



# CCACP Graduate Student Research Journal

## 2009-2010





## **CCACP Graduate Student Research Journal introductory letter from the directors**

Dear Readers:

It is a pleasure to introduce to you the first annual journal that profiles research completed by graduate students in the University of Oregon's Arts and Administration Program. 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 students select one of four concentration areas: Community Arts Management, Media Management, Museum Studies, or Performing Arts Management. Upon successful completion of two specialized courses on research methods and design and the approval of a detailed research proposal, students are assigned a research adviser 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.

In this publication, you will find a snapshot of the terminal theses, projects, and capstones completed by master's degree students in the 2009-2010 academic year. The range of topics is remarkable, including museum studies, performing arts, community arts, media studies, cultural theory, and cultural policy. The geopolitical scope is equally impressive, extending from local communities, to state, regional, national, and international interests. The enclosed research profiles are listed alphabetically by author. The full research documents are available to download on the UO Scholarsbank: see the "Research and Publications" link on the Arts and Administration Program website for details of student research available online.

We wish to congratulate all the graduating Arts and Administration Program students on their excellent research projects, and we wish them the best as they begin the next chapter in their professional lives.

Best regards,

Doug Blandy, Ph.D.  
Professor and Director  
Arts & Administration Program

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



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# Power and dialogue at the art museum: Sharing authority at issue-based exhibitions

**Megan Blankenship**

Research Advisor: Dr. Phaedra Livingstone



*Megan during master's research presentation*

This research traced the development of the art museum from its modernist roots to its contemporary incarnation as a visitor-centric institution that is becoming a more proactive social participant, incorporating and reflecting the voices of its stakeholders. This trend

corresponds to an increase in art museums engaging with the taboo in exhibitions, showcasing art and artists that speak to important contemporary issues. At times, these have the potential to incite controversy. The research reviewed the literature that details art museums and controversy, the use of dialogue in this context, and concluded with a short case study of *Marking Portland: The Art of the Tattoo*, an experience offered by the Portland Art Museum in 2009.

## Problem & Purpose

Art museums are dialogic, authoritative, and democratic spaces informed by diverse backgrounds, perspectives, and interpretations that converge and at times clash. The research in this project was derived from a contextual literature review and a short case study, which informed an understanding of the role of the art museum in facilitating dialogue within controversial exhibitions, particularly those that address taboo subjects. The research uncovered surprisingly few complaints against art museums that stage issue-based exhibitions and related programming. Some scholars believed that art museums are only now realizing their potential to act as catalysts for social change. Others argue that this progress is stilted by the fact that museums are still grappling with a modernist identity as authoritative institutions that disregard the importance of the voice of the public. Overall, however, the literature review and the case study revealed art museums' growing efforts to be self-reflexive about their practices, and share authority with the public.

## Research Question and Summary of Findings

**Central Question: How do/might art museums facilitate dialogue within controversial exhibitions?**

Based on my review of the literature, I posited that controversy in art museum exhibitions can be organized in relation to the five "P's": paradigm, power, people, progress, and programming: paradigm, power, people, progress, and programming. These relate directly to a post-modern, post-museum model that objects to the notion of the gallery as a neutral space by acknowledging its inherent power relations. The post-museum views issue-based exhibitions that are marked by the expression of opposing views as progressive as they can share power and encourage the formation of personal narratives.

The research determined that dialogue is an important facet of the museum experience. Dialogue is understood to be an act that encourages the suspension of judgment, equality, and multiple perspectives. It is not always a conversation between two or more people and is not synonymous with debate. Incorporating storytelling into issue-based exhibitions is a platform for sharing authority as it helps to open multiple interpretations and reflections. Incorporating storytelling within the exhibition space, especially related to tangible objects, can allow the public to share with the museum, and for people to share with other visitors or their peers. Through collected research data, I found that art museums do facilitate dialogue within exhibitions. In relation to the controversial subject matter, many museums attempt to reach out to the communities directly involved in the issue before the show opens in order to understand and possibly integrate their personal narratives and perspectives with the curatorial voice interpreting the exhibition from the curatorial perspective. Art museums are reaching out to their stakeholders before, during, and after a visit to an issue-based exhibition in order to stimulate constructive dialogue.

*Continued on page 17*



# Virtual Revolution Multimedia and Subversive Movements

**Joshua Docherty**

Research Advisor: John Fenn

This paper explores the counterculture art movement of Internet and new media culture jamming and its social impact on existing hierarchy in mass media and the arts. Common to this movement is an empowerment of traditionally disenfranchised social groups including youth and the impoverished. This study seeks to analyze this phenomenon and draw conclusions as to its ability to effect society through the manipulation of popular culture. Research will be through literature review and cross-disciplinary coursework towards the completion of a Capstone in Arts Management with a focus on the area of Multimedia.

In modern art worlds there exists a social hierarchy wherein artists are not granted equal access and voice. This hierarchy is based in tradition, social class, and political values. Modern technology, Internet, and multimedia provide significant remedy to this issue despite not being created with that express purpose. Professional quality multimedia tools such as computers, scanners, and software that were previously cost prohibitive are now broadly available and beginning to see strong use as an artistic medium and as instruments of social change.

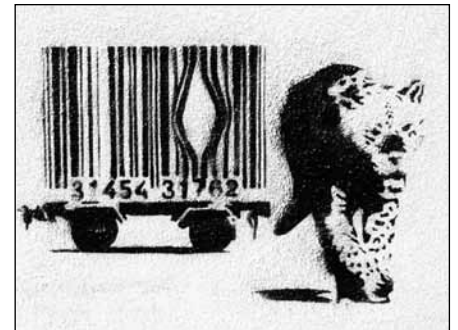
Multimedia technology and the rapidly expanding access to information via the Internet can be shown to directly affect social and economic equality. Art, as interfaced with technology, offers a unique and powerful avenue towards cultural empowerment and economic opportunity. Where traditional media has failed to be compassionate and inclusive towards historically marginalized populations, new media and technology have the potential to create the cultural capital necessary to undo years of bias and oppression. Gore (1996) called technology the “engine for our economy” and “a means for improving our quality of life.” It is clear that there are cultural and economic implications to how the Internet and technology relate to these marginalized populations.

In this changing climate of media and artistic expression, art worlds are being discarded and redefined faster than traditional hierarchies and

media actors can properly define them or replicate their success. The playing field is not only being leveled in mass media and communication, it is being redefined to not be a playing field anymore, but instead a vast and ever adapting universe of dimensions wherein an artist can find voice and distribution where it clearly did not exist before.

Historically, art movements have both enabled and stifled the freedom of expression through the arts. With the proliferation of new media and increased Internet access, new art movements are arising that are challenging traditions, conventions, and hierarchy present in existing art worlds. Through increased access and technologies, both actual via personal computers and as voice and expression inherent to this changing culture, individual artists, activists, and producers have the ability to create meaningful and rapid social change.

No longer can mass media, religion, big business, and government take for granted the power of individual voice and grass roots efforts. In such a rapidly changing environment of communications and information technology, it is no longer the media giant that has the control of what consumers have access to and choose to access. On the contrary, new media is moving at such a fast pace that mass media can't keep up with the rapidly changing social and arts movements that arise from it and regularly find themselves exposed as both manipulators and “part of the problem” that grass-roots efforts are seeking to change.





# Post-Colonial Politics and Culture Heritage: Egyptian Repatriation Requests and European Museums

**Valerie Egan**

**Research Advisor: Doug Blandy**

The contested stewardship of cultural antiquities acquired during colonial rule raises significant legal and ethical issues for contemporary European museums. Anticipating that the ownership of antiquities can be convincingly claimed for both nations and cultural institutions, this capstone provides a synthetic literature review of the dominant discourses which characterize international repatriation debates, in order to contextualize key legal principles and suggested resolution models.

This capstone specifically concentrates on debates surrounding high-profile repatriation requests made by the Republic of Egypt in 2007. The British Museum and the Neues Museum of Berlin, Germany, offer contrasting cases in which the core legal and ethical issues of repatriation can be more critically evaluated; equally illuminating is a brief review of Egypt's national and colonial history. According to an array of international, national and professional policies and statutes, museums have a legally protected right of ownership to objects such as the Rosetta Stone or the Nefertiti Bust; however, legislative trends evidence an increasingly sympathetic stance in regards to the moral and ethical right of ownership argued by the Egyptian government. Repatriation cases such as these illuminate the limitations of international law, as well as the importance of international cooperation in an age of aggressive media campaigns and politicized, "us vs. them" discourse.

I argue that both sides produce rhetoric in response to a single, essentially philosophical question: who owns the past? The answer is cued by differences within socially constructed conceptual frameworks, described by Warren (2005) as the unique "set of basic beliefs, values, attitudes, and assumptions that shape, reflect, and explain our view (perception, description, appraisal) of ourselves and our world" (p. 311). Therefore, debates are intrinsically riddled

with assumptions, bias, and language that can be variously interpreted; the rigidity of legalistic win-lose approaches cannot productively address the range of humanitarian values, principles and rights which gird nationalist discourses.

My research examined 20th century international legal instruments and ethical codes, which reveal shifting attitudes towards the ownership, preservation and repatriation of cultural property objects. In seeking to assign ownership of the past to contemporary stewards, it is critical to weigh the individual circumstances of colonial acquisition in both legal and ethical terms.

I argue that the complexity of repatriation requires a case-by-case assessment, and that museum professionals are ethically bound to reflect on what negotiable terms are appropriate to achieve mutually desirable goals of preservation and conservation, physical and scholarly access, and moral integrity. Although there are few legal precedents within this domain, American museological initiatives illustrate the successful pursuit and application of mutually beneficial resolution models. A transfer of physical and legal ownership alone disregards deeper issues of national identity, access, and stakeholder recognition; it is ethically critical that repatriation requests be treated and strategized as potentially opportunities for expanded intercultural interpretation and educational partnerships.

Warren, K.J. (2004). A philosophical perspective on the ethics and resolution of cultural properties issues. In G. Anerson (Ed.), *Reinventing the museum: Historical and contemporary perspectives on the paradigm shift* (pp. 303-324). Landham, MD: AltaMira Press.



# Passing the Torch: An Exploration of Leadership Succession in Nonprofit Performing Arts Organizations in Oregon

**Michael Fisher**

Research Advisor: Doug Blandy



## **Problem Statement:**

When attention is not made towards ensuring a smooth leadership transition an organization exposes itself to potential losses. These losses are primarily monetary, but also include the loss of staff productivity and opportunity costs. Often the greatest loss is from missed mission-related activity and growth.

## **Question:**

How are nonprofit performing arts organizations in Oregon addressing leadership succession?

## **Research Design:**

### *Literature Review*

To better understand leadership succession a literature review was conducted focusing on motivations, governance, succession planning, and the leadership transition process.

### *Case Study Analysis*

The Oregon Shakespeare Festival and Oregon Bach Festival were identified for their unique experiences that would provide rich information. Geographical proximity and access to key knowledgeable individuals was also a reason these sites were intentionally selected. The data collection methods included semi structured qualitative research interviews and document analysis.

## **Findings:**

### *Motivations*

OSF is motivated to engage with succession planning in case an emergency situation should arise. OBF does not have emergency succession plans for its Executive Director or Artistic Directors.

Both organizations are motivated to participate in succession planning to ensure that the organization is able to secure the best candidate for the job. OBF and OSF desire successful leadership transitions for continuing the success of the organization and to maintain its legacy and artistic vision. Both Executive

Directors indicated a sense of engaging in succession planning as “doing the right thing” for their organization and having a “greater purpose”.

OSF is also motivated to engage in succession planning due to its successful history with past leadership transitions; whereas, OBF is motivated to engage in succession planning because of its past problems with leadership transition.

Neither organization indicated that they are motivated by an upcoming generational shift, talent competition, or are being asked to supply succession plans as part of application requirements by funders.

### *Governance*

The organizational structures of OBF and OSF are different and therefore effect who is responsible for succession planning and managing leadership transitions at each organization. At OSF, the Executive Director leads and manages the succession planning and leadership transition process, but it is the responsibility of the governing board to make the final decision. Since OBF is a program of the University of Oregon and its board is a fundraising board with no governing authority, the Executive Director is responsible for all succession planning and leadership transition duties and ultimately, in consultation with the university Senior Vice President and Provost, makes the final decision as to the new director.

Both organizations formed search committees to provide additional governance to the leadership transition process. OBF also formed an international



*OBF artistic director Helmuth Rilling*

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# Capturing Community Value: The Role of Local Arts Organizations in Revitalization, Civic Engagement, and Community Building

**Leigh Mallonee**

Research Advisor: Lori Hager

Over the past 20 years, many have pointed to “the arts” as a way in which to revitalize America’s urban centers (Kay, 2000; Phillips, 2004; Stern & Seifert, 2007; Strom, 2002). Million dollar cultural centers lure residents into city centers, artist live/work spaces have remodeled vacant buildings, and public art draws tourists from across the country. All too often, however, a community undergoing a development process is relegated to the role of audience to outsiders’ expertise (Aprill & Townsell,



Philadelphia Mural Arts Program. Title: “Common Threads: Tribute to Philadelphia’s Youth” 1997. Artist: Meg Saligman. Location: Broad & Spring Garden Streets. ©2006 Jon Perlmutter.

2007), or worse yet, they are removed altogether to “make room for culture.” What effect does this have on local history, community identity, and the long-term sustainability of arts and cultural programs? How can local arts organizations address this issue? Researchers assert that small cultural groups are typically more important to communities and to revitalization of

neighborhoods than major institutions (Stern, 2002). Through programs that celebrate the history and character of the community through art, theatre, and/or murals local arts organizations have the potential to empower and maintain the neighborhood’s voice on a city and regional level (Lowe, 2000). Tuned in to the pulse of a community, local arts organizations can use art and culture to ignite civic engagement, thereby engaging the community in its own revitalization and voice.

This master’s capstone examines the relationship between community identity, civic engagement, and local arts organizations. It examines how cultural

activity affects community renewal and the role that art plays in this process. Specifically, it researches how the community engagement and educational programming of local arts organizations both reflect and contribute to community identity. It examines the role local arts organizations play in community identity through four lenses: urban revitalization, civic engagement and social capital, community cultural development, and community cultural planning.

While the arts *are* commerce, they revitalize cities not through their bottom-line but through their social role. Small and mid-sized arts organizations, often community-based in their mission or practice, are the laboratories of innovation and community building. The work of these organizations put the *participation* in arts participation. The work of local arts organizations shift the focal point from the “art product” to the activity around it and how such activity connects people to resources and to each other. Stern and Seifert (2007) explain that culture and participation in local art, in particular, generates many types of social networks:

When artists work with eight or nine different organizations during the year—as many do, they build networks. When a community arts center partners with a boys’ and girls’ club or an after-school program, it builds networks. When community residents are involved in arts programs as well as churches, civic associations, and book clubs, they build networks. When a community development organization reaches out simultaneously to downtown financial institutions and local residents, it builds a network (Stern & Seifert, 2007, p. 1).

While evidence is plentiful of the economic impact of large budget activities in creating jobs and attracting tourist dollars and corporate investment, little has been done to look at the local impact of small budget activities. It is my hope that this capstone paper draws attention to the social networks

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# Communicating with Audiences: The Strategic Marketing of Music Festivals

**HyunHee Park**

Research Advisor: Doug Blandy

Music festivals have struggled with attracting audiences and have competed with other existing and new festivals in the trend of the decline of classical music audiences. This competitive situation demands festival organizers to conceive new marketing paradigms and plan the strategic marketing of music festivals. Festival organizers benefit by having an understanding of the trends of marketing of music festivals. The purpose of this study is to examine marketing strategies of classical music festivals, focusing on methods for communicating with audiences. Strategic marketing is integral to music festivals, affects their sustainability, and involves all aspects of festival management. Thus, such marketing should be orchestrated into an inclusive plan for festival management, one which follows the mission of each festival organization. This kind of marketing strategy development is necessary to achieve the objectives of music festivals which is, primarily, the pursuit of high-quality for arts programs and services. As most music festivals in Korea endeavor to brand the festivals worldwide, this study is to benchmark marketing strategies that could be applied to music festivals in Korea as well.

The main question for this study is to determine what are effective marketing strategies for music festivals. The study incorporates a literature review, a case study, and two capstone courses. The Oregon Bach Festival was selected for a case study and the Bregenz Festival and La Folle Journée Festival were examined for the best practices of marketing music festivals. The two capstone courses were Public Folklore and Cultural Programming and Community Cultural Development. Through the research, it was found that most of the recent studies on arts marketing emphasize communication with audiences, that is, contemporary marketing focuses on facilitating communication. This marketing paradigm has resulted from the increase of audiences' power. The marketer and the audience have shared control over the market while, in the past, it was the marketer who determined and led the market. According to the

audience-centered marketing approach, there seem to be four current marketing trends: communication marketing, customized marketing, reverse marketing, and social media marketing. Contemporary marketing attempts to locate audiences' needs through communication and through encouraging audience feedback on arts products through diverse channels, particularly social media. In order to set marketing strategies, arts administrators need to locate and address the audience segmentation, enhancing communication with audiences of each segment. The marketing strategies for music festivals should include improving music festival branding as well as developing diverse programs and engaging with the community on multiple levels.

Based on the research, the following recommendations should be made to music festivals in Korea. Festival organizers need to research their audiences as a starting point for

understanding the audiences in order to make customized strategies for each audience segment. Festival organizers need to create a unique and quality brand, for their music festival to be sustainable and to get a positive reputation with audiences. Festival organizers should utilize social media to connect to audiences as well. Given that most festivals in Korea, to date, emphasize attracting tourists, the most important strategy is begin looking to the host community first and to drawing them in, in order to build pride in the music festival among community members and to get them involved with the festival through diverse programs and events.



*Helmut Rilling, and the OBF Chorus and Orchestra (Credit: Michael McDermott)*

# Gentrification and the Arts on Mississippi Ave.

**Milo Petruziello**

Research Advisor: Doug Blandy

Up-and-coming cultural districts like Portland, Oregon's North Mississippi Ave are a boon for artists, small business owners, and middle-class members of the creative class. At the same time they often displace the original population through gentrification. The traditional arts-based gentrification narrative casts the artist as pioneer. Often artists are the first to move into socially marginal urban neighborhoods, attracted by low rent, and eventually they create a sense of "cool" that makes the area desirable to other middle-class residents.

While artists do often serve this role of pioneer, the role of the arts is more complex. The greater arts and culture community – encompassing everyone from



*Historic Mississippi Avenue, Portland, OR*

individual artists, community artists and community cultural development practitioners, arts organizations (for-profit, nonprofit and informal), and related design fields – interacts with the process of gentrification on many different

levels, representing a diverse array of interests. Depending on the context of the neighborhood and the perspective taken, artists can be considered the heroes, villains, pawns, dividers, unifiers, beneficiaries and/or victims of gentrification. This relationship brings a set of moral dilemmas and difficult questions that cannot be ignored.

The purpose of this study is to take a more nuanced look at the way the artists, arts organizations and cultural workers impact gentrifying communities. Through this study I hope to create a more complete picture of the complex relationships between arts and cultural actors and other community actors in an effort to help inform how leaders in the arts work in gentrifying or potentially gentrifying neighborhoods. The study is guided by two primary research

questions. How do the arts contribute to, benefit from and suffer from the creation of cultural districts through gentrification? And what role can/should the arts play in neighborhood development without displacement?

This research involves a detailed case study of the gentrification process on Mississippi Ave.'s commercial corridor, while considering the street's relationship to its home neighborhood of Boise and the greater Albina area of North and inner Northeast Portland. The site rests in the heart of historic Albina, which experienced a significant influx of African American residents following the Vanport flood of 1948. It has been the epicenter of Portland's Black community ever since. After decades of disinvestment and largely unsuccessful, sometimes harmful, urban renewal projects, the area began to see investment return in the 1990's, along with an influx of new residents that has greatly reduced Albina's African American community.

The collection of data began with an analysis of relevant policy documents created by the City of Portland and neighborhood groups. Interviews were conducted with a number of stakeholders including area business owners, Portland planners, area residents, and area leaders who are working to address the gentrification. I also participated in multiple community events, some arts based, some not, that were important to the neighborhood's cultural life or dealt with the issue of gentrification.

Mississippi Ave. experienced a significant boom in 2005, resulting in the birth of one of Portland's hottest new cultural districts. The area features lots of trendy boutiques, retail outlets for creative products, two art galleries, and two live music venues. Furthermore, the arts permeate the neighborhood; many businesses have art for sale ancillary to their primary business, bands practicing in houses can be heard from the street, public art is found in unexpected places, and street musicians are common in the summer. This shift has had numerous positive effects; it has created opportunities for

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# Eating As Experience: Connecting Gastronomy to Visual Art Through the Work of John Dewey

**Cutler Rubin**

Research Advisor: Doug Blandy

The motivation for this capstone paper came from a recent internship at the James Beard Foundation, a culinary arts foundation in New York, NY. In this environment it was quite apparent that food and eating were regarded as intellectually stimulating and aesthetically inclined. The chef was admired as an artist, and the food, examples of his craftsmanship, was appreciated and enjoyed according to its sensory appeal. Through an extensive literature review of the aesthetic attitudes present in the fields of sociology, philosophy, and the fine arts it was understood that, according to many scholars, gastronomy and gastronomic experiences were not seen as aesthetically significant to the human environment, and, in some cases, were even documented as insignificant aspects. My approach to confront this gap in the research and to better understand the reverence observed in New York, involves the connection between the act of eating and the act of viewing art. The bridge was discovered through the writings of John Dewey, a philosopher and education theorist whose seminal text, *Art as Experience* (1934), expands the definition of art and aesthetic experience. The two questions that guided my process were the following: Can gastronomy be considered an aesthetic experience as Dewey proposes?; and are analytical methods used to evaluate museum experience transferrable to the aesthetic experience of gastronomy and, specifically, how can these tools be implemented to evaluate culinary events?

Through close reading of Dewey's definition of the terms "aesthetic," "experience," and "perception," it was found that gastronomy could be connected to visual art through the shared relationship between the doer and the perceiver. It is by this affiliation that the perspective of the diner is augmented and the importance of sensory engagement enhanced. Despite the difference in their constituent parts, the experience of eating and the experience of viewing art can both be described as creating an aesthetic unity that brings participants closer to what they

are experiencing, whether in a museum or restaurant setting. The last section strove to make practical the newfound alignment between eating and visual art. It was proposed that several museum theories used to analyze visitor experience be applied to diner experience. Specifically, the Model of Contextual Learning (1992) by Falk and Dierking was incorporated as a way to deconstruct the nebulous perceptual process of enjoyment.

As the literature reports, museum and gallery professionals are beginning to regard visitors as meaning makers and experience architects. Interactive exhibits are gradually taking the place of didactic methods of engagement. Through this capstone project, it is hoped that restaurateurs and culinary professionals will begin to regard their customers as having a similar agency and mindfulness about eating and gastronomic experience.



*James Beard  
Foundation Award  
for Excellence.*



*The annual James Beard Foundation event,  
Chefs and Champagne*

Dewey, J. (1934). *Art as experience*. New York: Minton, Balch & Company.

Falk, J. & Dierking, L. (1992). *The museum experience*. District of Columbia: Whalesback Books.





# The Mediamorphosis of Hindustani Music: An Examination of the Role of Emergent Technologies in the Transformation of Northern Indian Music

**Tina Vellody**

**Research Advisor: John Fenn**

The effects of the introduction of new methods to encounter music in the globalized social sphere are difficult to follow as they are continually in the process of change. Humans are recurrently encountering musical traditions through a new lens, forged by their shifting and continually adapting socially constructed reality. This capstone addresses the role of emergent computerized technologies as mediating factors in the transmission and performance of Hindustani music. This research examines these issues in order to understand technological effects as it specifically pertains to Hindustani music, the classical musical tradition of North India. This research is relevant to the Arts Management field in that it will pave the path for further research on the mediation of traditional music practices, recognizing the capacity of technology to contribute to further understanding across borders.

Emergent technologies continue to evolve as scholars attempt to grapple with the concept of how mediated representation relates to the transformation of international musical culture. The changes are occurring at an astounding rate, with little time to reflect on the resulting phenomena. I have decided to focus this study to consider this concept as it relates to Hindustani music, or the classical tradition of North India. One must realize that the transformation is not a one way process; both the musicians and audiences are developing understanding of one another's cultural conceptualization of music. Yet this shifting context must continually be in the process of reevaluation to fill the growing gaps in the research. This process is necessary to portray an accurate picture of this modern phenomenon and understand how it can pave the path for further research that may inform arts administrators of methods to create culturally aware arts programming.

Further investigation into the transitive potential of technology and its reflections on ethnic musical traditions is evident in researching ethnomusicological scholars. Music traditions from the past to the present are in a constant state of transformation. In her article

entitled "Thinking About Music" (2009), Bonnie Wade makes this point by stating:

We can no longer assume that ethnic musical materials will serve as markers of particular ethnic identities... Such globally shared music is consistently recontextualized by those who listen to it, given new meanings, and made to perform new as well as the same old functions – a process that some ethnomusicologists call glocalization [global localization] (p. 22).

Therefore, Wade recognizes the potential of a wider global platform to alter and expand musical meaning. In addition, the capacity of technology to accelerate "glocalization" within this wider context also must be considered. Mediating technologies continue to advance in the modern day, continuously changing the way we encounter and perceive culture. Understanding the impact that these changes have on educational constructs illuminates the need for Arts Administrators to accommodate the new context of Hindustani transmission, as seen reflected in current methods of musical dissemination and practice.

Music presenters and programmers in the field of Arts Administration need to understand the implications of this new context to experience cultures in the endeavor

of producing proper representation of any culture. Arts administrators who have the difficult task of presenting and programming music education with which they are unfamiliar often look to cultural brokers and/or public folklorists to illuminate the context of the musical culture they are interested in. Scholarly work focused on explicating the transgressions of changing musical cultures will further assist arts administrators in the undertaking of appropriate representation.

Wade, B. (2009). *Thinking Musically: Experiencing Culture*. (2nd ed.). Oxford University Press.



*Tarang - The UK's Indian classical music ensemble*

# Collections as Communication: Deaccessioning Policies and Public Trust

**Britney Whiting-Looze**

Research Advisor Phaedra Livingstone

The intention of this study was to explore and understand the changing relationship between purposively selected art museums in major metropolitan areas and the public those museums serve, as dictated by collections-related policies and practices. While legal and ethical implications of certain collections practices, like deaccessioning, are highly debated, those practices as related to public trust have received less attention. These practices may influence public perception of a museum’s transparency and accountability. Since the purpose

of this study was to explore the nature of the connection between art museums’ collections management policies and public trust, the benefit of this study is geared toward the museum field in general. Another benefit of this study was personal, enriching my

background in collections management policy issues and the related legal environment.

The main research question for this study was: How do art museums’ activities, centered on collections management policies, relate to their relationship with the public and the field? The strategy of inquiry to address this question was based on the examination of existing literature and documents related to the research questions. Qualitative data was gained from an extensive literature review of museum and art journals, case studies, law journals, court cases, professional codes of ethics, books, websites, and interviews and reports from media sources such as newspapers and blogs. Documents were also gathered from archives and art museum websites to create case study vignettes of two art museums, the Indianapolis Museum of Art

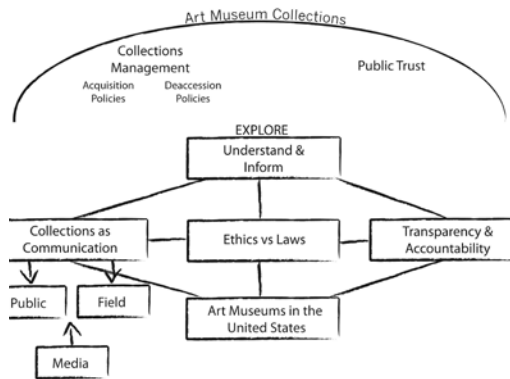
and the Rose Art Museum, exploring more in-depth scenarios of collections management policies and practices and their related public reception.

The temple model for museums is outdated – the review of literature revealed that the public is becoming more wary of institutions and identifying less with them. This stems from the authority of museums as envisioned in Foucauldian theory, specifically the museum-public power dynamic. This study examined how that notion of authority and level of transparency translates into the collections management policies of major art museums in the United States. Even though museums are moving toward a new model for museum-public relationships, often called the post-museum, the deeply rooted element of authority may present the biggest obstacle to change.

This research opens up more questions for further exploration. It has become clear that, in some states, government regulation of museum policies and practices regarding deaccessioning is inevitable. It is unclear whether this development is the result of a perception that museums are not adhering to professional codes of ethics or whether those codes have not created an acceptable standard of practice. The fact that the two major American professional museum associations have codes of ethics that are not in agreement with one another is an indicator that there needs to be some revision, some collaboration – or new players entirely. State statutes are equally symbolic of progress and frustration with the lack of consistency and clarity. Some bodies of government are attempting to protect the public interest, which directly impacts established standards of practice in collecting institutions. This study also examines a bill currently in development in New York that seriously restricts deaccessioning. There may be a better way to handle this system through peer review and establishing clear benefits for transparency.

The findings of this study identify new trends and developments in the field. Government involvement

*Continued on page 19*



Conceptual framework



# Value by design: Cultivating demand for the arts in Washington State

**Amanda Wold Sipher**

Research Advisor: Patricia Dewey

The purpose of this study was to investigate the factors affecting demand for the arts in Washington State; analyze the state’s existing cultural policy infrastructure; and, identify strategies to support effective statewide arts advocacy. Ultimately, I was interested in investigating how state-level arts organizations position themselves to cultivate demand for the arts through strategic initiatives and advocacy networks.

Given the paradigmatic shift occurring in funding streams, organizations must develop strategies for communicating the public value their work creates. This can be particularly challenging for organizations in the arts – a sector that is often quite fragmented and thus unable to clearly communicate unified key messages to decision makers. Through this master’s project, I explored how individuals and organizations in Washington’s arts sector are organizing to communicate key messages – both internally among themselves, and externally to the public and elected officials.

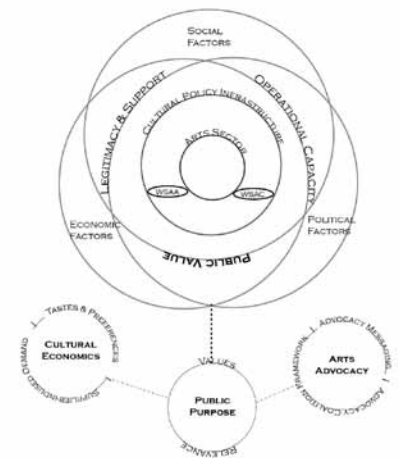
The major research questions related to this study investigated the economic, social, and political factors affecting demand for the arts in Washington State, and how state level arts organizations positioned to cultivate demand.

To address these questions, I identified a methodological paradigm from which to position my research. An interpretivist/constructivist approach was used to explore the practical issues surrounding arts participation and arts administration as a neutral observer. Major theories from cultural economics and public policy framed the study in its discussion of public value, supplier-induced demand, and arts advocacy (see Figure 1: Conceptual Framework). In particular, Moore’s (2000) public policy paradigm provided a framework for analyzing and understanding state-level arts organizations by focusing on three strategic areas: legitimacy and support; operational capacity; and, public value. This approach involved identifying each organization’s authorizing environment, structure and network, and key arts participation initiatives.

While this study initially sought to define independent economic, social, and political factors affecting demand for the arts in Washington, the complex and inter-related nature of these factors made it impossible to think of any one without simultaneously considering the others. Understanding these factors was important to contextualizing the environment in which Washington’s arts sector operates.

Employing a mixed methods approach, the research design included both qualitative and quantitative research strategies. Following an extensive literature review of cultural economics, public policy, and cultural policy in Washington, I approached two organizations for collective case study: the Washington State Arts Commission (WSAC), and the Washington State Arts Alliance Foundation (WSAA/F). After conducting a review of publicly available documents related to the history and structure of each organization, I attended several events coordinated by each. These included commission meetings, Arts Day, Cultural Congress, and a Regional Advocacy Workshop. I also interviewed the executive directors of each organization, discussing strategic planning processes as well as repositioning strategies related to social, political, and economic factors.

As the strategic initiatives of WSAC and WSAA/F demonstrate, each organization is both actively engaged in promoting arts participation, and acutely aware of its role within a public sphere. Through strategic plans, repositioning statements, and structural realignment, these organizations are attempting to maximize the impact and value they provide the public. Identifying key strategic



Conceptual framework

Continued on page 19

# Instances of cultural entrepreneurship: Perspectives on how and why mariachi cultural entrepreneurs interface with mainstream socio-cultural infrastructures.

**Arturo Zavala**

Research Advisor: John Fenn

Instances of cultural entrepreneurship: The purpose of this study is to explore how mariachi leaders function as cultural entrepreneurs within local, regional, national and international mariachi communities. By understanding the “problem solving processes and approaches” of the cultural entrepreneur we may be able to better understand the needs of marginalized and underrepresented communities and develop solutions that will serve the needs of the community.



*A “cultural map” identifying converging key figures (Humberto Guillen and Alex “El Mantecas” Gonzalez), key locations (plazas and restaurants) and media (business card, audio files)*

In my case studies, mariachi group leaders did more than just book gigs and perform. Many of them are passionate artists, creative business people, community activists, social workers, and educators. They function as creators, producers, and distributors of cultural goods and services and play an important role in developing and sustaining informal cultural infrastructures within their communities. They have the skills and resources to develop physical and virtual environments of cultural interaction and enterprise. Furthermore, they understand the inner

workings the community and inherently interpret and apply cultural values and community standards.

From his home in Southern California, Alex Gonzalez, also known as El Mantecas, started posting independent, as well as rare and vintage mariachi albums on his YouTube site Mantecas1972. Within a year, Mantecas had over 8,000 songs posted, with over 6 million views; his channel is often ranked in the top 50 most viewed channels in the Musicians Mexico category. The Smithsonian Folkways Recordings a nonprofit record label of the Smithsonian Institution, also posts mariachi resources such as, music and education materials, yet they have significantly less views on their youtube channel (434,236 views compared to 6,000,000 views). Though it is difficult to compare a national institution with a cultural entrepreneur and there are many varying factors and considerations, it would be hard to dismiss Mantecas’s work as irrelevant, not only because of the quantity people watching, but also the specific demographic the mantecas channel caters to, which is primarily mariachis and aficionados. How is Mantecas connecting to so many mariachis? What can cultural institutions learn from Mantecas’s work?

Findings suggest that although mariachi cultural entrepreneurs operate independently, they in fact work and function within a transnational community or network. The data implies that cultural entrepreneurs are regulated and governed by values and standards set by the community. As the focus for art administrators turns to new issues such as audience participation, public purpose and the role of the arts within civil society, the arts and culture sector must tap into the informal cultural infrastructures created by the cultural entrepreneur. Without these connections, cultural institutions will become static and irrelevant to marginalized communities.





## Abstracts Continued...

*Continued from page 4*

### **Power and dialogue at the art museum: Sharing authority at issue-based exhibitions** Megan Blankenship

#### *Significance and Further Research*

This research offers those in the field a new way to look at controversy; it contextualizes it in relation to paradigm, power, people, progress, and programming. The research suggests that dialogue is not simply the act of two or more people conversing but there are many ways a person experiences the museum dialogically. Dialogue can help visitors discuss and think critically, openly, and honestly about important contemporary issues, even those that are controversial or taboo, without feeling that their opinions do not matter to the museum. Sharing authority is a hallmark of the post-museum, a theoretical model already being appropriated by museums in order to engage at creative and dynamic levels with their stakeholders. Based on the literature and my interviews, museums must do this to remain relevant, democratic institutions in the future.

In the future, I recommend that further research should be added to the growing body of scholarship on the role of the twenty-first art museum as catalysts for social change. Funding agencies, the government, and the public demand relevancy and accessibility of trusted public institutions. This research has been conducted in the United Kingdom over the past decade in response to the government's social inclusion policies, but more critical studies need to be conducted in the United States that takes into account the unique circumstances of the American art museum.

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*Continued from page 7*

### **Passing the Torch: An Exploration of Leadership Succession in Nonprofit Performing Arts Organizations in Oregon**

Michael Fisher

advisory group to gain additional guidance on potential candidates. OSF created a transition team that was tasked with assisting with the process and communicating leadership transition information to staff.

Both organizations also utilized third-party consulting firms who provided services on candidate recruitment, interviewing, organizational assessment, and other additional support.

#### *Succession Planning*

Both organizations have succession planning as part of their overall strategic plan, and include upcoming leadership transitions in their five-year business plans.

Neither OSF nor OBF include expenses associated with succession planning and leadership transitions as line items in their annual budget. OSF allocates reserve funds to cover leadership transitions when the process begins, in order to avoid burdening the annual budget with transition costs.

Both directors indicated that they communicate to their boards about succession planning and promote ongoing dialogue.

#### *Leadership Succession Process*

In the pre-transition phase the literature suggests that the organization take the time to develop criteria for which the candidates will be evaluated. The literature also recommends the formation of a search committee to provide guidance and additional governance to the leadership transition process. Both case study sites developed criteria and created search committee's for its leadership transitions. Both case study sites also hired a consulting search firm in the pre-transition phase.

During the transition phase of the process both the literature and the case study sites say that it is important for the incoming and outgoing directors to overlap, so that a more complete knowledge transfer can occur.

The literature says that the post-transition phase should be a period of continued support for the new director. Communication with the board and clearly defined expectations should be established. If possible, the outgoing director should be made available to the new director in a consultant and advisory role.

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*Continued from page 8*

### **Capturing Community Value: The Role of Local Arts Organizations in Revitalization, Civic Engagement, and Community Building**

Leigh Mallonee

that exist within local communities that enable small-budget arts activities and encourages further exploration of ways to build these networks.

Aprill, A. & Townsell, R. (2007). The Arts as an Occasion for Collective Adult Learning as Authentic Community Development. *New Directions for Adult and Continuing Education*, (116), 51-63.

Kay, A. (2000). Art and community development: The role the arts have in regenerating communities. *Community Development Journal*, 25(4) 414-424.

Lowe, S. (2000). Creating community: art for community development. *Journal of Contemporary Ethnography*, 29(3), 357-386.

Phillips, R. (2004). Artful business: Using the arts for community economic development. *Community Development Journal*, 39(2) 112-122.

Stern, M. J. (2002). Performing miracles. Commentary written for Center for an Urban Future. Retrieved April 7, 2010 from [http://www.nycfuture.org/content/articles/article\\_view.cfm?article\\_id=1057&article\\_type=5](http://www.nycfuture.org/content/articles/article_view.cfm?article_id=1057&article_type=5)

Stern, M. J. & Seifert, S. C. (2007). *Cultivating "natural" cultural districts*. Philadelphia, PA: University of Pennsylvania.

Strom, E. (2002). Converting pork into porcelain: Cultural institutions and downtown development. *Urban Affairs Review*, 38(1) 3-21.

*Continued from page 10*

### **Gentrification and the Arts on Mississippi Ave.**

Milo Petruziello

young entrepreneurs, made the area safer, and greatly improved infrastructure.

These changes have also had negative effects. The revitalization of Mississippi and greater Albina has not benefited the African American community as much as it potentially could have. Many of the area's low-income African American residents have been displaced as property values have risen. Shops on Mississippi Ave. are uninviting to many African Americans who live in the neighborhood. A relatively large population still exists in Boise but they rarely

frequent the street's businesses. Longtime residents complain that new residents do not say hello. At the same time, important African American cultural institutions have been lost.

This research explores the complex relationship that Arts and Culture have with this change. It looks at the positive and negative effects of the change and seeks to illuminate where the arts have been beneficial, where they may have been damaging, and how they are being used to build bridges as the neighborhood moves forward.

*Continued from page 12*

### **Turn On, Tune In, Drop Out: Multimedia, Exhibits, and Community-Museum Partnerships**

Kaley Sauer

#### **Sub-Questions**

##### *Macro-Level Context*

- What is the position of the museum in 21st Century society?
- What role do museums play in relation to community identity?
- What role does community identity play, and how can museums facilitate its preservation and continued development?

##### *Micro-Level Context*

- What are key issues related to cultural representation in museums?
- What are current exhibit models/practices regarding the development of exhibits?
- In what ways can new media tools/multimedia technologies be used in museums to inform and enrich the exhibit development process?

#### **Research Design**

After review of the literature, it was determined that a qualitative research methods approach was the best strategy of inquiry for this research. Methods will include an extensive literature review exploring the concepts: of identity, the role of museums in 21<sup>st</sup> Century society, issues of representation in museums, museum exhibit development, and how multimedia can be used in museums. Other methods of inquiry include both formal and informal case studies, observational reports, and ethnographic research in the form of observational reports and interviews.

#### **Findings**

A community inclusive design to exhibit development is the most ideal programming



approach. By including members of the source community in the process, issues concerning cultural (mis)representation can be addressed by ensuring that environmental and interpretive context is accurate, topics are relevant, and authority is shared between the museum, the public it serves, and the community(ies) under examination. Facilitated by new media tools and a multimedia perspective, exhibits as a whole can find support before, during, and after the exhibit process.

The exhibit development approach provided as the outcome to this project is a media and community participation guide that addresses the questions and concerns presented throughout the research. It was developed to be low in cost and made with the small museum in mind, but is applicable to any organization regardless of size.

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*Continued from page 14*

### **Collections as Communication: Deaccessioning Policies and Public Trust**

Britney Whiting-Looze

is clearly on the rise. If museum professionals are concerned about losing the flexibility of the existing system of self-regulation, they will have to communicate, collaborate, and advocate for the changes they would like to see. As time goes on, this debate around deaccessioning has only gotten more complicated. Nearly every day, new voices are added to current situations, especially through the use of new media. This debate is not getting any closer to resolution, but it is getting more active, and some parties are making bold attempts at establishing new rules. The laws and ethics around deaccessioning are constantly evolving – the museum field needs stronger internal communication in order to develop a more effective system of ethics and regulations. Most importantly, museums must keep their stakeholders informed to maintain vital levels of social sustainability.

This study may act as a springboard for others to look at museum policies in a different way. To examine what collections management policies say about the character of a museum. In the post-museum world, it is important to examine the benefits of making policies publicly accessible, and ask whether the language of those policies invites or discourages community involvement.

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*Continued from page 15*

### **Value by design: Cultivating demand for the arts in Washington State**

Amanda Wold Sipher

approaches and prioritizing activities given the current environment, while also considering long-term needs and goals makes the work of these organizations very complicated. However, developing statewide arts participation seems to be a key initiative guiding WSAC and WSAA/F.

Emergent in this study was the existence and growth of professional networks among members of Washington's arts sector. Through in-person events such as the regional advocacy meetings, Cultural Congress peer group sessions, and WSAC's communities of practice, the arts sector is able to share experiences and learn from others. Establishing a network of meetings of this type across Washington offers the arts sector a way engage at both a local and state level, enabling it to better communicate issues and accomplishments throughout the state. WSAA/F's Arts Advocacy Training Workshop presents a way for the sector to aggregate the information gathered at the local and regional level to communicate key messages regarding the value of the arts to elected officials. Such organizing resembles Sabatier's (1993) advocacy coalition framework, and suggests members of the arts sector engaged in these networks are better positioned to advocate collectively for action in a public sphere as a result of the information exchanged within the framework. WSAC and WSAA/F hold important roles in this network, providing leadership in convening the sector, sharing research, and offering technical support.

Moore, M. (2000). Managing for value: Organizational strategy in for-profit, nonprofit, and governmental organizations. *Nonprofit and Voluntary Sector Quarterly*, 29(1), 183-204.

Sabatier, P., & Jenkins-Smith, H. (1993). *Policy change and learning: An advocacy coalition approach*. Boulder, CO: Westview Press.

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# Graduate Student Fellowships, Awards, Conferences

## Graduate fellowships

**Yasmin Acosta-Myers**

Graduate Teaching Fellow, Yamada Language Center

**Valerie Egan**

Graduate Teaching Fellow, Humanities

**Michael Fisher**

Graduate Teaching and Research Fellow, AAD & CCACP

**Mindy Linder**

Graduate Teaching and Research Fellow, AAD & CCACP

**Leigh Mallonee**

Graduate Teaching Fellow, First-Year Programs

**Patricia Morales**

Graduate Teaching Fellow, Graduate School

**Erin Roberts**

Graduate Teaching Fellow

**Cutler Rubin**

Graduate Teaching Fellow, AAD

**Tomas Valladares**

Graduate Research Fellow, CCACP

**Britney Whiting-Looze**

Graduate Administrative Fellow, AAD

**Amanda Wold Sipher**

Graduate Research Fellow, CCACP

**Arturo Zavala**

Graduate Teaching Fellow, AAD

## Laurel awards

**Heather Campbell** – Education, UO Museum of Natural and Cultural History

**Jen Hernandez** – Education, Jordan Schnitzer Museum of Art

**Lauren Suveges** – Education, Jordan Schnitzer Museum of Art

**Elizabeth White** – Exhibits, UO Museum of Natural and Cultural History

## Scholarships

**Megan Blankenship**

2010 American Association of Museums Emerging Museum Professional Fellowship

2009/10 CCACP Conference Travel Award

**Heather Campbell**

2009/10 AAD Conference Travel Award

2009/10 Ina McClung Scholarship in Arts and Administration

**Gretchen Drew**

2009/10 CCACP Conference Travel Award

Valerie Egan

2010 Oregon State Poet's Association Conference Scholarship

**Jaime Galli**

2009/10 AAD Conference Travel Award

2010 Opera America Conference Award

**Kelly Johnson**

2010 IAAM Performing Arts Managers Conference Scholarship

**Mindy Linder**

2009/10 CCACP Conference Travel Award

2009/10 CCACP Student Research Award

**Milo Petruziello**

2009/10 AAD Walton Award for Research Excellence

**Erin Roberts**

2009/10 Ina McClung Scholarship in Arts and Administration

**Lauren Suveges**

2009/10 AAD Walton Award for Research Excellence

**Kelly Tavares**

2009/10 International Cultural Service Program Scholarship

**Amanda Wold Sipher**

2009/10 CCACP Conference Travel Award

2009/10 WSAA/F Cultural Congress Scholarship

2010 IAAM Performing Arts Managers Conference Scholarship

2009/10 UO Joseph K. Starr Scholarship

2009/10 CCACP Student Research Award

**Tomas Valladares**

2009/10 CCACP Student Conference Paper Presentation Award

**Arturo Zavala**

2009/10 AAD Walton Award for Research Excellence



## Conferences, meetings, and workshops

### **2010 Americans for the Arts Annual Convention — *The half-century summit*** (Baltimore, MD)

Attendees: Michael Fisher, Mindy Linder, Patricia Morales, Elizabeth Cutler Rubin

### **2010 American Association of Museums Annual Meeting — *Museums without borders*** (Los Angeles, CA)

Attendee: Megan Blankenship

### **2009/10 Arts In Crisis: A Kennedy Center Initiative**

Attendees: Mindy Linder, Leigh Mallonee, Amanda Wold Sipher

### **2010 Cinema Pacific Film Festival** (Eugene, OR)

Volunteers: Kelly Johnson, Mindy Linder, Arielle Sherman, Alyssa Fisher, Tomas Valladares

### **Folklorists in the South & Mid-Atlantic Retreat** (Chapel Hill, NC) June 2010

Presenter: Tomas Valladares

### **2010 IAAM Performing Arts Managers Conference.** (Seattle, WA)

Attendees: Rebecca Black, Gretchen Drew, Michael Fisher, Jaime Galli, Kelly Johnson, Mindy Linder, Stephanie Moore, Kirstin Yingling Simon, Amanda Wold Sipher

### **2010 James Beard Foundation Awards** (New York, NY)

Attendee: Elizabeth Cutler Rubin

### **2010 Opera Conference – *New Realities, New Strategies*** (Los Angeles, CA)

Attendee: Jaime Galli

### **2010 Oregon State Poets Association**

Attendee: Valerie Egan

### **2010 Oregon Museums Association Spring Meeting – *Facing challenges and creating opportunities*** (Eugene, OR)

Panelists: Megan Blankenship, Amanda Garcia, Elizabeth White, Britney Whiting-Looze

Attendee: Heather Campbell

### **2010 Graduate Student Research Forum – *Crossing borders*** (Eugene, OR)

Presenters: Yasmin Acosta-Myers, Taralynn Carter, Mindy Linder, Daniel Linver, Deidre Schuetz, Kelly Tavares, Tomas Valladares, Kirstin Yingling Simon

### **16th Annual HOPES Conference** (Eugene, OR)

Panelist: Stephanie Moore

### **2009 Americans for the Arts Annual Conference – *Renewable resources: Arts in sustainability*** (Seattle, WA)

Attendees: Heather Campbell, Erin Carey Gore, Michael Fisher, Leigh Mallonee, Elizabeth Cutler Rubin, Amanda Wold Sipher, Milo Petruziello

### **2009 Balboa Art Conservation Center Workshop** (Eugene, OR)

Attendee: Britney Whiting-Looze

### **2009 Museum Computer Network Conference** (Portland, OR)

Attendees: Val Egan, Laura Harrison, Cutler Rubin, Elizabeth White, Britney Whiting-Looze

### **2009 Oregon Arts Education Congress** (Portland, OR)

Attendees: Heather Campbell, Valerie Egan, Michael Fisher, Leigh Mallonee, Tina Vellody



# Graduate Student Fellowships, Awards, Conferences

## Internships

### **Yasmin Acosta-Myers**

La internat que esta en todo/the intern who does everything – Teatro Milagro/Miracle Theatre Group, Portland, OR

### **Megan Blankenship**

Development Department Intern – Portland Art Museum, Portland, OR

### **Heather Campbell**

Education intern – Jordan Schnitzer Museum of Art, Eugene, OR

### **Cindy Chung**

Auction Intern – Pilchuck Glass School, Stanwood, WA

### **Joshua Docherty**

Assistant to Director of Information Crew – Oregon Country Fair, Veneta, OR

### **Valerie Egan**

Assistant Intern and Docent Program Manager – Smithsonian National Portrait Gallery, Washington, D.C.

### **Michael Fisher**

Education Intern – Maude Kerns Art Center, Eugene, OR

Administrative/Operations Intern – The Hillman Center for Performing Arts, Pittsburgh, PA

### **Laura Harrison**

Exhibits Intern – Science Factory Children’s Museum and Planetarium, Eugene, OR

### **Mindy Linder**

Marketing and Communications Intern – Oregon Shakespeare Festival, Ashland, OR

### **Leigh Mallonee**

Programs and Services Intern – Wisconsin Arts Board, Madison, WI

### **Hyun Hee Park**

Administration Intern – Oregon Bach Festival, Eugene, OR

### **Milo Petruziello**

Community Programs Intern – Portland Center Stage, Portland, OR

### **Erin Roberts**

Program Assistant – Free103point9/WGXC, Acra, NY

### **Elizabeth Cutler Rubin**

Event and Operations Intern – The James Beard Foundation, New York, NY

### **Kaley Sauer**

Exhibits and Graphic Design Intern – Lane County Historical Museum, Eugene, OR

### **Tina Vellody**

Assistant Entertainment Coordinator – Kesey Enterprises, Eugene, OR

### **Elizabeth White**

Museum Intern – Collier Memorial State Park Logging Museum, Chiloquin, OR

### **Britney Whiting-Looze**

Museum Collections Intern – Jordan Schnitzer Museum of Art, Eugene, OR

### **Amanda Wold Sipher**

Communications Intern – Washington State Arts Commission, Olympia, WA

### **Arturo Zavala**

Assistant to the Director – Mariachi Viva Mexico, Hillsboro, OR



### **ELAN is in the process.**

Inspired by Americans for the Arts (AFTA) national Emerging Leaders Network, ELAN emerged to better focus the efforts of the Arts & Administration student organization. This year, ELAN formally linked to the national AFTA network, created a website, and implemented a new logo. As an Associated Students of the University of Oregon (ASUO) recognized student organization, ELAN successfully completed the 2010-2011 budget process. With the support of students, faculty, community members and sponsors, ELAN's fundraising committee raised over \$500 at the first annual Beats & Brushstrokes event. Through such activities ELAN continues to be both a responsible and sustainable organization.

### **ELAN is in the community.**

ELAN supports Eugene's local arts initiatives and has made its presence known in the community through participation in events such as: Arts and Business Alliance of Eugene's Business Recognizing Arts Vision and Achievements (BRAVA) Breakfast; Eugene's Day of Culture celebration at Midtown Arts Center; and "Building Our Next Economy: A Regional Prosperity Summit" hosted by the Cities of Eugene and Springfield.

During orientation week, ELAN hosted the Community Partner Reception at the Maude Kerns Art Center to say thank you to our local arts organizations who continue to support us and the AAD program through practicums and internships. This provided a great introduction and opportunity for students to meet and begin building relationships with Eugene's arts organizations.

### **ELAN is in the dialogue.**

ELAN continues to create opportunities for civic engagement and community dialogue. In honor of National Arts & Humanities Month, ELAN hosted its first Creative Conversation on "Arts & Business Collaboration". The conversation, hosted by Davis' Restaurant and Bar, was attended by over fifty community members and students who were invited to participate in round table discussions.

In partnership with the Center for Community Arts and Cultural Policy (CCACP), ABAE, and the City of Eugene, ELAN hosted a town hall dialogue at DIVA: Downtown Initiative for the Visual Arts on "How Your Community Can Thrive Through the Arts" featuring Randy Cohen, vice president of Local Arts Advancement for Americans for the Arts.

As part of its ongoing professional development programming, ELAN organized an ArtVenture trip to Portland for students to experience the art and engage with the staff of Portland Center Stage, Portland Art Museum, the Museum of Contemporary Craft, and Oregon Symphony.

Finally, in collaboration with AAD, CCACP, Professional Outreach and Development for Students (PODS), Architecture & Allied Arts Student Advisory Committee (AAASAC) grant funding, and Opus VII, ELAN hosted Fractured Atlas - a national organization supporting every level of the cultural ecosystem. Executive director Adam Huttler presented on three areas: Trends in Technology for Arts & Culture, Artists Professional Practice Tools & Alternative Business Models for Arts and Non-profit, and Old Challenges & New Models for Arts Businesses.

All in all, ELAN had a busy year filled with exciting new people, partnerships, and professional development activities!

#### **2009/10 Executive Committee**

Yasmin Acosta-Myers, *vice-representative*

Michael Fisher, *representative*

Mindy Linder, *vice-representative*

Milo Petruziello, *AAASAC representative*

Amanda Wold Sipher, *treasurer*



UNIVERSITY OF OREGON



CENTER FOR  
COMMUNITY ARTS  
AND CULTURAL POLICY



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ARCHITECTURE  
AND  
ALLIED ARTS**

**University of Oregon**

EO/AA/ADA institution committed to cultural diversity.

email: [ccacp@uoregon.edu](mailto:ccacp@uoregon.edu)

web: <http://ccacp.uoregon.edu>

mail: University of Oregon, School of Architecture and Allied Arts  
Center for Community Arts and Cultural Policy  
5230 University of Oregon, Eugene, OR 97403-5230