analysis what the successful practice of Thirdspace is in connection to the implementations of organizational supports, methodologies and programming this research provides working examples of what experiential programming looks like in contemporary arts presenting organizations. Through this illustration this research project serves to help the arts field to better understand the relationship between arts organizations and participant in regard to their experience with the presentation of specific mediums such as contemporary art. Through example this research also serves to help arts organizations identify themselves and their practices within Thirdspace and create an enriched network of informed institutions.

# Human Agency and the Arts: Implementing Sources of Self-Efficacy in Afterschool Community Arts Programs as Preventative Measures against Poverty

**Meredith Wong**

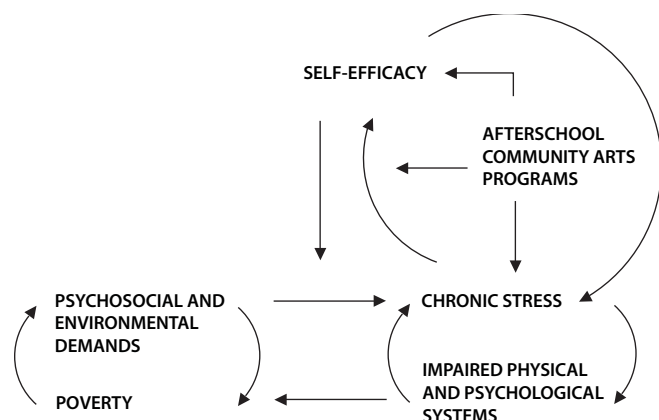
**Research Advisor: Doug Blandy**

Self-efficacy is the beliefs about one’s abilities to influence situations that affect his or her own life. These beliefs are formed through four sources – enactive mastery experience, vicarious experience, verbal persuasion, as well as physiological and affective states. Such beliefs are important as they influence: (1) the courses of action people pursue, (2) how much effort people expend, (3) how long they persist during challenging situations, (4) their level of resilience in the face of adversity, (5) whether their thoughts are self-aiding or self-hindering, (6) how much stress and depression people experience, and (7) the degree of achievements they realize. These effects are particularly important for youth living in poverty. Compared to wealthier children, youth living in poverty are more likely to experience a range of negative psychosocial and physical environmental demands, ranging from familial discord, violence, and small social networks to inadequate housing conditions. Youth, who endure these demands, are more likely to experience stress, face health and mental health issues, as well as remain in poverty as adults.

In order to address this issue, the purpose of this research study focused on understanding the influence of afterschool community arts programs by addressing two, main research questions: (1) How are afterschool community arts programs sources of support and primary preventions for youth living in poverty? and (2) How are afterschool community arts programs applying sources of self-efficacy, particularly physiological and affective states? Through applying components of a logic model – factors, activities, outputs, outcomes, and impacts – scholarly articles about three, afterschool community arts programs were systematically reviewed in order to understand how aspects of

these programs influenced the outcomes related to the above questions.

After synthesizing the data, the results showed that afterschool community arts programs served as sources of support and primary preventions by increasing positive characteristics known to protect youth from poverty-related stress – mainly self-efficacy – and involving large social networks, including professional artists and teachers, participating adults and peers, counselors, and/or school systems. Secondly, these programs implemented three out of the four sources of self-efficacy – enactive mastery of experience, vicarious experience, and verbal persuasion. These results are not surprising as previous research shows that afterschool programs, in general, are safe environments that promote positive youth development. Although physiological and affective states were not implemented in these programs, it could be argued that the arts, by itself, provide a way to reduce stress. However, this was not an explicit outcome of these programs and more research should be conducted to understand how participation in afterschool community arts programs can mitigate stress while further influencing self-efficacy.





# Graduate Student Activities 2014-2015

## AAD 20<sup>th</sup> Anniversary Reunion



### Celebrating 20 Years

This year marked the University of Oregon Arts and Administration Program's 20<sup>th</sup> anniversary. Since 1994, the program has been educating cultural sector leaders and participants to

make a difference in communities. To celebrate this milestone and the achievements of the program's alumni, the Arts and Administration department hosted a 20<sup>th</sup> Anniversary Alumni Reunion in Eugene, Oregon. Over one hundred alumni from around the world attended the three-day reunion in October 2014, which featured over ten individual events designed to highlight twenty years of growth on campus and in the community, including local tours; several lunch and cocktail receptions; local dine-arounds; a Homecoming Football game; an AAD faculty, student and alumni talent showcase; and a day-long symposium entitled *The Arts: Making a Difference in Communities*, that featured an invited keynote speaker and two panels highlighting alumni achievements in the field.



*Current Student Josh Francis performing at the Talent Showcase*

### Symposium Sessions

The Friday symposium at the center of the alumni reunion presented two panel sessions featuring AAD alumni and current faculty: "The International Dimensions of Arts Management" and "Funding the Arts." Activist Favianna Rodriguez kicked off the symposium with a rousing talk on activism in the arts.

### Activism in the Arts

In her keynote presentation, artist and activist Favianna Rodriguez highlighted her upbringing in Oakland, California as the daughter of immigrant parents, and how this inspired her to create art that had the power to make positive change in communities. As an activist artist, Rodriguez discussed how she uses her art to "complicate the narrative" and to tell stories about immigrant communities, gender equality, and personal empowerment that the mainstream media will not often tell. She also talked about her activism within



arts management and how that led her to opening the EastSide Arts Alliance in Oakland to support a creative, truly multi-cultural environment that improves the quality of life for local communities and advocates for progressive, systemic social change.



Art from Favianna Rodriguez's Keynote

## The International Dimensions of Arts Management

Facilitated by Doug Blandy, PhD



*The International Dimensions of Arts Management Panel*

This panel featured AAD alumni Germaine Gamiet, MA '09 (South Africa), Trilce Navarrete, MA '01 (The Netherlands), Susan Appe, MA '06 (New York), and John Fenn, Associate Professor in AAD. The panelists all shared their experience with international arts management through the lens of their experiences living, researching and working in the arts in places as diverse as the United States, Mexico, South and Central America, China, Malawi, and the Netherlands. Topics covered in the session

focused on global differences in arts funding, how different international communities treat their art and artists, the role of the arts in community development and cohesion, and how art is quickly growing into a global means of communication through digital technology.

## Funding the Arts

Facilitated by Darrel Kau, MS '98



*The Funding the Arts Panel*

The presenters on this panel were AAD alumni with professional experience fundraising in the arts: Jennifer Wijangco, MA '05, Reed Davaz McGowan, MA '07, and Steph Sokolowski, MS '11. All three presenters talked about their experiences in fund development in a variety of professional positions ranging from executive director to Senior Head of Institutional Advancement to Assistant Director of Corporate Gifts and Sponsorship in organizations as diverse as the Chicago Art Institute, Youth Arts Exchange in San Francisco and the Briscoe Museum of Western Art in San Antonio. Since fundraising is often seen as a daunting aspect of arts management, the panelist focused on fundraising as it directly relates to meeting the community-based missions of their organizations and how fundraising professionals are uniquely able to connect a wide variety of community members to the arts through shared individual, corporate and institutional values. The panelist highlighted their own career milestones that prepared them for effective fund development and talked about trends in the field while also emphasizing that fundraising strategies are often dependent upon the unique characteristics and dynamics at play in a given community.

## Graduate Student Activities

### ELAN – Emerging Leaders in the Arts Network

ELAN is the official student group for the University of Oregon Arts & Administration Program. As an affiliate member of the Americans for the Arts Emerging Leaders Network, ELAN is open to students across UO interested in careers in the arts and culture sector. Each year, ELAN hosts a series of events intended to engage students, working professionals, community members, and faculty in a wide range of events that help members of ELAN sharpen their professional skills and build their professional networks. Below are highlights of activities organized and sponsored by ELAN during academic year 2014-2015.

### Artist Unplugged: Printmaking with Josh Krute



Before the academic year, Emerging Leaders in the Arts Network leadership realized that there was a gap in programs that would benefit member’s professional develop. Members were requesting more opportunities to engage in the art making process and learn more about new arts disciplines. In November, ELAN introduced its first art making workshop by partnering with artist and printmaker Josh Krute and the UO Erb Memorial Union (EMU) Craft Center. This workshop focused on learning various printmaking processes and experimenting with fabric, paper, and other materials. At the end

of the night, each participant made his/her own print by hand-carving and pressing each piece. The facilities at the EMU Craft Center supported the art making process through contributing printmaking supplies and presses.

### Beats & Brushstrokes: Beats 6 Remix



This year marked the 6<sup>th</sup> Annual Beats & Brushstrokes at Sam Bond’s Brewing Co. at the Foundry. As the theme – Beats 6 Remix – the event included a range of art mediums, including sculptural work, and two live performances from Sarah B. and The Hot Three and The Honey Brown Band. These two bands played a mix of jazz and soul funk music throughout the night as attendees bid on artwork made from recycled materials. ELAN raised over \$1,232 for ArtsVenture!, the annual student-led field trip that explores a selected city’s cultural sector through targeted meetings with established arts professionals in that city.

### Creative Placemaking and Deliberative Democracy in Community Cultural Development with Roberto Bedoya

Emerging Leaders in the Arts Network hosted a professional development series with Roberto Bedoya, Executive Director of Tucson Pima Arts Council, who gave a presentation on “Creative Placemaking and Deliberative Democracy in

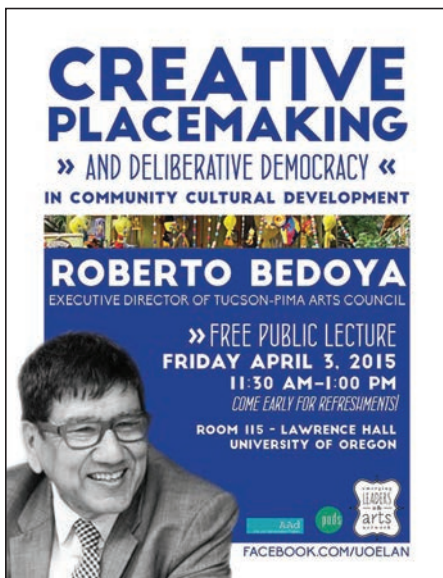
Community Cultural Development.” During this presentation, Bedoya emphasized that “before you have *places of belonging*, you must feel you *belong*,” which set the stage for discussing the politics of belonging and dis-belonging as it relates to placemaking and beyond of the physical meaning of “place.”

Prior to this presentation, Bedoya attended AAD 610: Professional Practice II as a visiting practitioner to consult with graduate students engaged in an applied research and professional project titled “Framing Research on Strategies for Cultivating an Arts and Culture District in Eugene.” Bedoya participated in the discussion and provided guidance to graduate students about how best to engage community stakeholders, ultimately encouraging the research team to conduct interviews with additional artists and members in the community.

community issues. He is also a writer and arts consultant who works in the area of support systems for artists. As an arts consultant he has worked on projects for the Creative Capital Foundation, The Ford Foundation, The Rockefeller Foundation, and the Urban Institute.

### SE Neighborhood Recycled Art Workshop

In April 2015, Emerging Leaders in the Arts Network partnered with the Southeast Neighborhood Association to host the “Recycled Art Workshop” at Hilyard Community Center. During this workshop, Lydel Matthews, ELAN Co-Chair, and Halley Perry, ELAN Social Media Chair, facilitated the creation of a trophy made out of salvaged materials for the winner of the NextStep, a Eugene/Springfield Eco-School Network’s community-wide electronics recycling competition. This competition involved twelve schools that participated in donating electronics. Over 30,000 pounds of electronics were donated!



Poster designed by Carrie Morton (Communications Chair)

Roberto Bedoya is the executive director of the Tucson Pima Arts Council, (TPAC) Tucson AZ, where he has instituted the innovative P.L.A.C.E. (People, Land, Arts, Culture and Engagement) Initiative a civic engagement/placemaking platform that supports artists projects that address critical



The Southeast Neighborhood Association cares about the quality of life in the southeast neighborhood of Eugene, Oregon. Its members work together to maintain and improve the neighborhood. They are also active and engaged in issues such as neighborhood safety, livability, local politics, sustainability, building community, and outreach.



## ArtsVenture: Sisters, Oregon and Bend, Oregon



This year's ArtsVenture spent the long Memorial Weekend in Sisters and Bend, Oregon to learn about the arts and culture scene in these two cities. Eleven ELAN members had the opportunity to meet with arts professionals, including Elizabeth Quinn, Artist in Residency Manager of Caldera, and Deborah Allen, Art Education Director of the Arts & Culture Council for Central Oregon, who provided valuable lessons about navigating the challenges of managing nonprofit arts organizations. Other activities included the "Visit Bend" downtown walking tour, arts and nature activities at Smith Rock, and a visit to the High Desert Museum.

ArtsVenture was made possible by generous sponsors, donors, and volunteers of Beats & Brushstrokes: Beats 6 Remix.

## Evaluation as a Learning Tool for Oregon Arts & Culture Programs



AAD Students travelled up to Portland to attend Evaluation as a Learning Tool for Oregon Arts & Culture Programs presented by the Oregon Program Evaluators Network and the Arts Administration Program in February this year. During the event, three projects from Oregon were presented and discussed. The projects were the World of Work (WOW), Creative Heights, and Studio to School. Each presenter offered examples of what evaluation looked like for their particular programs. Attendees were invited to discuss and offer up examples, techniques and tools they have used for evaluation in their work. An innovation that came out of the workshop was a "padlet," – an online bulletin board where questions were resources on evaluation were posted. Presenters posted their questions prior to the event and attendees were invited to post on the "padlet" after the event to keep the conversation going.

## University of Oregon Graduate Research Forum

The research and artistic work of three AAD students – Tara Burke, Beatrice Ogden, and Noriko Rice – was featured in this year's University of Oregon Graduate Student Forum. This annual forum gives graduate students the opportunity to present research and creative work that span a variety of topics and themes.



*Noriko Rice and Beatrice Ogden at the Graduate Research Forum*

Tara Burke, an accomplished local hoop artist, performed a piece entitled “Flow.” The idea of flow is characterized by complete absorption in what one does and defined by Mihály Csíkszentmihályi: “It is when we act freely, for the sake of the action itself rather than for ulterior motives, that we learn to become more than what we were.” Beatrice Ogden’s research entitled, “In Search of the Transformational: Evaluating Exhibitions to Enhance Museum User Experience” examines eight different museums using an evaluation rubric consisting of eight key elements to determine whether exhibits provided museum-users with a “transformational experience.” Noriko Rice’s research entitled, “Visual Arts in Medical School: Integrating Visual Thinking Strategies in Medical School Curriculum,” examines how visual thinking strategies in medical schools can improve future doctors’ patient-centered care.

## AAD Field Trips

### Northwest Booking Conference – Eugene, October 2014

Students in Darrel Kau’s Fall Performing Arts Industry course attended the 34<sup>th</sup> Annual Arts Northwest Booking Conference held at Eugene, Oregon. At the conference the students explored

the exhibition hall to talk to artists, presenting companies, and agents to learn about the industry of booking, touring, and presenting. Students also attended panel discussions, with topics ranging from what artists should include in audition videos to how venues can creatively plan a presenting season. The main draw of the Booking Conference was the nighttime juried showcases, where artists from around the country performed a 15-minute segment from their acts. These performances included hip hop, taiko drumming, an old-style radio show, classical singers, physical theatre, and a range of other artistic performances.

### Performing Arts Managers Conference – San Francisco, February 2015



Some students from Patricia Dewey Lambert’s Winter AAD 571 Performing Arts Management course went to San Francisco to attend the 2015 Performing Arts Managers Conference. The conference consisted of talks about the infrastructure of performing arts centers, strategies for and the needs of diversified audiences, accessibility both in and around the venue, and budget management for capital projects. There were also interactive sessions on ethics, marketing, and emergent technologies useful to venue managers in fields including sales, concessions, parking, and box office. Attendees got to take tours of local performing arts venues such as The Yerba Buena Center for Performing Arts, the War Memorial and Performing Arts Center, and smaller spaces associated with the San Francisco Ballet and the San Francisco Symphony Orchestra.

## Exploring Museum Studies in San Francisco – San Francisco, March 2015



*Halley Perry, Lena Freeman, Carrie Morton, Stacey Roth, and Chelsey Thornton in San Francisco*

In March, AAD partnered with the Jordan Schnitzer Museum of Art (JSMA) to participate in a joint field trip to San Francisco where Museum Studies students and JSMA docents visited museums and other cultural sites over three days during Spring Break 2015. While in San Francisco, students visited a range of sites, including the Ai Wei-Wei installation on Alcatraz Island, the Asian Art Museum, The Jewish Contemporary Museum, Andy Goldsworthy’s installation in the Presidio, and the de Young Museum. First-year Master’s candidate, Stacey Ray, said she “... especially enjoyed the De Young museum because of the expanse of its exhibitions and programming, the breakdown of the barrier between the museum and the outside natural environment, and the conversations that happened not only with artworks in the same room, but across the entire museum.”

In addition to visiting museums, participants had the opportunity to visit sites based on individual interests at Youth Art Exchange, UCSF Arts and Healing Program, the Museum of Modern Art during its construction and renovation process, and the UCSF Mission Bay Campus. Students also met and networked with AAD Alumni in

the area, including Reed Davaz McGowan, the Executive Director of Youth Art Exchange; Saly Lee, Senior Educator for the Arts & Gallery Programs at the Asian Art Museum; and Jaime Galli, Digital Marketing Manager at the San Francisco Museum of Modern Art.



*The Ai Wei Wei exhibit at Alcatraz*

The goal of the trip was to give students and docents the opportunity to contextualize what they’re learning and doing at the University of Oregon and see how that is reflected in an environment outside the UO campus and how they might integrate practices in the field into their own work. Meeting with cultural workers in the field helps to build a strong network of colleagues that can positively influence each other’s work.

## Hands-On Venue Management – Portland, June 2015

AAD partnered with the Portland’s Centers for the Performing Arts for a hands-on look at venue management for students in Patricia Dewey Lambert’s Spring Artistic Administration in the Performing Arts course. In Portland, the students engaged in activities, talks, and tours about various aspects of venue management such as technical production, front of house management, program development, outreach, marketing and communications, and box office management. Students also got the opportunity to network with professionals working in performing arts venues to help shape future career choices.



# 2014-2015 Graduate Student Fellowships, Awards & Conferences

## Graduate Fellowships

### **Erin Empey**

Graduate Teaching Fellow  
AAD 252 Art & Gender  
20<sup>th</sup> Anniversary Alumni Reunion/AAAE Conference  
Coordination  
Arts and Administration Department

### **Josh Francis**

Graduate Administrative Fellow  
Events & Communications Coordinator  
Arts and Administration Department

### **Laurette Garner**

Graduate Administrative Fellow  
PeaceCorps Campus Representative  
University of Oregon Career Center

### **Bridget Hall**

Graduate Research Fellow  
ChinaVine  
Arts and Administration Department

### **Pooria Manoochehri**

Graduate Teaching Fellow  
AAD 250 Art & Human Values and AAD 251 Art & Visual  
Literacy  
AAAE Conference Coordination  
Arts and Administration Department

### **Anne O'Dell**

Graduate Teaching Fellow  
School of Music and Dance

### **Beatrice Ogden**

Graduate Teaching Fellow  
AAD 250 Art & Human Values  
20<sup>th</sup> Anniversary Alumni Reunion/AAAE Conference  
Coordination  
Arts and Administration Department

### **Noriko Rice**

Graduate Administrative Fellow  
Arts & Healthcare  
Arts and Administration Department/Jordan Schnitzer  
Museum of Art

### **Meredith Wong**

Graduate Administrative Fellow  
Operations & Development Coordinator  
Arts and Administration Department

### **Sarah Wyer**

Graduate Administrative Fellow  
The Jordan Schnitzer Museum of Art Student Member  
Advocacy Council President  
Jordan Schnitzer Museum of Art

## 2014-2015 Laurel Awards

### **Carrie Morton**

Laurel Award, UO Museum of Natural and  
Cultural History

### **Michele Sinclair**

Laurel Award, UO Museum of Natural and  
Cultural History

### **Chelsey Thornton**

Laurel Award, Jordan Schnitzer Museum of Art

## 2014-2015 Scholarships and Awards

### **Zachary Dietz**

CCACP Travel Research Award  
Ina Mclung Scholarship  
James J. and Kathryn B. Walton Award

### **Erin Empey**

James J. and Kathryn B. Walton Award

### **Chelsea Kari**

James J. and Kathryn B. Walton Award

### **Stephanie McCarthy**

ShelterCare Mural Workshop Scholarship  
UO Digital Wallpaper Design Winner  
UO Sports Management Program Workshop Scholarship

### **Carrie Morton**

Effie Lu Fairchild Scholarship Award  
James J. and Kathryn B. Walton Award

### **Pooria Manoochehri**

James J. and Kathryn B. Walton Award

### **Lydel Matthews**

James J. and Kathryn B. Walton Award

### **Jillian Norris**

Conference Presentation Award, 2015 Pop Culture  
Association/American Culture Association Conference  
to chair a panel on Travel and Tourism

### **Anne O'Dell**

James J. and Kathryn B. Walton Award

### **Beatrice Ogden**

Ina Mclung Scholarship

### **Noriko Rice**

June King McPhee Award  
Schroeder Family Scholarship

### **Stacey Roth**

First Year Student Research Excellence Award  
Conference Participation Award, Rural Arts and Culture  
Summit



**Chelsey Thornton**

June King McPhee Award

**Emily Volkman**

James J. and Kathryn B. Walton Award

**Meredith Wong**

June King McFee Award

James J. and Kathryn B. Walton Award

**Sarah Wyer**

Oregon Museum Association Student Stipend Award

**Conferences, Meetings & Workshops  
2014-2015**

**34<sup>th</sup> Annual Arts Northwest Booking Conference**

Attendees: Zachary Dietz, Erin Empey, Josh Francis,  
Emma Hsu, Chelsea Kari, Pooria Manoochehri,  
Anne O'Dell

**2015 Performing Arts Managers Conference in San  
Francisco**

Attendees: Cait Bothwell, Josh Francis, Sarah Kim, Pooria  
Manoochehri, Emily Payne

**Association of Arts Administration Educators Conference  
in Portland**

On-Site Conference Assistants: Erin Empey, Josh Francis,  
Pooria Manoochehri, Beatrice Ogden, Meredith Wong

**University of Oregon Graduate Student Research Forum**

Presenters: Tara Burke, Beatrice Ogden, Noriko Rice

**Oregon Program Evaluators Network (OPEN) Evaluation  
Workshop**

Attendees: Noriko Rice, Meredith Wong

**Rural Arts and Culture Summit**

Attendees: Stacey Roth

**Oregon Community Foundation – Studio to School  
Rendezvous**

Attendees: Meredith Wong

**Oregon Museums Association Conference**

Attendees: Beatrice Ogden, Sarah Wyer

**The American Folklore Society Conference**

Attendees: Sarah Wyer

**Museum Studies San Francisco Field Trip**

Attendees: Shannon Barry, Lena Freeman, Laurette  
Garner, Carrie Morton, Halley Perry, Stacey Roth,  
Chelsey Thornton

**American for the Arts Convention 2014**

Attendees: Meredith Wong

**2014 Graduate Student Summer  
Internships**

**Britt Bowen**

Museum of Comparative Zoology, Harvard  
Cambridge, MA

**Zachary Dietz**

Oregon Bach Festival  
Eugene, OR

**Erin Empey**

Portland's 5 Centers for the Arts  
Portland, OR

**Emma Hsu**

City of Eugene – Library, Recreation and Cultural  
Services  
Eugene, OR

**Chelsea Kari**

5<sup>th</sup> Ave Theater  
Seattle, WA

**Pooria Manoochehri**

Mills International Center, University of Oregon  
Eugene, OR

**Lydel Matthews**

Awamaki  
Ollantaytambo, Cusco, Peru

**Stephanie McCarthy**

Slocum Research & Education Foundation  
Eugene, OR

**Carrie Morton**

Audubon Society of Portland  
Portland, OR

**Anne O'Dell**

Arlington County Cultural Affairs Division  
Arlington, VA

**Beatrice Ogden**

Portland Institute for Contemporary Art  
Portland, OR

**Noriko Rice**

Cob Cottage Company  
Coquille, OR

**Michele Sinclair**

Lane Arts Council  
Eugene, OR

**Chelsey Thornton**

Washington Project for the Arts  
Washington, DC

**Emily Volkmann**

Pratt Museum  
Homer, AK

**Meredith Wong**

The Right Brain Initiative, Regional Arts and Culture  
Council  
Portland, OR

**Erin Zysett**

Salem Fencing Club  
Salem, OR