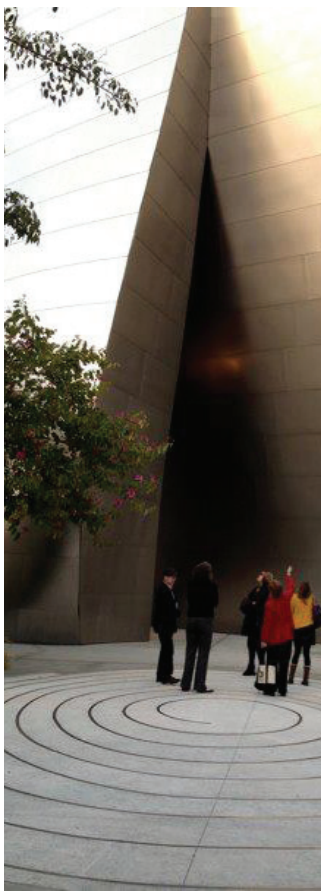




Center for Community Arts and Cultural Policy

Graduate Student Research 2011-2012





Letter from the Director

Dear Reader:

Welcome to the third annual CCACP Graduate Student Research Journal, which profiles the work of University of Oregon Arts and Administration graduate students. In its mission to sustain and strengthen arts, culture, and heritage through research, policy, education, and community engagement, the UO Center for Community Arts and Cultural Policy serves as the research arm of the Arts and Administration Program, supporting affiliated faculty as well as students.

Master's degree candidates select one of four concentration areas: Community Arts Management, Media Management, Museum Studies, or Performing Arts Management. Next year, candidates will also be able to select our new Arts in Healthcare Management concentration. Once in the program, students must take two specialized courses on research methods and complete a detailed research proposal. After the proposal is approved, students are assigned a research advisor from the Arts and Administration Program faculty. Subsequent completion of the full research project and required final presentation typically takes at least two academic terms.

This journal provides a snapshot of the terminal theses, capstones, and projects completed during the 2011-2012 academic year. There are a wide variety of topics, ranging from the relevance of museum interpretive labels to issues of localism and accessibility in community radio. This research also extends well beyond Eugene and Oregon, spanning national and international cultural issues. For full research documents beyond the abstracts presented here, please visit UO Scholarsbank, which can be found on the "Research" page of the Center for Community Arts and Cultural Policy website: <http://ccacp.uoregon.edu/research> or at <https://scholarsbank.uoregon.edu/xmlui/>.

I would like to extend my sincere congratulations to the graduating Arts and Administration master's degree students. They have been wonderful to work with over the past several years, and they have invested a great deal of time and effort in completing their research projects. We wish them the best as they begin the next chapter in their professional lives.

Best Regards,

Patricia Dewey, Ph.D.
Director, Center for Community Arts and Cultural Policy
Associate Professor and Director, Arts and Administration Program

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Sense of (Municipal, Digital) Place

Connecting Concepts of Sense of Place with Philadelphia, PA's Municipal Website

Teresa J. Arnold

Research Advisor: John Fenn

Towns and cities are physical places with histories, stories, diverse communities, and unique traditions. These are a few of the components that work together to create sense of place. In today's emergent digital place-scape, how are the unique qualities of a municipality manifested? How does its sense of place translate to the internet? Considering the art administrator within the context of a place-maker, this Master's Research project explores the role of municipal websites in creating and communicating sense of place. It includes a look back at the emergence of municipal websites, studies on their function, and theories about their potential, and examines this within concepts related to sense of place, examining the extent to which a person can access arts and culture related information via municipal websites. Philadelphia, PA (or more specifically *phila.gov* – the municipal website serving the city of Philadelphia) is the focal point of the case study for this inquiry.

A historical analysis of municipal websites reveals that most were born out of a mandate by the Clinton administration. It also demonstrates that the hierarchical structure of such sites serves to function as a mass communicator, moving messages from the government to the people. However, sense of place comes from the traditions of the people of a place, their cultural values, and their shared living experiences. Considering this, what would change if municipal websites reflected the notion that city government is one entity in a community comprised of many stakeholders and organizations that come together to create the whole picture of a place? How can municipal websites be re-envisioned into something more than top-down electronic bureaucracy?

In an increasingly digital culture, people are adapting to the sourcing of information largely through web technologies. The world wide web has created a virtual environment, separate from our physical space, that in many ways can inform our interactions with our physical environment.



Foggy Philadelphia by John Ashley

There is great potential for the internet to serve as a tool for municipalities to encourage dialogue, visitorship, investment, and civic activity through their websites. As an aspiring arts administrator with an interest in place-making, I approached Philadelphia's municipal website seeking to find out how I could access Philadelphia through this portal, as a potential resident and employee in the cultural sector. Throughout, I have sought to identify those aspects of the website that enable or hinder my ability to develop a sense of Philadelphia as a place to live and work.

In order to start to create a deeper sense of place, a municipality should consider the role that their website can play in creating meaningful contexts for a variety of constituents. This means identifying itself, its stories and values, its history and its present. It also requires taking stock of the many parts that create the whole and building a collective identity. The website can then be re-envisioned as a space to connect people not only to municipal services, but to the community that the website represents through its many various organizations. It can provide opportunities for engagement both online and off, and in so-doing provide a greater sense of place while acting as a catalyst for civic engagement. On *phila.gov*, I was able to quickly identify content relating to both community and cultural initiatives, opportunities to connect directly with organizations, and easily navigate to desired information. The culminating

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Empty Space

Dreams of Expansion for Arts Facilities and Their Audiences

Michael Atkinson

Research Advisor: Patricia Dewey

Many performing arts organizations experience growth during their existence and many will decide to expand the organization physically with the addition of a performance space, the renovation of an existing performance space, or the move into a new space. This is a daunting task for many small organizations but with some guidance, can be a great tool for marketing and audience development. This project will be a compass for organizations asking "should we expand our performance space, buy a new space and renovate, build a new space, or continue with what we have?" Empty Space will explore the process of purchasing and renovating a space in order to give performing arts organizations the tools needed to make the big decision.

As a capstone, this project sets up further research into the area of venue renovation and building. While current books, articles, and online documents show the process of a renovation, there are many missing details. Some interesting issues to consider are how will a renovation affect my audience? How will a new facility affect my performers? What current technology should be incorporated into my facility? Each question plays an important role in a renovation and without guidance may ultimately lead to an organization

feeling overwhelmed. It eases the mind when one knows who to turn to or where to look to find answers.

Another area of possible study is the major pitfalls of performing arts organizations that try to take on a renovation. Many people enjoy talking about the positives of such a project but few, if any, talk about the major problems that cause a renovation to fail. Theatres such as the Missouri Theatre in Columbia, Missouri fall into hard times because of mis-managed renovations. While it might be a touchy subject for researchers and interviewees, this is the topic that needs exploration. Learning from others' failures can only strengthen future organizations.



Brooklyn Academy of Music (BAM) Harvey Theatre, Brooklyn, NY



Lord Leebrick Theatre, Eugene, OR

Audience Development

Texas Symphony Orchestras

Renelle Bedell

Research Advisor: Patricia Dewey

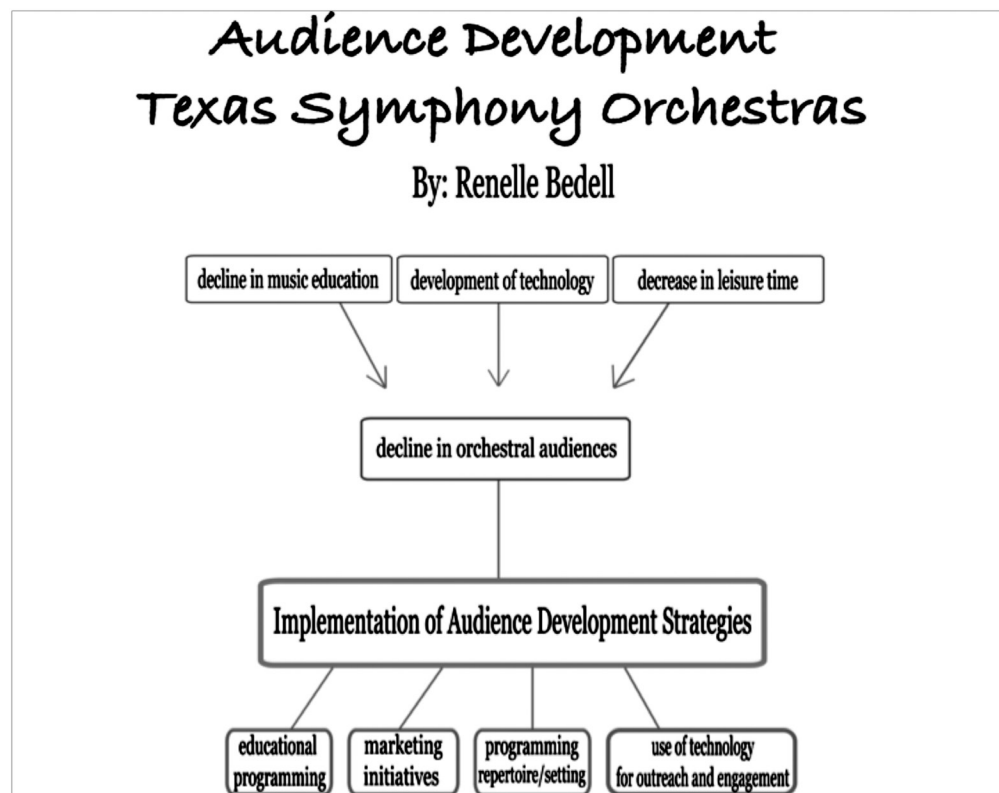
Symphony orchestras are experiencing a significant decline in audience attendance. The development of technology, the decline of music education, and the current state of our economy, are just a few challenges that symphonies are coping with. Some organizations have already found approaches to overcome these obstacles, but many are still struggling. Throughout my research project the following question is explored: “What audience development strategies are being used by Texas symphony orchestras?” This work focuses largely on the Austin Symphony and the San Antonio Symphony through a comparative case study analysis. This project also involves document analysis, observation and interviews.

Problem Statement: The percentage of Americans who attend classical music performances is plummeting every year. This decline in attendance is affecting countless symphony orchestras across the United States. Potential causes as to why

this is occurring are explored throughout recent literature and include causes such as: the decline in arts education, the development of technology, the decrease in leisure time, and the recent economic recession. The Ford Foundation confirmed several of these findings through a twelve U.S. city survey of performing arts institutions. One result in particular found confirmation that audiences who attend performances are “indeed disproportionately well-to-do and well-

educated” (Seaman, 2005, p.8). Although there is a vast amount of research investigating reasons for the decrease in classical music participation, there is a current gap in literature that identifies what actions are being taken at the management level in response to these potentially dire changing trends. If audience development actions are not taken, the future sustainability of symphony orchestras will remain at risk and many more symphonies will be forced to close their doors.

My research project explores audience development strategies that are being used by Texas symphony orchestras. I chose to focus this project on the state of Texas because it is the setting in which my professional experience and career aspirations lie. My project serves as a tool and guide for emerging arts leaders and arts administrators in understanding audience development initiatives in symphony orchestras. Furthermore, the project may particularly appeal to arts leaders in Texas, as research and findings may affect their own audience development programming.



Personalizing a Place

Exploring Visual and Virtual Remix Processes

Emily Hope Dobkin

Research Advisor: Doug Blandy

The coloring book, dating from 1880, encourages readers to add color using crayons, colored pencils, markers, paint and other art mediums. The emergence of the first coloring book appeared in a time when educators believed students should benefit from art education as a means of enhancing their conceptual understanding of the tangible, further developing cognitive abilities (The Huntington Library, 2003). Coloring books remain one of the first mediums people use in art, and have gone on to encompass a wide variety of subjects and topics, from the simple to complex. A new interactive platform of its time, the coloring book offered a different kind of active engagement through an artistic process.

In 1979, Rainy Day Press of Eugene, Oregon published *The First Eugene, Oregon Coloring Book* by Mike Helm and illustrated by Brad Koekkoek. This coloring book presents twenty pages of outlined pictures and commentary of the Eugene community as it stood then – from Skinner’s Butte, to the University of Oregon, to Saturday Market and everything in between.

The purpose of my research project is to rework *The First Eugene, Oregon Coloring Book* through the process of remixing its content through visual journals and guest blogging from those perspectives who have re-rooted themselves here in Eugene from other places. With the coloring book as a point of reference, my research explores the possibility of using the process of remixing the *First Eugene, Oregon Coloring Book* as a means to initiate personalization of place.

(re:)Mixing Visually

Seven sketchbooks were given to individuals throughout the community that contained copies of the pages from *The First Eugene, Oregon Coloring Book*. Participants were asked to remix these pages within the sketchbook so that their work would illustrate their own perspective of Eugene, specifically in what makes Eugene “home.”



Some of these artists chose to expand beyond the boundaries of the sketchbook. Each artist chose to adapt their own personal art making style and voice to better address the themes found within the pages of the coloring book.

(re:)Mixing Virtually

The Eugene Coloring Book blog (<http://eugenecoloringbookblog.com/>) was established to feature scanned images of the pages from the original coloring book. Each of the pages have been correlated with a specific topic that applies to and describes life in Eugene today. Remixing these pages in digital format simply means anyone of the Eugene community can “reconfigure” a page by providing their personal perspective on the identified topics. All that is required to do is add a story under the heading “Leave A Reply”.

The outcome of these remix processes culminated in an exhibit at DIVA Center Gallery and further reflects the personalization of place within a larger community. Moreover, the exhibit provides a gathering space for individuals to dialogue and appreciate the unique qualities associated with Eugene, something that is easily dismissed during a time in which many people often uproot themselves from one place to the next.

This research serves as a model display for the potential that remixed literary and visual arts

Changing Times

*A Study of Change Management and Institutional Innovation
Within Theatre Organizations*

Gretchen Drew

Research Advisor: Dr. Patricia Dewey

The cultural landscape is changing. Donations are changing. Participation is changing. Audiences are changing. In order for theatres to survive they must be able to proactively respond to these changes. This isn't a new thing, changes are always happening. However, this particular shift has been accelerated by a recession that has put major strains on theatre organizations' financial resources. The current state of theatre, and the arts in general, is shifting from closed form institutions of elite artistry to grassroots organizations that provide opportunities for a wide variety of participants. While there needs to be a venue to showcase the work of the exceptional artists who have devoted their lives to their art form, these venues have become inaccessible to a wide segment of our population at a time when organizations need all the support they can get.

The purpose of this study is to explore how theatre organizations as complex adaptive systems react to shifting external paradigms and to investigate how organizations are implementing change based upon those reactions. This research specifically focuses on change management at a sociological level, seeking to define management strategies that encourage innovation within an organization. This research project addresses the following research question: How do theatre organizations use change management tools to implement institutional innovation?

This research has examined three forces of change at play for theatre organizations: the shifting economic climate, and changes in labor and participation needs that have been brought about by the rise of the Creative Class, and the Pro-Am phenomenon. I explore how theatre organizations are creating institutional innovation within their companies, and how they are managing those changes. On the practical side, this research explores these concepts within the areas of Venue Repurposing, Program Changes, and Outside Partnerships. As changes in economics, labor and participation bear down, theatre companies



are implementing innovative programming by first examining their existing partnerships and resources. Theatre organizations will likely find a wealth of artistic talent right under their noses, being displayed in ways that they didn't know existed. The Creative Class requires a multi-faceted creative life, and will be largely unsatisfied without outside projects. A Pro-Am performer may be hiding behind the guise of a marketing director. Theatre organizations can begin with their immediate community of employees and artists, creating partnerships with artistic endeavors that they are involved with. In turn, this offers a more rewarding environment for staff members.

By adopting a second-stage model based off partnerships with outside organizations, institutions are able to create a thriving artistic environment within their organizations, one that does not require as many resources as the mainstage programming. Second stages offer a practical application for best practices in change management. Second stages, and their varied models, are the places where artists can experiment and the organization can as well.

DREW, continued on page 26

Effective Exhibit Strategies in Representing Contemporary Cultures

Lisa Hewitt

Research Advisor: Dr. Phaedra Livingstone

Museums are vehicles for change, as high profile institutions, they are distinctly situated to exhibit important subject matter to an extensive audience. With cross-cultural misunderstanding constantly reemerging, museum exhibits offer a platform to create clearer understandings between cultural groups. Designed to create awareness about social issues, many exhibits on contemporary cultures focus on community empowerment, engagement and authentic representation strategies. In this study, I discuss how cultural museums develop exhibits on contemporary cultures, which ultimately work towards a goal of social consciousness-raising. The research question I examine is: What strategies are museums using to design and implement exhibits on contemporary cultures?

While examining native and non-native representation strategies concurrently, central concerns of the study are the objects and the narratives used in the exhibit, how they are displayed, as well as the physical and theoretical space of the museum. This research project explores issues surrounding the sometimes fraught and often rewarding collaboration between exhibit developers (both native and nonnative) and the groups they are representing. The theoretical and practical considerations an exhibit designer must consider fall into two categories: controlled factors (representation strategies, the objects or narratives used, and the physical space and design of the exhibit) and uncontrolled factors (the social and political contexts; the work culture and environment of the museum as well as, society at large). This study focuses on exhibits specifically in cultural museums, which ideally should be an institution that is willing to explore, interpret and exhibit contemporary social issues.

Exhibits on contemporary cultures are grounded largely in post-colonial theory, focused on community empowerment, are designed to create awareness in visitors about social issues and question past models of exhibit practice. Cultural



museums, particularly in our post-modern environment are not devoid of the influence from external forces. A museum or cultural center that displays objects or conveys meaning makes choices about representation and has a responsibility to do it accurately. In recent years, museums are seeking out source community advisors and collaborators to aid in their development of exhibits. Constructing and designing exhibits on contemporary cultures brings up many issues of representation, for instance, who is speaking for a culture. The voice of the native population within the exhibit adds authenticity and legitimacy, but even if the leading voice in the exhibit is that of a member of the represented community, are all voices represented? This paper examines how best to engage as many perspectives as possible.

As museums and native groups recognize the benefits of collaboration, the two groups can become more conscious of various means of representation, collection care, power dynamics and a multitude of other concerns surrounding their partnerships. Museums are seeking to move away from the label of colonial institutions and are embracing source communities as valuable partners in exhibit design and implementation. From the perspective of the source communities, museums are popular venues for groups to represent themselves and share their own cultures' histories. As more native groups begin to develop and create museums, community and cultural centers, the ideological perspective of "western" display strategies is re-examined and re-conceptualized. Native groups are adapting the concept of the museum, an institution with a long history of colonial practices, to their own needs.

Considerations and Process in the Development of a Mobile Application for the Jordan Schnitzer Museum of Art

Jessica Irene Hodgdon

Research Advisor: John Fenn

Museums are always looking for the best way to engage audiences. It is my belief that a smartphone application can provide visitors with a more immersive, engaging and informative experience than can be had with traditional museum learning tools. I am completing a dual research project in which I am reading published research in the areas of mobile technology in museums and museums and education and using this information to inform my choices in building a smartphone application for the Jordan Schnitzer Museum of Art (JSMA). My research question asks about the process of creating a mobile application, thus I am reporting on both my learning in this area through both a review of existing literature as well as my real world experience in creating a mobile application for the JSMA.

I am interested in pursuing a career in museum education, and I see mobile technology as a way for museums to provide visitors with a unique and self-guided learning experience. This project is quite relevant and timely because the number of museums developing mobile applications has been growing exponentially in the past few years. As more museums are becoming interested in developing mobile applications, including the JSMA, it is extremely important to take a look at what research has shown to be effective teaching tools in museum learning. I expect that many more museums

will be developing mobile applications in the next couple of upcoming years and they will want to know the most effective ways to provide information to their audiences. These types of mobile technologies are becoming more important as generations of young people are becoming accustomed to absorbing all kinds of information from handheld and electronic devices. By embracing new technologies, museums are indicating that they understand the learning styles and interests of their visitors.

My goal is to leave the museum with a mobile application containing useful information and interactive activities based on the permanent collection that will be enjoyed by visitors. I am using the Toursphere application building platform to create this mobile application because Toursphere allows me to make changes and updates relatively easily because it does not require any code-writing knowledge. I plan to leave the JSMA in a position where they can update and add to the application regularly and I hope that the JSMA will continue to use new iterations of the mobile application I design in upcoming years in order to better educate and

HODGDON, continued on page 26



Ensuring the Viability of Letterpress Printing in the 21st Century

A Case for an Artist Space in Eugene, Oregon

Amanda Kaler

Research Advisor: Doug Blandy

This study explores the historical, systematic, and organizational issues that affect community access to contemporary letterpress printing. Through a comprehensive literature review and analysis from three artist space case studies, this study 1) explores the significance of artist spaces on a macro level; 2) compares and contrasts business models for nonprofit, for-profit, and social enterprises; 3) analyzes the organizational, financial, programmatic systems of three present-day artist spaces featuring letterpress printing; and 4) provides recommendations for a letterpress-focused artist space that would be appropriate in scale for Eugene, Oregon.

My primary research question asks:

- How does contemporary letterpress printing remain viable through community access?

My sub-questions ask:

- What is the relevance of letterpress printing in the 21st century?
- What are the processes, steps and challenges to create and sustain a space where letterpress printing is offered?
- What might be considered “best practice”?
- What models currently exist?
- How would one decide on a for-profit or non-profit entity?
- What factors contribute to a good business plan?

Letterpress printing refers to the relief printing process that prints from a plate with raised characters. The act and impact of letterpress printing carries a rich and intricate history – from its beginnings in 11th century China, to 15th century Europe, and to the mid-20th century, when

“As ever more text is confined to the screen, the finely printed word is becoming a precious commodity.”

– Earl Kallemeyn, letterpress printer



Letterpress type drawer: 12 pt Garamond

new printing technologies rendered most printing presses obsolete.

Though no longer able to compete on a commercial, mass-produced scale today, letterpress printing is undergoing a cultural and creative transformation in smaller niche communities. A combination of novice printers, apprentices, and established 2nd and 3rd generation printers continue to produce quality and compelling work, from fine-press books, prints, broadsides, and other art, to the more ephemeral work of posters, wedding invitations, business cards, and other works. However, there is a significant absence of opportunities to learn, access, and practice letterpress printing in a community space. This is precisely the kind of setting that could ensure that the future of letterpress printing remains participatory and robust.

Three artist spaces were selected as case sites – each offering community access to letterpress printing: EmSpace Book Arts Center, in Portland, Oregon; Atelier Meridian, in Portland, Oregon; and Asheville BookWorks, in Asheville, North Carolina. Semi-structured interviews were conducted with one founder per artist space. Each interview covered a comprehensive list of questions relating to the founding of the organization, financial information, membership process, legal issues, equipment procurement,

KALER, continued on page 26

Movement and Theater in the Art Museum

Professional Development Practices for K-12 Classroom Teachers

Kathryn Kelley

Research Advisor: Phaedra Livingstone

Art programs are being cut in public schools at an alarming rate, as funding becomes scarce in today's world of "teaching to the test." As art museums step in to fill the void within schools, education of traditional and contemporary artistic masterpieces continually need to demonstrate relevance across school curriculum. Lack of funding also means many classrooms cannot afford museum led tours. Professional development programs offered by museums often provide educators with activities, strategies, and curriculum suggestions to aid teachers in instructing their students within the museum without the aid of museum educators or docents.

Through this capstone research paper, I examine professional development opportunities that use theater and movement to break down reservations K-12 educators may have about teaching art, as these techniques have the ability to provide educators with unthreatening, engaging and accessible avenues to teach the subject of art successfully.

This research capstone is a comparative analysis of four different techniques from art museums within the United States, in addition to an in-depth literature review based on course assignments. Youth Arts Curriculum offered within the Arts Administration Departments was one of two courses I completed for the capstone requirement. Focused on educating pre-service teachers on how to use art within their own classrooms, I approached this course as a type of professional development linking it directly to my research. The instructor, Lisa Abia-Smith (Director of Educational Outreach, Jordan Schnitzer Museum of Art) taught the course through a series of class lectures and hands-on art making activities to provide pre-service teachers with the confidence to teach art and the resources to articulate why teaching art is important. My own work within the course focused directly on the use of theater and movement techniques within museum curriculum. My second course, an independent reading



course, focused on deepening my understanding of professional development practices through informational interviews, participating in a professional development workshop at the Seattle Art Museum in March 2012, and in continuing document analysis of theater and movement within the art museum.

As museums and K-12 educators create stronger working relationships in the current economy, new techniques and tours are being created to meet the evolving needs of both public school systems and art museums. Funding is a major concern for many, and self-led school tours are becoming a necessity for schools. In order to provide teachers with the most effective tools possible, many museums are providing professional development training that focuses on how the K-12 educator can independently use the museum to teach classroom curriculum.

My research question, based on these trends, is:

- How are US art museums using theater and movement professional development programs to create effective teaching strategies for K-12 educators?

Sub-questions I have researched within this capstone are:

- What types of movement and theater are being utilized/implemented into art museum professional development programs?

What's the Point of Labels?

Interpretive Labels and Visitor Engagement in the Museum

Megan K. Lallier-Barron

Research Advisor: Phaedra Livingstone

Main research question:

- What kind of interpretive labels improve visitor engagement?

Sub-question:

- How do these labels compare across different types of museums?

Interpretive strategies have been used in exhibits in various forms. Museum interpretation allows visitors to explore exhibit topics in a way that can be educational and meaningful to their lives. "Good interpretation, like good storytelling, carries the listener along with the sound of the words and the images they create, and lets the listener participate by anticipating where the story is going." (Serrell 1996 p12) Interpretive exhibit labels in particular educate visitors and can involve them in a dialogue about exhibition messages and themes. Labeling can be constructed in a number of ways and can include facts, questions, suggestions, and interpretations that can help visitors learn. While there is a large body of literature about the correlation between a number of interpretive strategies and visitor engagement, there has not been as much research in comparison between different types of museums. For my study, I explored the different types of exhibit labels used in art and natural/cultural museum exhibits and how they affect visitor engagement and learning.

Interpretive strategies within museum exhibits aim to increase visitor knowledge and engagement. It is no surprise, then, that the study of interpretive exhibit strategies spans many museum disciplines, including exhibition design, museum education, and visitor studies. There are a number of methods used by each discipline to help visitors derive meaning from museum exhibits. Interpretive exhibit strategies, and especially exhibit labels, can be developed with all of these disciplines in mind in order to aid the visitor.

This capstone research critically looked at different interpretive label strategies and their



relationship to visitor engagement. In order to do this, a number of types of interpretive exhibit labels were explored as well as a comparison of different types of labeling used in art and natural/cultural museums. The initial phase of my research involved document analysis of previously published visitor studies on museum exhibit labels and visitor interaction. Coupled with my topical literature review, I was able to determine patterns of how interpretive labels have been used previously, and how visitors engage with this material. Through my coursework, I was also able to explore methods for evaluating museum exhibits, and participated in the planning, data collection, and analysis of two exhibitions: Explore Oregon! In the Making at the Museum of Natural and Cultural History and Through Her Lens: Gertrude Bass Warner's Vision of Asia at the Jordan Schnitzer Museum of Art. While the exhibit topics were wildly different, they provided useful insight into how exhibit labels are constructed and evaluated within a museum setting. As a prototype exhibition, Explore Oregon! provided a multitude of label types, and encouraged visitors to critically look at the exhibit and provide feedback on their experience. Through Her Lens was an exhibit created out of an experimental course in museum exhibition development, and allowed students, including myself, to curate, install, and evaluate

Art Repatriation and the Use of MBRAs in Conflict Resolution

Richard Nosiglia

Research Advisor: Patricia Dewey

This paper will explore the use of MBRAs (Mutually Beneficial Repatriation Agreements) in the repatriation process of stolen artworks to their original owners/source nations/countries of origin. The topic of cultural patrimony and stolen works of art is no longer just the subject of discussions in the museum field, but has recently been played out in high profile legal battles involving major museums such as the Getty Museum, the Metropolitan Museum of Art in New York, and Boston's Museum of Fine Arts.

The research also touched upon the moral and ethical responsibilities that museums have in regard to repatriation, and what obligations museums, directors, and curators have in conduct that is in keeping with the current laws and sentiments societies are demanding from cultural institutions.

Art repatriation in the 21st century has proven to be fluid, shifting, and unpredictable. Just twenty five years ago, the idea that major museums would be entering into landmark agreements with source nations for the return of their stolen and looted cultural patrimony would have been unheard of. Rising cultural nationalism has emboldened countries to seek the return of their long lost treasures for reasons that are emotional, economic, and political. The injustice of the practices of the past are no longer acceptable in our modern society, and the public is supportive of the inherent fairness of returning stolen and looted cultural property to their nations of origin. The increase in cases of nations seeking the return of their cultural property/patrimony has also brought public scrutiny to the less than transparent process of museum acquisition. The fallout from such revelations has been detrimental to the image of museums as guardians of the public trust, and

the public relations damage incurred by such legal actions is no longer acceptable. With this kind of major shift occurring in the museum world, how do the involved parties go about negotiating these complex legal issues?

One approach that is garnering increased interest is the use of mutually beneficial repatriation agreements, or MBRAs. The acronym "MBRA" was first coined by Stacey Falkoff in her 2007 article, *Mutually-Beneficial Repatriation Agreements: Returning Cultural Patrimony, Perpetuating The Illicit Antiquities Market*. MBRAs are extra legal devices that allow the parties involved in a repatriation issue to have the flexibility to settle their dispute in a manner that is beneficial to both sides. Though not new, they are currently the favored instrument for dealing with the sensitive issues surrounding repatriation cases. What MBRAs allow museums to do in repatriation situations is to be cleared of their alleged misdeeds, essentially being able to plead "no contest" to charges of cultural theft and avoid litigation that can prove to be lengthy, costly, and embarrassing. The use of MBRAs balances the two conflicting ideologies, the "cultural nationalist" and the "cultural internationalist" in a way that is advantageous to both sides; museums are allowed to "save face" and continue to exhibit high quality works from around the world, and source nations are able to reclaim their lost cultural treasures. MBRAs, when used properly, can prove to be a "win-win" situation for the involved parties, and can provide a roadmap for traversing the often complex landscape of repatriation issues.



The Euphronios Krater, which was returned to Italy in 2008.

After the Licensure

Promoting Localism and Access in Emergent Community Radio Stations

Erin L. Roberts

Research Advisor: John Fenn

While there is not a formal, legal definition of community radio, according to Reed and Hanson (2007) its key defining features are localism and access. This master's project intends to address the gap in research regarding the process emergent community radio stations use to develop initial programming that promotes localism and access. This project examines the importance of community identification in the development of programming and focuses on the influence that a community radio station's commitment to hyper-local programming can have in attracting a participating community.

This research is significant to the field of media arts in that very little research exists in the field of community media. In addition, there are very few resources available to emergent stations to aid in the development of local, participatory programming. This research is applicable to the larger field of Arts Administration due to radio's interconnectedness with community culture. Community stations often serve as a forum for local arts and cultural organizations, thus support and encourage local cultural production.

Recent changes in FCC policy make this research extremely timely and relevant to the field of media studies. In October of 2007, the FCC opened a weeklong filing window for qualified nonprofits to apply for a full power non-commercial educational license. "For ten years, no new licenses had been given out. If you had ever dreamed of starting your own radio station, this was likely to be your last chance before all remaining FM spectrum was given away" (Future of Music website, para. 1). This filing opportunity resulted in the licensure of over 200 new stations. This research critically examines how newly licensed stations are defining their communities and developing initial programming to produce an accessible and participatory broadcast.

This comparative case study examines the process that WDRT, Radio Boise and WTIP employed to define community and develop their initial local

programming. Research questions examine: 1. How do community radio stations define community?; 2. How was the need for a community radio station articulated?; 3. What is the purpose of station programming?; 4. How can existing radio stations serve as models to emergent stations in the development of programming?

Research indicates that stations define themselves in terms of geography, social networks, and communication systems, and define their communities in terms of the communities served by the radio station. The terms "audience" and "community" are used interchangeably in all case study sites, supporting Howley's congregationist imperative (2010), which blurs the categories between production and consumption. In each case study site, localism is the key defining and driving factor in the development of programming. In addition, localism appears to be the predominant driving factor for listenership. Research suggests that programming is developed as an expression of community need, with program schedules adapted for whatever purposes the community decides. In that each community differs, programming also differs as a reflection of each community.

Three themes emerged during these case studies: infrastructure, process and professionalism. Stations emphasized the importance of a solid infrastructure in the ability to create consistent programming, exercising smart growth and relying on partnerships to grow programming in nascent years. Findings suggest that stations concentrate early efforts on developing consistent managerial and administrative processes in their first few years to ensure consistency in line with best practices in the field. Contradictory of much of the past literature on community radio, professionalism in programming is increasingly important to emergent stations. Station managers are seeing a trend toward a more professional suite of programming versus an eclectic patchwork of programming. In addition, stations are investing more time and financial resources than in the past to produce higher quality and more professional local news and public affairs programming.

Key Elements to Design a Dance Education Curriculum

An Opportunity for Youth Exposed to Community Violence

Carmen del Rosario Sanjuan Melendez

Research Advisor: Lori Hager

Research Question:

- What are the most important elements to take into account in designing a dance education curriculum for youth exposed to Community Violence?

Youth exposed to community violence live in a world in which the probabilities of expressing their feelings with no violence are very low. This community presents a series of characteristics that affect negatively their lives, some of them are: financial needs, dysfunctional families, lack of attachment towards schools, constant exposure to violent situations, time invested in the streets, stereotyping and discrimination.

After presenting this brief set of characteristics, it is important to ask the question: what would the future of these juveniles be? The answer may vary according to different factors that include changes within the social and economic realms: changes in the family's relationship, changes in the school system, changes in the economy that can benefit this type of population and changes related to the juveniles themselves. These changes might be idealistic, but the truth is that changes in the social and economic spheres would dramatically transform the lives of the youth exposed to community violence.

A second question arose, and it is based on the situations that youth exposed to community violence face: do these youth have ways to communicate their feelings? After exploring statistics about crime, gangs and bullying, it is appropriate to conclude that the ways these juveniles are expressing their thoughts are not adequate. Violence is most of the time the antidote to "heal their suffering" which is extremely dangerous for the societies.

Individuals and groups of people from a variety of spheres have been developing initiatives to help youth exposed to community violence to channel their feelings, to foster self-esteem and

self-confidence. Some of these initiatives have been the result of utilizing arts as a method to provide non-violent mechanisms of self-expression for these juveniles.

Dance is movement, emotions and happiness. Dance is freedom, discipline and collaboration. As a Colombian dance educator, I have witnessed the impact that dance has on those who participate in a dance education learning process. This research identifies key elements to design a dance education curriculum, with the objective to incentivize youth exposed to community violence to explore creative and engaging methods to not only express themselves, but also to learn how to establish environments of dialogue and peace.

My research explores different concepts of dance, giving space to study dance from an anthropological point of view as well as from an interpretative approach. The theoretical framework of my research brings a series of theories that depict the phenomenon of dance as a contribution to the human integral development. The theory that predominates in my research is Isadora Duncan's dance theory. Duncan's theory, more than being dedicated just to the dance domain, is also a sociological view of our lives, bodies and feelings.

Besides studying different concepts and theories of dance, this research also delves into the concept of dance education and its positive impacts in youth, positioning dance within an educational realm. Having analyzed the effects of dance in youth, this research presents three key elements to take into consideration to design dance education curricula for youth exposed to community violence: Awareness towards Actions, Mutual Collaboration in the Teaching/Learning Dance Process and the



Carmen performing "Cumbia".

SANJUAN MELENDEZ, continued on page 27

Cancer Survivor Camps

Programming for Young Adult Cancer Survivors

Emily Saunders

Research Advisor: Patricia Dewey

This research project is a study of cancer survivor camps and their programs for young adult cancer survivors. The study analyzes the benefits of these camps and the programs' effectiveness in improving the quality of life for camp participants. The term cancer 'survivor' within this context is used to describe an individual from diagnosis through the rest of their life. The term 'young adult cancer survivor' refers to any person between the ages of 18 and 40 when diagnosed with cancer.

The purpose of this research grew out of an interest in resources and support for young cancer survivors within the nonprofit sector. This emergent research of resources and social support for young survivors led to a focus on cancer survivor camps for young adult cancer survivors. As a young adult cancer survivor, I was motivated to study what social support and programming exists for young adult survivors and what benefits there are to these social support structures.

There are many stressors for young adult cancer survivors adjusting to such a non-normative life event. Stressors for cancer survivors include the diagnosis, prognosis, treatment, multiple hospitalizations, adapting to treatment, lengthy treatment, significant side effects, follow-up assessment for late effects and fears of recurrence. Decreasing stress and enhancing coping strategies for young adult survivors during the adjustment of such a non-normative life event is crucial.

Social support has been shown to decrease stress, to calm and reassure survivors, and to help teach them long-term coping strategies (Balen, 1996; Epstein, 2005; Smith, 1987; Wellisch, 2005; Zebrack, 2005). The studies, assessments and surveys in my literature review have both marked a need for more programs for young adult survivors and have shown the positive effects on children's psychosocial well-being from participating in cancer camp (Balen, 1996; Epstein, 2005; Smith, 1987; Wellisch, 2005; Zebrack, 2005).

Improving the quality of life for these young

adult cancer survivors through effective camp programming is important.

The main research question is:

- What are the benefits of cancer survivor camps for young adults?

The sub-questions are:

- What programs are effective?
- What art programming is effective?
- How do these camps aim to improve the quality of life for young adult camp participants?

A program's effectiveness in this context refers to the programs ability to increase social support, decrease anxiety, lower depression, decrease stress and enhance coping strategies.

All of the studies acknowledge a lack of information regarding the efficacy of camp programs, specifically in regard to descriptive assessments designed to better understand the engagement and perspective of participants. This study bridges the gap in the literature by analyzing the benefits of these camps through document analysis of peer-reviewed articles which survey young adult cancer survivors to determine their resource needs, observation of camp participants engaged in programs collected in my role as a program facilitator at a cancer camp, interviews of camp administrators as key experts in the field and an online survey of young adult cancer survivors about camp programming and its effectiveness.

This study emphasizes that social support for young adult cancer survivors is very important, specifically for psychosocial rehabilitation. These camps are some of the only places where young adult cancer survivors can come together and find social support with survivors their own age. This is due to the fact that young adult survivors represents 5% of the total cancer population.

The social support young adult cancer survivors find at camp through the use of camp programs can be extremely beneficial. Decreasing stress and enhancing coping strategies for young adult

SAUNDERS, continued on page 27

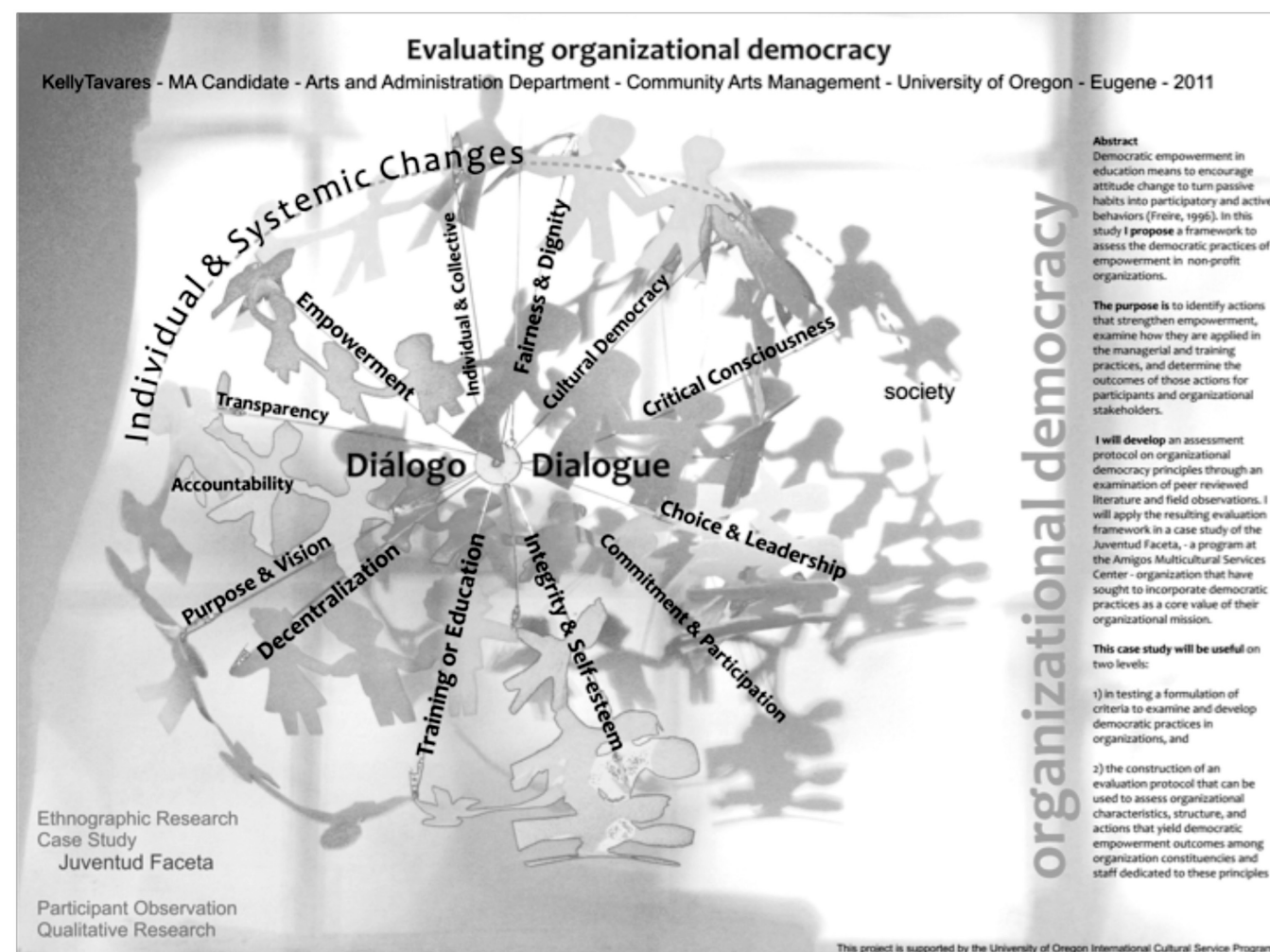
Evaluating Organizational Democracy

Kelly de Oliveira Tavares

Research Advisor: John Fenn

In this study I propose a framework to assess democratic practices in non-profit organizations. The purpose is to identify actions that strengthen empowerment, examine how they are applied in the managerial and educational practices, and determine the outcomes for participants and stakeholders. I developed an assessment protocol based on organizational democracy principles through an examination of peer reviewed literature and field observations. I applied the resulting evaluation framework in a case study of Juventud FACETA, a program at the Amigos Multicultural Services Center, an organization that has sought to

incorporate democratic practices as a core value in their mission. This study will be useful in- 1) testing a formulation of criteria to examine and develop democratic practices in organizations, and 2) designing a piloted evaluation protocol that can be used to assess organizational characteristics and actions that yield democratic empowerment outcomes among organization constituencies and staff dedicated to these principles in action.



University/School Arts Education Partnerships and Curriculum-Based Model Programs

A Study of the Sustainability of ArtsBridge America

Thea Vandervoort

Research Advisor: Lori Hager

Collaborations and partnerships between universities and the K-12 public school system have the potential to significantly impact the availability of arts education. Due to funding challenges and almost non-existent district-level support for arts education, in-school and highly replicable model programs like ArtsBridge America, a national network of 22 university outreach programs in 13 states, are currently being developed to address the lack of arts education in the majority of our nation's public schools. In order to ensure the long-term success of these types of programs, elements of administrative, financial, and longitudinal sustainability must be uncovered and addressed. It is essential to focus on key elements for sustainable and long-term model arts education programs for K-12 schools like shared leadership, parent and community involvement, multiple and varied funding sources, and professional development in arts education for K-12 teachers. Through an assessment of the sustainability of the ArtsBridge America program, this study seeks to discover the strengths and weaknesses of this model so that research outcomes may be applied to benefit other university/school collaborations and nonprofit community arts outreach programs.

- What are the constraints to university/school partnerships?
- Who is not supporting arts education and why?

The intent of this study is to benefit the field of arts education through an in-depth examination of the administrative elements within school-based and curriculum-related K-12 arts instruction programs that utilize university/school collaborations. I present a broad review of literature regarding university/school partnerships, sustainability, commonalities with nonprofit management, and public policy. Contextual concepts discussed relating to the ArtsBridge America model include: school-based and discipline-based arts education, curriculum-integration, twenty-first century skills, and teaching-artist training. Included in the research is a review of background and administrative literature related to research in arts education, requirements for reform in arts education, and program planning, management and evaluation.

A survey of ArtsBridge programs at twenty-two university sites examines significant elements of sustainability and longevity affecting arts education university programs in maintaining their services long-term. Analysis indicates that there are three primary challenges to running a successful program: lack of time, money, and staff. The evaluative research design utilizes qualitative methods of data collection including: examination and analysis of documents, observation of participants through fieldwork, distribution of surveys to program directors around the country, and personal experience. The research approach for this project is focused through a lens of administrative internships at the University of Oregon Jordan Schnitzer Museum of Art and the ArtsBridge America headquarters at Lawrence University in Appleton, Wisconsin, in addition to employment at Lawrence University as ArtsBridge Director and National Program Coordinator.

Through this study, it is my goal to provide a reference tool for administrators that identifies sustainable programming methods for arts

Management Strategy for Songzhuang Culture and Creative Industry Cluster

Nan Yang

Research Advisor: John Fenn

Research Question:

- Under the Center Art District plan, how could Songzhuang Culture and Creative Industry Cluster (SCCIC) develop better?

Sub Questions:

- What are the government's support systems for SCCIC?
- What are the private sector's support systems for SCCIC?
- What is the management model for SCCIC?
- What is the current problem inside SCCIC?
- What suggestions could we provide to address the current situation at SCCIC?

Statement of Problem

The culture and creative industry idea has swept all over the world. The concept of relying on human intelligence as a way to develop the economy has also found its position in China. As the capital city of China, the Beijing government had announced culture and creative industry as the pillar of development for the future in 2006 ("Beijing the 11th", 2006). In the same year, Beijing government officially confirmed ten culture and creative industry clusters, and Songzhuang Culture and Creative Industry Cluster (SCCIC) is one of the largest. SCCIC started as an artist village and after ten years of development it has attracted almost 5000 artists from over 80 countries.

In 2010, the Songzhuang township government planned to move forward and build this area as Beijing's Center Arts District (CAD). There is a lot of research in reference to SCCIC, but most of the existing research was conducted before the CAD plan. The current situation for SCCIC has little mention. This paper is designed to fill the gap by analyzing the current situation of SCCIC's development, defining its problems, and proposing suggestions for its future development.

Capstone courses

I have taken two capstone courses as part of this

research, which included the ChinaVine Summer Field School and Public Policy Analysis. The ChinaVine Summer Field School helped me better understand the atmosphere of contemporary Chinese art and culture, and helped me discover SCCIC's CAD plan. During the fieldwork of this class, I collected useful data, which helped me further analyze SCCIC's current situation. The Public Policy Analysis class helped me to understand how to do the policy analysis section of my research. This class increased my understanding of what causes market failures and why the government should intervene to provide policies for society. I have used the government bureaucratic problem, and social inequity problem to demonstrate what policy and management method should be applied to SCCIC.

Abstract

In order to better understand the topic, the second chapter literature review has provided a detailed definition of the culture industry, creative industry, and culture and creative industry clusters. At the same time it also describes how these three concepts connect to their development in China. After the literature review, the history and advantages for SCCIC is revealed in the third chapter to help understand the overall background for SCCIC. In the fourth chapter, this paper analyzes the current situation for SCCIC including its management model, government support, and private sector support. This leads the research to determine the existing problems for SCCIC's development in chapter five. Problems that were identified include: a contradiction between SCCIC's Management Committee and artists; the inequity problem that is seen from an artist's perspective; the government's bureaucratic problem in providing policy for SCCIC. This research then provides suggestions for solving these problems, which include: enhancing the importance of Songzhuang Arts Promotion Association; providing artists with health insurance and other social welfare programs inside SCCIC; setting up efficient policies to support SCCIC. The final chapter summarizes the research and states what further research should be done in accordance with SCCIC's status.

2011-2012 Graduate Student Activities

Emerging Leaders in the Arts Network (ELAN)

Emerging Leaders in the Arts Network (ELAN) is an affiliate of the Americans for the Arts Emerging Leaders Network and a member organization of the Associated Students of the University of Oregon. ELAN is a student-run professional development organization at the University of Oregon that cultivates leadership, dialogue, and engagement within the arts and culture community.

2011-12 Executive Committee

- Sara Bateman, Chair
- Emily Hope Dobkin, Co-Chair
- Amada Kaler, Administrative Chair
- Johanna Doty, Financial Chair
- Roya Amirsoleymani, Community Engagement Chair
- Jamie Walsh & Katrina Ketchum, Public Relations Chair



*The 2011-2012 ELAN Executive Committee
(Note: not all pictured)*

Cinema Pacific

Cinema Pacific is an annual festival of films and new media from Pacific-bordering countries. This year's festival featured visiting filmmakers and scholars' new films from Japan, China, and Hong Kong, hand-drawn animation, explorations of both traditional sound and punk rock music in Buddhist culture, and a powerful documentary about US war veterans.

Also part of the Cinema Pacific Film Festival are the Fringe Festival, a video art installation in downtown Eugene, and Adrenaline Film Project, a 72-hour film workshop that culminates in a festive screening of all finished work.



Sustainable Cities Initiative

Sustainable Cities Initiative (SCI) is a cross-disciplinary organization at the University of Oregon that seeks to promote education, service, public outreach and research on the design and development of sustainable cities. The Sustainable City Year Program (SCYP) is a partnership between SCI and one city in Oregon per academic year in which a number of courses from across the University focus on assisting that city with its sustainability goals and projects.

The Sustainable City Year Program faculty and students work with the partner city through a variety of studio projects and service learning programs to: provide students with a real world project to investigate; apply their training; and provide real service and movement to a local city ready to transition to a more sustainable and accessible future.



Sustainable Cities Initiative

2011-2012 Graduate Student Activities *(cont.)*

AAD Visits Pacific Standard Time

From December 9-12, 2011, a group of 10 AAD graduate students, accompanied by professors Doug Blandy and Phaedra Livingstone and Program Manager Tina Rinaldi, traveled to Los Angeles to participate in Pacific Standard Time (PST), an initiative of the Getty Research Institute that aims to document post-war art in L.A. (1945-1980) through archival acquisitions, oral history interviews, public programming, exhibitions, performances, and publications.

Unprecedented in scope and scale, PST involved over 60 venues in and beyond Los Angeles, including galleries, museums, performance venues, and cultural centers from Santa Barbara to San Diego that featured a broad range of artistic media—painting, sculpture, craft, design, architecture, film, theatre, performance art, street art—and diverse representation of artists and cultural communities, including African-American, Asian-American, Latina/o, feminist, and LGBT.

Over the four-day trip, AAD attended a variety of exhibitions and events at several participating institutions, including the Getty Center, Los Angeles County Museum of Art, the Natural History Museum, the Craft and Folk Art Museum, Los Angeles Contemporary



A PST exhibit at UCLA's Hammer Museum.

Exhibitions, the Walt Disney Concert Hall, and both the Hammer and Fowler Museums at UCLA.

In addition to visiting PST participating institutions, the AAD group engaged in various professional development and networking activities, including personal meetings with Joan Weinstein, Associate Director of the Getty Foundation, who oversaw development of Pacific Standard Time; Kevin Marshall, Chief Preparator for the Getty Center and Getty Villa; Jacqueline Cabrera, Associate Registrar for the Getty Villa; and Mark Allen, Executive Director of Machine Project.

The field trip presented a unique opportunity to approach Pacific Standard Time as a case study in the development and implementation of large-scale public interpretation around a single focus area. Students, faculty, and staff returned from the experience with a wealth of insight into strategic planning and logistics; marketing and communications; curatorial and research agendas; and institutional partnerships transferable to other academic and professional contexts.

For more information about Pacific Standard Time, please visit: http://www.getty.edu/research/scholarly_activities/projects/pacific_standard_time/index.html



Participants enjoy dinner after a day of museum hopping.

2011-2012 Graduate Student Internships

Roya Amirsoleymani

Performing Arts Intern for the 2011 Time-Based Art Festival, Portland Institute of Contemporary Art, Portland, OR

Teresa J. Arnold

Artistic Administration Intern, Oregon Bach Festival, Eugene, OR

Communications and Grants Intern, Oregon Folklife Network, Eugene, OR

Michael Atkinson

Artistic Administration Intern, Oregon Bach Festival, Eugene, OR

Sara Bateman

Animating Democracy Intern, Americans for the Arts, Washington, DC

Renelle Bedell

Intern, Long Center for the Performing Arts, Austin, TX

Intern, Austin Symphony, Austin, TX

Emily Hope Dobkin

Artist Collaborator, Southern Exposure, San Francisco, CA

Project Management Intern, 1000 Journals Project, San Francisco, CA

Johanna Doty

Artistic Administration Intern, Oregon Bach Festival, Eugene, OR

Lisa Hewitt

Intern, Lane County Historical Museum, Eugene, OR

Intern, Museum of Art and History at the McPherson Center, Santa Cruz, CA

Jessica I. Hodgdon

Education Intern, Museum of Photographic Arts, San Diego, CA

Amanda Kaler

Development and Marketing Intern, DanceAbility International, Eugene, OR

Kathryn Kelley

Education, Exhibits and Collections Intern, Anchorage Museum at Rasmuson Center, Anchorage, AK

Megan K. Lallier-Barron

Exhibits Intern, Lane County Historical Museum, Eugene, OR

Field School Archivist/Interpretation Intern, ChinaVine, Beijing, China and Eugene, OR

Marissa Laubscher

Public Art Intern, The Regional Arts and Culture Council, Portland OR

Program Coordinator, The Hollywood Theatre, Portland OR

Carmen del Rosario Sanjuan Melendez

Folk Artist Development Program Assistant, New York Foundation for the Arts, New York, NY

Mentorship with Karla Florez, Colombian Performing and Teaching Artist based in New York, NY

Emily Saunders

Art Program Specialist, Camp Mak-A-Dream, Gold Creek, MT

Jay L. Shepard

Development & Education Assistant, Contemporary Arts Center, New Orleans, LA

Lauren Silberman

Graduate Education Intern, San Francisco Opera, San Francisco, CA

Nan Yang

Media Coordinator, China National Centre for the Performing Arts, Beijing, China



2011-2012 Graduate Student Fellowships, Awards & Conferences

Graduate Fellowships

Roya Amirsoleymani

Graduate Administrative Fellow, Arts and Administration Program

Teresa J. Arnold

Graduate Teaching Fellow, Arts and Administration Program

Michael Atkinson

Graduate Teaching Fellow, Department of Theatre Arts

Emily Hope Dobkin

Graduate Teaching and Research Fellow, Arts and Administration Program

Amanda Kaler

Graduate Teaching Fellow, International Cultural Service Program

Marissa Laubscher

Graduate Research Fellow, Center for Community Arts and Cultural Policy

Jonathan Lederman

Graduate Research Fellow, Center for Community Arts and Cultural Policy

Carmen del Rosario Sanjuan Melendez

Graduate Teaching Fellow, Arts and Administration Program

Jay Shepherd

Graduate Teaching and Research Fellow, Arts and Administration Program

Lauren Silberman

Graduate Administrative Fellow, Center for Community Arts and Cultural Policy

Nan Yang

Graduate Teaching Fellow, Dept. of East Asian Languages and Literatures & Dept. of Journalism

Laurel Awards

Kathryn Kelley

Museum of Natural and Cultural History, Exhibits Department

Megan K. Lallier-Barron

Museum of Natural and Cultural History, Exhibits Department

Scholarships

Roya Amirsoleymani

General University Scholarship, AAD Conference Presentation Award, AAD Conference Participation Award

Michael Atkinson

IAVM Performing Arts Managers Conference Scholarship

Savannah Barrett

AAD Conference Presentation Award

Sara Bateman

CCACP Student Research Award, CCACP Conference Travel Award, Effie Lou Fairchild Research Scholarship, Ina McClung Scholarship in Arts & Administration, Connie West Arts Discovery Travel Scholarship

Gretchen Drew

Ina McClung Scholarship in Arts & Administration

Johanna Doty

CCACP Conference Travel Award

Lexie O. Grant

Miss America Organization Scholarship

Kathryn Kelley

Ina McClung Scholarship in Arts & Administration

Megan K. Lallier-Barron

Ina McClung Scholarship in Arts & Administration, AAD Conference Travel Award

Marissa Laubscher

CCACP Conference Travel Award

Yue Liu

IAVM Performing Arts Managers Conference Scholarship

Carmen del Rosario Sanjuan Melendez

UO International Cultural Service Program Scholarship, COLFUTURO Colombian Government Scholarship, Fulbright Scholarship

Maya Muñoz-Tobon

AAD Promising Scholar Award

Emily Saunders

UO Diversity Excellence Scholarship, The SAMFund (Surviving & Moving Forward) Scholarship, The Cancer for College Scholarship, CCACP Conference Travel Award

Jay L. Shepherd

CCACP Conference Participation Award

Lauren Silberman

A&AA SAC Conference Travel Award, Arts Education Partnership Fall Forum Volunteer Scholarship

Conferences, Meetings & Workshops

2011 Arts Education Partnership Fall Forum

Volunteer: Lauren Silberman

2011 Arts Northwest Booking Conference

Attendee: Renelle Bedell

2011 UO Arts in Healthcare Management Symposium

Coordinator: Jay L. Shepherd
Attendees: Emily Hope Dobkin, Emily Saunders, Lauren Silberman

2011 Athletes for Cancer Survivorship Program Workshop

Attendee: Emily Saunders

2011 Balboa Art Conservation Center Focus on Collections Care Workshop at UO

Attendee: Tracey Bell

2011 Oregon Arts Summit

Attendees: Hilary Amnah, Teresa J. Arnold, Savannah Barrett, Renelle Bedell, Tracey Bell, Emily Hope Dobkin, Johanna Doty, Lexie O. Grant, Katrina Kechum, Jonathan Lederman, Maya Muñoz-Tobon, Danielle Walter, Sarah Whitling

2012 Americans for the Arts Annual Convention

Attendees: Sara Bateman, Marissa Laubscher, Lauren Silberman, Danielle Walter

2012 Americans for the Arts Emerging Leaders Pre-Conference

Attendee: Sara Bateman, Lauren Silberman

2012 Americans for the Arts Public Art Pre-Conference

Attendee: Marissa Laubscher

2012 Association of Arts Administration Educators

Attendee: Thea Vandervoort

2012 Cinema Pacific Symposium - Media Mashers: Raiders of the Archives

Coordinator: Roya Amirsoleymani
Attendees: Savannah Barrett, Katrina Ketchum, Jonathan Lederman

2012 ChinaVine Presentation at Yunnan University, China

Presenters: Emily Hope Dobkin, Jonathan Lederman

2012 Cultural Advocacy Coalition's Advocacy Day

Attendees: Katrina Kechum, Sara Bateman

2012 Feminist Art Project at the College Art Association Conference

Attendee: Roya Amirsoleymani

2012 Jordan Schnitzer Museum of Arts Curatorial Panel for "Through Her Lens"

Panelists: Lisa Hewitt, Jessica I. Hodgdon, Megan K. Lallier-Barron

2012 Northwest Archivist and Oregon Heritage Conference

Attendee: Tracey Bell

2012 Open Engagement Conference

Attendee: Danielle Walter, Sarah Whitling

2012 Performing Arts Managers Conference

Attendees: Michael Atkinson, Johanna Doty, Yue Liu

2012 Rustbelt to Artistbelt: Community Arts Convening Conference

Attendee: Savannah Barrett, Danielle Walter

2012 Santa Barbara Partnership for Excellence Conference

Attendee: Thea Vandervoort

2012 Santa Barbara Symposium for the Arts

Attendee: Thea Vandervoort

2012 Shakespeare Theatre Association Conference

Volunteer: Jay L. Shepherd

2012 Society for Arts in Healthcare International Conference

Attendee: Emily Saunders

2012 Society for Ethnomusicology – Northwest Chapter Meeting

Attendee: Lauren Silberman

2012 Society for Photographic Education National Conference

Attendee: Sara Bateman

2012 Thinking Gender at the Center for the Study of Women

Presenter: Roya Amirsoleymani

2012 University of Oregon Art History Symposium

Attendee: Roya Amirsoleymani

2012 University of Oregon Graduate Research Forum

Panelist: Roya Amirsoleymani
Poster: Sara Bateman

ARNOLD, continued from page 4

white paper of this research summarizes key findings for place-makers working to achieve a greater understanding of the internet as a tool that bridges the gap between a physical community and its online representation.

DOBKIN, continued from page 7

can hold in documenting personalization of place within a community from assorted, diverse and varying perspectives. Just as coloring books have been used to increase understanding of a complex topic or procedure, I have used this project to investigate whether or not remixed documentation of a place can offer an increased understanding of the sense of home, place, and community.

Surrounding my focus concentration of Community Arts, I have learned how important it is for community members to find common threads and connections to one another through certain activities, events, venues, and places. I intend this research to serve as most beneficial in piecing those parts of a community, specifically through the lens of the Eugene community that might appear as fragmented. The display of The Eugene Coloring Book exhibition further suggests how people of a community experience and make sense of a particular place is individual and varies differently from one person to the next. The culture of a place has not been shaped for the people of the community; individuals shape the culture and their own personal landscapes of a community.

DREW, continued from page 8

They are incubators and training grounds. They are places where the stakes are low, where risks are encouraged, and failure is part of the process. They provide an income stream to both partner artists and presenting organizations, strengthening the economic backbone of the industry. The lessons learned within these spaces can be applied to the broader scope of the organization. They open the doors of the organization, bringing in audience members who may feel out of place within the hallowed institutional hallways. Creating opportunities to bring outside organizations and individuals into the fold allows organizations to break free of their culturally elite silos and create works of greater relevancy to their broadened communities. The future of the regional theatre system may depend on this re-imagined second stage system as a place where communities can come together to express themselves and participate in artistic ventures.

HODGDON, continued from page 10

engage their visitors.

Main Research Question:

- What is the process of developing a mobile application that will enhance a visitor's learning and enjoyment of a museum exhibition?

Because I am considering a mobile application to be a tool for visitors, my literature review will focus on the justification for the use of technology in museum exhibitions.

Questions I answer based on my literature review include:

- Why is technology important in museum exhibits?
- Do new technologies aid in visitor learning and/or enjoyment?
- Is the development of a mobile application a worthwhile use of museum resources?

Much of my research time has been devoted to the actual development process of a mobile application for the Jordan Schnitzer Museum of Art. During the course of this project I have had to ask and answer specific questions for mobile application development, including:

- What types of information should be included on a museum mobile application?
- What should be the overall look and feel of the application?
- How can I use preexisting templates to present the different types of information I would like to include and still make the application fit the design scheme of the JSMA's other digital media outlets such as their website?

KALER, continued from page 11

employee and volunteer base, partnerships, programming, and location/space. Additional questions addressed the impact the artist space had on the individual in regards to artistic development and financial gain, as well as perceived benefits to the community.

This study also provides an analysis of multiple business model templates, with particular emphasis on the introduction of the social enterprise model.

The concept of social enterprise departs from the cultural notion that nonprofit organizations are in a perpetual state of financial struggle. Instead, a social enterprise model adopts the "double bottom line" – guided by both mission and money – which incorporates entrepreneurial planning and business design tools into the organization's fundamental infrastructure.

The results of this research adds a unique perspective to the literature on artist spaces and the roles they do and can play in ensuring the viability of letterpress printing in the 21st century. As several Eugene/Springfield stakeholders have preliminarily identified a need for a community print shop in the local area, this research provides a helpful blueprint toward the development of such a space.

KELLEY, continued from page 12

- How does movement and theater practices in the art museum differ both internationally within other arts institutions, and within the US between institutions (i.e. art museum vs. history museums)?

Within the final capstone paper, techniques of scripted theater, puppets, role-play and movement techniques are discussed, along with benefits and weaknesses of each technique. The critical role of professional development within the 21st century is also examined, and best practices within several United States institutions are provided. This study aims to become a resource for museum professionals who are looking to implement a similar technique into their own professional development practices. By cataloging a

variety of institutions' methods and evaluations, along with a credible literature review from contemporary scholars, the aim is to provide evidence of using theater and movement techniques as a best practice.

LALLIER-BARRON, continued from page 13

an exhibit at the Jordan Schnitzer Museum of Art.

There are a number of benefits to this project including an improved understanding of visitor interactions with interpretive media. The coding of previously published data has allowed for recommendations to be made based on my research findings. These recommendations can be used by other museum professionals in the field to engage with visitors in new ways.

SANJUAN MELENDEZ, continued from page 16

Development of Integral Human Values. To be aware of actions in designing a dance education curriculum for youth exposed to community violence involves a balance in how to transmit what dance educators have learned to students, and the ability of dance educators to understand the learner. The Mutual Collaboration in the Teaching/Learning Process is framed into roles. This section studies the roles of effective dance educators and the role of students in the dance classroom, looking at ways the students can participate in the dance learning/teaching process. Lastly, the Development of Integral Human Values will present dance as a social art that gives to students a series of social skills. These social skills are

translated into a cluster of values that are necessary for individuals in order to socially succeed.

SAUNDERS, continued from page 17

survivors during the adjustment of such a non-normative life event is important. The stressors are overwhelming for young survivors and these camps and their social support and programming have shown conclusively to help these young adult survivors in myriad ways.

VANDERVOORT, continued from page 19

education in K-12 schools. My analysis, discussion and recommendations contain general suggestions for improvement of the education and arts education fields, goals and ideals to help shift policy paradigms, and explicit suggestions for program directors in the ArtsBridge America network. This project expands current understanding of arts education programming and explains necessary elements of sustainability for a model arts education program like ArtsBridge America so that programs of this nature may proliferate successfully.



About Us



Arts and Administration Program, Class of 2012

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 for Community Arts and Cultural Policy works in collaboration with the faculty and graduate students in the Arts and Administration Program in the School of Architecture and Allied Arts to sustain and strengthen arts, culture and heritage through research, policy, education and community engagement. The goal of CCACP is to foster civic engagement and cultural resource development in the American West. Center faculty, student, and affiliated members conduct and disseminate policy-relevant research, and create and provide professional development opportunities to support policymakers and cultural sector professionals.

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