

# STRATEGIC PLANNING FOR AN INCLUSIVE COMMUNITY ARTS CENTER FOR ADULTS WITH DEVELOPMENTAL DISABILITIES



6/1/2016

Written By: Cait Bothwell, Emily J. Payne, Raquel Vargas Ramirez, & Sarah Wyrer

Presented to the Arts and Administration Program  
in partial fulfillment of the requirements for the degree of  
Master of Science/Arts in Arts Management

Title: Strategic Planning for an Inclusive Community Arts Center for Adults with Developmental Disabilities

This project has been accepted and approved in partial fulfillment of the requirements for the Master of Science/Arts degree in the Arts and Administration Program by:



---

John Fenn, PhD  
Associate Professor, Arts and Administration Program  
University of Oregon

June 1, 2016

Date

---

## ABSTRACT

---

Cait Bothwell, MS

Emily J. Payne, MS

Raquel Vargas Ramirez, MA

Sarah Wyer, MA

Master of Science/Arts in Arts Management

Arts and Administration Program

June 2016

Title: Strategic Planning for an Inclusive Community Arts Center for Adults with Developmental Disabilities

### Overview of the Professional Project

The Oregon Supported Living Program (OSLP) is a private, nonprofit organization that works with adults with disabilities offering support services in group homes, supported living, and vocational training. In 2012, the OSLP Arts & Culture Program became the fourth pillar of the organization, formed in response to the limited artistic opportunities available to people with disabilities. The program serves OSLP clients, adults with disabilities from other programs, and the general public. The OSLP Arts & Culture Program provides classes, workshops, a mentorship program, organizes exhibitions, and provides opportunities for cultural activities in the Eugene/Springfield area. What makes this program unique is its inclusivity, bring open to individuals with and without disabilities.

During the 2015-2016 academic year, a team of graduate students, facilitated by John Fenn, served in the capacity of consultants to create a three-year strategic plan in collaboration

with the OSLP Arts & Culture Program. This project used multiple research methods to acquire data necessary to produce the document, including review of existing documents, surveys, observations, and in-depth interviews. The final result, a three-year strategic plan, describes the goals, objectives, and action steps that the OSLP Arts & Culture Program can use to manage growth, implement evaluation, and establish financial sustainability. In addition to the strategic plan, an academic document was composed of several sections narrating the process undertaken to achieve the strategic plan, further information about the results found through each stage of the process, and individual reflections about the experience.

Throughout the year, the team undertook various aspects of consultancy. In the Fall, they worked to develop a charter document outlining the project and individual interest areas, as well as addressing literature on the topics of consulting and project management. In the Winter, they completed interviews with OSLP staff and knowledgeable professionals to assess the needs of the OSLP Arts & Culture Program, conducted site visits, familiarized themselves with literature, conducted a focus group, and surveyed the OSLP support staff. In the Spring, they produced the detailed three-year strategic plan, including goals and recommendations designed to inform and advance the OSLP Arts & Culture Program's mission.

#### Keywords:

Developmental disabilities

Inclusion

Art center

Community

Strategic plan

Arts and culture

---

## ACKNOWLEDGEMENTS

---

This project would not have been possible without the collaborative efforts of the Oregon Supported Living Program's (OSLP) Arts & Culture Program. We worked closely with several OSLP staff members: Gretchen Dubie, Mija Andrade, Theresa Wilhelm, Jamie Walsh, and Sterling Israel. Our work would not have been possible without their support and interest. Thank you as well to Bill Flood (AAD Faculty) and Dr. Patricia D. Lambert (AAD Faculty), who shared their knowledge with us and provided advice crucial to our research process and product. Thank you to Dr. Alice Parman (AAD Faculty), who took the time to lead a facilitation workshop for our Professional Project Team to prepare us for leading a focus group.

We would especially like to thank our Arts & Administration (AAD) Faculty Advisor John Fenn, who has been infinitely patient and helpful, and has facilitated our process with flexibility and expertise. His support and guidance has allowed us to be masters of our own destiny.

---

## TABLE OF CONTENTS

---

Chapter	Page
I. INTRODUCTION & BACKGROUND	7
II. LITERATURE REVIEW	15
III. DESIGN & METHODS	20
IV. INDIVIDUAL REFLECTIONS	30
V. STRATEGIC PLAN & CONCLUSION	64
VI. REFERENCES	92
VII. APPENDICES	94

---

## CHAPTER ONE: INTRODUCTION & BACKGROUND

---

### About the Professional Project

The University of Oregon's Arts & Administration Program (AAD) offers the Professional Project as an option for final research. The opportunity consists of working alongside an existing organization to pursue research and produce results about a particular project related to the program. The partner organization is chosen by a liaison faculty member, while the group of students participating individually decides to take part in the project. During the 2015-2016 academic year, AAD Associate Professor John Fenn served as the facilitating faculty member. The students that chose this research path were Cait Bothwell, Emily J. Payne, Raquel Vargas Ramirez and Sarah Wyer.

The focus of the 2015-2016 Professional Project was defined as serving in the capacity of consultants to create a three-year strategic plan in collaboration with the Oregon Supported Living Program (OSLP) Arts & Culture Program, a local arts organization. The final product contains a series of recommendations that will help the organization fulfill goals related to sustainability, evaluation, community partnerships, and increased visibility.

While the OSLP staff did not directly supervise, they worked collaboratively with our team in order to frame priorities, set goals, and determine action steps towards generating the strategic plan. Research methods for this field-based professional project have consisted of surveys, observations, site visits, review of existing documents, and in-depth interviews with key informants.

It should be mentioned here that we took a very integrated approach to completing the Professional Project. We worked closely together as a team and involved all team members in

each stage of the project. While there were a few areas—such as individual interviews—where we divided and conquered, for the most part our information was gathered, research pursued, and writing completed via a group effort.

## About Oregon Supported Living Program (OSLP)

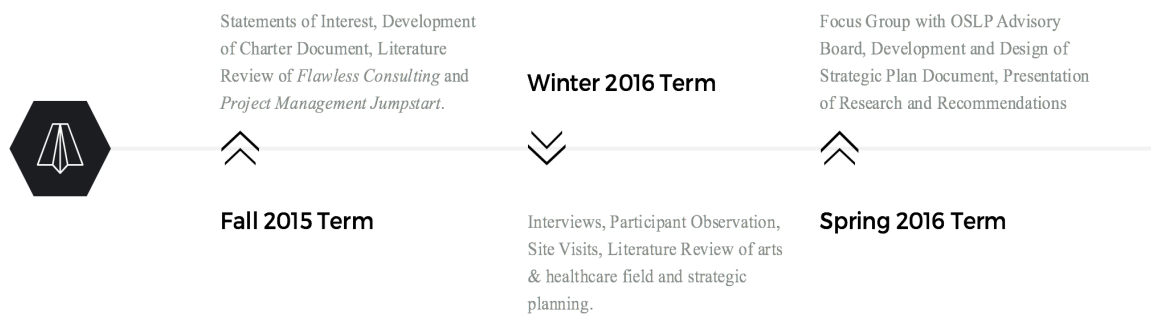
The mission of the Oregon Supported Living Program, or OSLP, is “to enhance the lives of adults with developmental disabilities by providing person-centered residential, vocational and supported living programs with an emphasis on the arts and community integration” (About, 2016). OSLP was founded in 1978 under the umbrella of the University of Oregon with the initial plan being a semi-independent living program, providing support services for individuals with mild disabilities (About). In 1988, OSLP separated formal ties with the university and became a private non-profit focusing on four pillars: group homes, supported living, vocational training and, since 2012, the Arts & Culture Program (About).

The OSLP Arts & Culture Program was formed in response to the limited artistic opportunities available to people with disabilities. While the first three pillars of OSLP serve exclusively OSLP clients, the Arts & Culture Program prides itself on serving adults with disabilities from other programs and the community, as well as the general public. The mission of the OSLP Arts & Culture Program is “to break down barriers to participation in the arts for people of all abilities and to build bridges to a more diverse and inclusive community” (Arts & Culture About), 2016. The OSLP Arts & Culture Program provides classes, workshops, a mentorship program with local professional artists, organizes exhibitions, and provides opportunities for cultural activities in Eugene, Oregon. This program is truly inclusive and open



to individuals with and without disabilities, making it one of the few programs of its kind in the United States of America.

## TIMELINE



## Timeline of Work

### Fall 2015

Our project began during the second half of the Fall term (2015) when we each wrote a statement of interest to outline why we wanted to participate in the Professional Project, as well as our goals, objectives, and personal areas of interest. We then worked to develop a charter document outlining the project and our individual interest areas, as well as addressing literature on the topics of consulting and project management.

Our team read two books in particular: *Flawless Consulting: A Guide to Getting Your Expertise Used* (2011) by Peter Block and *Project Management Jumpstart* (2011) by Kim

Heldman. *Flawless Consulting* by Peter Block focused on offering guidance through multiple facets of consulting, from how to deal with difficult clients to how to ask better questions. He touched on being authentic, clarity, meeting resistance with support, the importance of building relationships, and highlighting capacities rather than deficiencies. These areas, and many more, were explored through case studies and the reader was offered guidelines for implementation.

*Project Management* by Kim Heldman focused on various areas of project management including fundamentals, methods and practices. Specifically, Heldman mentions communication, writing everything down, and building process as the most valuable components of project management. In the same vein as *Flawless Consulting*, the book focused on examples and case studies to better inform the reader of real world situations. Each member of our team read and reflected on these books, focusing on what they took away individually.



## Winter 2016

Coming into Winter term (2016) our team dove right into the fieldwork, using the first few weeks of the term to schedule interviews as well as develop and finalize interview questions. We decided that the best way to approach this part of the fieldwork would be to split up into teams of two. We conducted five interviews with OSLP staff and these initial interviews allowed us to receive feedback from key staff members and determine factors that would later play a role in developing goals, objectives, and action steps for the organization's strategic plan.

During the Winter term we also conducted site visits to comparable organizations. The main event took place in the form of a day trip to Portland, where we visited the Children's Healing Art Project (CHAP), and met with University of Oregon Arts & Administration faculty member and community cultural development consultant, Bill Flood. This trip played a key role in helping our team form a better understanding of how similar organizations are running successfully as well as giving us insight into the area of evaluation. This term was also spent reviewing literature pertaining to strategic planning and the field of arts and healthcare.



## Spring 2016

At the beginning of the Spring term we facilitated a focus group with the OSLP Arts & Culture Advisory Board. The goal of this focus group was to help our team determine strengths, weaknesses, opportunities, and challenges in order to later prepare a SWOC analysis of the OSLP Arts & Culture Program. While scheduling conflicts did not allow for us to conduct more focus groups, we did interview Dr. Patricia D. Lambert, an expert in the field of arts and health care, and survey the OSLP support staff during their All Staff Meeting on April 29, 2016. This survey played a large role in determining how the larger organization views the OSLP Arts & Culture Program, what challenges and barriers exist that make participation difficult, and what they would like to see in the future.

After we collected all the necessary information, the majority of the Spring term was spent analyzing data and developing the actual strategic plan. The survey data was analyzed using both qualitative and quantitative methods, including the creation of relevant charts and graphs in Microsoft Excel to visually represent the results. In creating the strategic plan, we utilized skills learned through our Marketing, Media, and Communications classes (AAD 616 and 617) and used Adobe InDesign to develop a strategic plan that was not only informative, but designed as a visually attractive and efficiently practical document.

Recognizing that this project has been a collaborative partnership spanning multiple terms, and that the existing time and resources did not allow for us to undertake a comprehensive background study on the topic, we specifically focused the study as follows: the research lens utilized by our team was focused on understanding strategic planning for small, nonprofit arts organizations, specifically those working with adults with disabilities. As a team, we collectively

reviewed existing scholarship and practices in strategic planning, and concentrated on comparing processes currently underway at OSLP with best practices that exist elsewhere in the United States. Specific sub-topics that informed the background report and recommendations of our team have been the following: project management, development and fundraising, collaboration and partnerships, community cultural development, internal and external evaluation, cultural diversity, and sustainable membership and donor programs. All four of our team members participated across the range of activities and steps involved in the creation of the strategic plan, with each member taking responsibility for key aspects aligned with their own skills and learning outcomes.

## Creation of Strategic Plan

At the end of the Spring term, the AAD Professional Project team created and presented a three-year strategic plan to key OSLP staff. The plan consisted of: an introduction to the project and organization, the SWOC analysis, goals and objectives for the organization to fulfill, a timeline of action steps, an evaluation toolkit, a cultural inventory, and suggestions for further reading. A set of recommendations emerged from the Professional Project Team's fieldwork and literature review. The document itself was created using Adobe InDesign and designed by Cait Bothwell and Sarah Wyer. The photographs used were taken by Sarah Wyer at OSLP Arts & Culture programming. The textual body of the plan was developed and written by Cait Bothwell, Raquel Vargas Ramirez, Sarah Wyer, and Emily J. Payne and reviewed by John Fenn.

The strategic plan was created with four broad themes that the Professional Project Team pulled from interviews, site visits, fieldwork, and literature review: (1) communication, (2) documentation, (3) evaluation, and (4) capacity and sustainability. Each theme then had smaller areas of focus attached to them, as the graphic on the next page indicates. We developed goals

and objectives, an evaluation toolkit, and an action step timeline using these areas of focus as our guides.



The Professional Project Team created the 2016-2019 strategic plan as a product of our research. Our goal was not simply to do academic and field-based research, but to develop a product that can serve as a living document for and be continually used by an organization. While this document provides an overview of our project, methods, literature review, and conclusions, the creation of the three-year strategic plan is the culmination of our processes this year.

---

## CHAPTER TWO: LITERATURE REVIEW

---

As defined by the *Dictionary of Developmental Disabilities Terminology* (2002), a developmental disability is “a condition in which a static encephalopathy (brain damage due to lack of oxygen) or brain injury leads to a serious impairment or limitation of one or more functions controlled by the brain. The “injury” may be programmed in the developing brain. All developmental disabilities bear a “family resemblance” because of their common grounding in brain pathology (origin)” (Accardo & Whitman, 2002, p. 106). There is also the Federal legislation definition from the Developmental Disabilities Assistance and Bill of Rights Act Amendments of 2000, that states “a severe, chronic disability of a person 5 years of age or older, which is attributable to a mental or physical impairment or combination of mental and physical impairments; is manifested before the person attains age 22; is likely to continue indefinitely.” The definition continues into further specification, and it closes on a relevant detail: that each state may modify the definition to better serve the needs of its citizens.

The first art programs created for adults with disabilities were established due to the mid-century tendency to stray away from institutionalized living and, instead, create community residential facilities. Due to this change, many day programs arose, and among them were centers founded with the purpose of giving adults with disabilities a creative outlet. While arts organizations for people with developmental disabilities are a new concept, it has been proven that leisure activities improve the inclusion of this group within their community as well as their perception on quality of life (Badia et al, 2013). Moreover, Article 30 of the United Nations (2006) establishes that States are under the obligation to “ensure their participation in cultural life, recreational activities, leisure, and sports” (as cited in Badia et al., 2013, p. 319). This

declaration proclaims that providing arts participation for patients with developmental disabilities is not only a necessity but a responsibility each of us must support as citizens of the world.

Developmental disabilities have carried a damaging stigma throughout history. Not only has this population endured being called offensive and vulgar names, but they have also been targeted and abused by the institutions that were supposed to support and educate them (Walsh, 2013). Encouraging them to participate in arts activities such as drama, music, poetry, drawing or painting is crucial to their development, especially since they struggle with academics and sports due to their cognitive or physical limitations (Lynch & Chosa, 2011). Art activities provide them with a creative outlet that they might not experience anywhere else. Art allows them to make progress in a way that is not graded or compared to their peers' work as it is often done in an academic environment. In addition, finding an art medium that corresponds with their skills and interests drives them to achieve a feeling of mastery that, due to their challenges, they might not encounter in other disciplines like sports or academics (Lynch & Chosa, 2011).

In their book *Art & Disabilities: Establishing the Creative Art Center for People with Disabilities* (1990), Ludins-Katz and Katz narrate their journey of creating an art program for people with disabilities in Oakland, CA. In their writing they explain how the closing of facilities to serve said population was a catalyst for them to provide a safe space for participants to make art. Their account is a heartfelt memoir that contains anecdotal portions describing their observations on the effects that their nurtured program had on their participants. Moreover, they highlight how “[c]reativity is a vital living force that lies within each individual” (Ludins-Katz & Katz, 1990, p. 3), stating that every person should have the opportunity to practice art and achieve personal realization throughout this practice. While they detail numerous activities to be



practiced in an arts center and thoroughly explain the actual practicality of starting an institution of this kind, they encourage instructors to stay away from activities that might have a childish connotation. The OSLP Arts & Culture Program takes this notion one step further: their participants should be treated as adults (not children), but they should also be treated as artists.

The term “outsider art” mostly refers to art produced without formal training or outside of the boundaries of art institutions. However, Walsh (2013) establishes that this term excludes people without the economic means or pre-requisites to actually enter a formal art institution. Nowadays there are various opportunities to explore and learn art outside of the structure of an art institute. Such opportunities include anything from online videos to community art centers that provide background, instruction, and even materials for the practice and improvement of different art mediums. Furthermore, the appreciation or valuation of someone’s work is independent from their artistic origin. Due to the archaic concept that “outsider art” embodies, the OSLP Arts & Culture Program does not define their participants’ art as outsider art. Rather, the staff define their participants as artists.

By understanding the historical context of community-based art programs and facilities for people with developmental disabilities, and knowing the preferred language of OSLP Arts & Culture Program, several strategic plans from various arts based organizations were identified for review. An essential guide for the creation of OSLP Arts & Culture Program’s own three-year strategic plan was the Oregon Arts Commission’s *2015-2020 Strategic Plan* (2015), as the structure is formatted in an engaging and easy to follow manner. Another strategic plan reviewed for the purpose of framework and language was Children’s Healing Art Project’s (CHAP) *CHAP Strategic Plan: 2016 Strategic Priorities* (2016).

A significant component of the strategic plan for OSLP Arts & Culture Program emerged as an evaluation toolkit with five recommended methods. While the evaluation toolkit will be discussed in detail later in this document, one key method our team suggested for evaluating the impact of the OSLP Arts & Culture Program’s classes, workshops, and fundraising events, is that of a logic model. The W.K. Kellogg Foundation defines a logic model as “...a systematic and visual way to present and share your understanding of the relationships among the resources you have to operate your program, the activities you plan, and the changes or results you hope to achieve” (W.K. Kellogg Foundation, 2004, p. 1). By this definition, OSLP Arts & Culture Program will be able to design new programming while refining the programs already in place throughout the course of the strategic plan time period, and beyond.

The Employment First Policy came into effect in 2008 as part of recovery efforts from the Great Recession. The state of Oregon was one of the first states to implement such a policy designed around the integration of individuals with intellectual and developmental disabilities into the workforce (Office of the Governor State of Oregon, 2013, p. 1). The release of Executive Order NO. 13-04 on April 16, 2013 came one year after the state received “...a competitive grant from the United States Department of Labor to provide resources to assist in the strategic planning and implementation of the Employment First Policy...” (Office of the Governor State of Oregon, 2013, p. 1).

Though Executive Order NO. 13-04 does not explicitly state a difference between day and community based programs, the term “sheltered workshop” that is used by state definition means: “...a facility-based service that congregates more than eight adults with intellectual or developmental disabilities...are operated by service provider entities...employs only individuals with [intellectual and developmental disabilities] or other disabilities except for service support

staff” (Office of the Governor State of Oregon, 2013, p. 2). As Port City, a day program provider in Portland, Oregon, pays their artists a minimum wage in addition to the percentage received from the sale of their arts and crafts, program managers are challenged to make it apparent to the state that Port City artists have a viable career option through them. In contrast to Port City, OSLP Arts & Culture Program does not pay their artists an hourly minimum wage but assists them in the sale of their work by way of gallery showings at the Lincoln Street gallery or at partnered businesses throughout Eugene/Springfield. They only take a portion of the sale which is kept to support the program. Additionally, OSLP Arts & Culture Program is considered a community based program as 50% or more of participants attending classes and workshops are community members who may not have developmental disabilities or are from other housing programs like Alvord Taylor and Independent Environments, Inc (*Participation Data Summary - OSLP [unpublished], 2016, p. 1*).

The review of existing documents provided the necessary background to conduct our field work appropriately, it enlightened us about the importance of the existence of an inclusive environment such as the OSLP Arts & Culture Program offers, and helped us understand the classification of the program it is part of while comparing it to other entities that serve adults with developmental disabilities. While the material studied throughout these documents did not directly affect the completion of the strategic plan, the information provided by these readings was absolutely necessary to have a comprehensive knowledge of the field.

---

## CHAPTER THREE: DESIGN & METHODS

---

The Professional Project Team spent the Winter 2016 term collecting information and conducting research to help with the formation of the strategic plan. We conducted interviews with key OSLP staff members and knowledgeable professionals, observed and participated in a week of OSLP Arts & Culture classes and events, took photographs of OSLP programming, wrote and distributed a survey for OSLP's All Staff Meeting, conducted site visits in the Bay Area and Portland, and facilitated a focus group with the OSLP Arts & Culture Advisory Board. We also sought guidance in the form of an organized, informative workshop with Dr. Alice Parman on how to facilitate. Our research took on a dual-process of gathering data, and commitment to learning a consultancy skill set.

Our approach to research was designed to help our team understand the needs of OSLP Arts & Culture through the eyes of key staff members and to increase awareness of the field by looking at comparable organizations. Once we had this valuable context, we worked to immerse ourselves in OSLP Arts & Culture's programming as participant observers to document daily activities and participate in activities. Doing this allowed us to develop a deeper understanding of what OSLP Arts & Culture offers participants and what their regular programming looks like.

Through interviews with Jamie Walsh—the Director of the OSLP Arts & Culture Program—and other OSLP staff, we were able to learn that OSLP Arts & Culture does not need to grow in terms of the amount of programming they offer. Some of their classes, like the Open Studio, were overflowing with participants, but the small staff specifically focused on the Arts & Culture Program made adding more classes on top of an already full schedule an impossible

suggestion. Approaching our research through multiple methods was key to understanding the complexities of considerations necessary for developing a three-year strategic plan.

This section of our document outlines the multiple methods we pursued in our research design and our individual reflections on the process therein.

## Photography

After attending the Oregon Folklife Network’s field-based workshop on digital photography lead by John Fenn, Sarah Wyer felt confident enough to practice ethnographic documentation with her camera. As part of attending multiple workshops and classes held by the Arts & Culture Program, Wyer took over 50 high-resolution photographs that have been used in the strategic plan, throughout this academic report, and that will be given to OSLP Arts & Culture for use in future materials.



## Participating in Workshops and Classes

We attended a week of OSLP Arts & Culture’s classes in order to immerse ourselves in the program’s practices and better understand the audience that our strategic plan is designed to serve. For example, Wyer was able to use and build on her digital photography skill set to take high-quality photographs as part of the participant observation. We also participated in art creation and engaged other participants—as well as instructors—in dialogue.

### *List of Classes Attended*

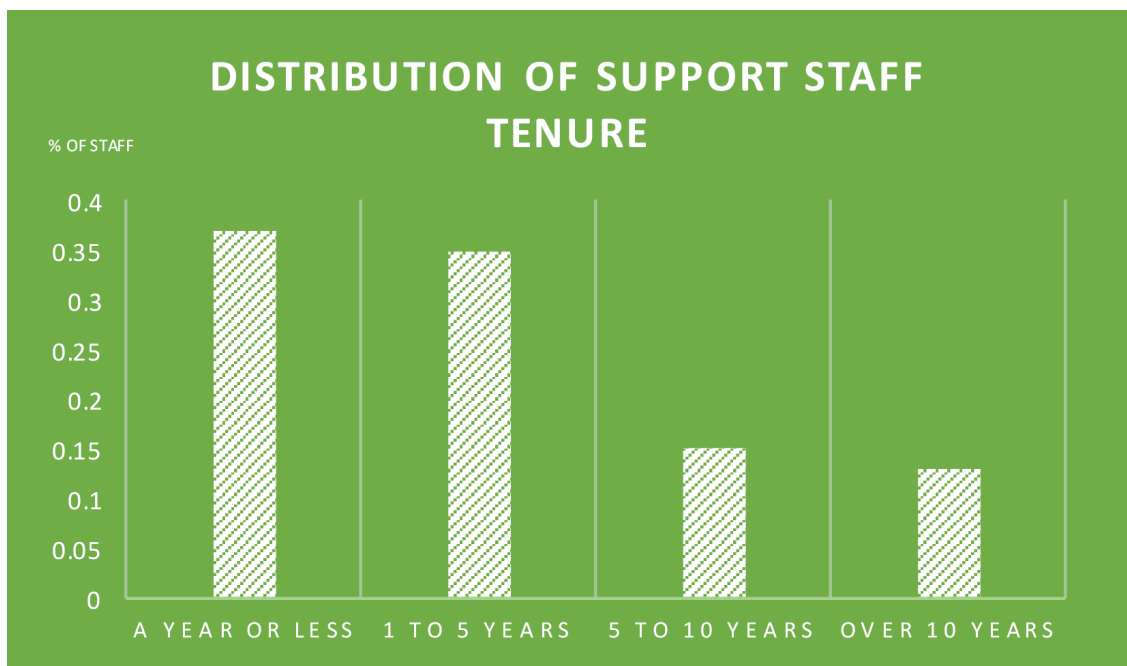
American Sign Language (ASL)  
Cooking  
Yoga  
Music Therapy

Dance  
Open Studio  
Jewelry Making  
Exploring Collage

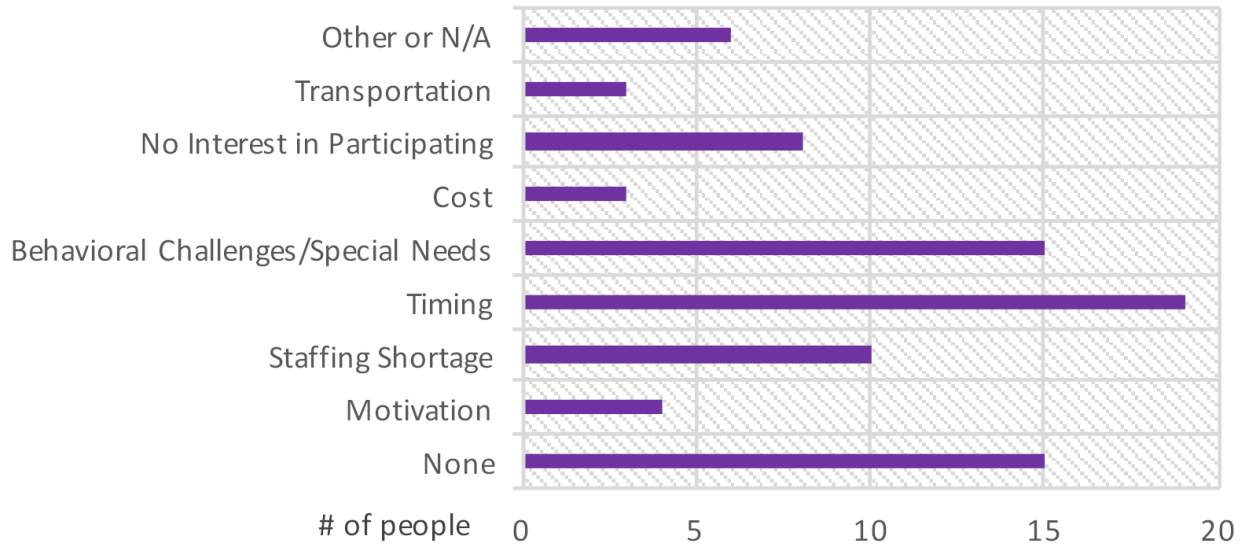


## Surveys

We created and dispersed a brief survey at OSLP’s All Staff meeting to record feedback from support staff. Our response rate was an incredible ~93%, and we were able to glean both qualitative and quantitative data from the results. Once you have data, the key question becomes: “What do you do with it?” To answer that question, we started with what we wanted to know. “What is the average tenure of support staff at OSLP?” 4.4 years. “Are support staff aware of the Arts & Culture Program?” 98% yes. “What are challenges and barriers to participating?” 19% of respondents said timing was their biggest barrier. Another 15% claimed that behavioral challenges related to their clients stopped them from participating in Arts & Culture’s programming. “What arts or community based activities would you like to see Arts & Culture offer in the future?” The most popular responses were reading/creative writing, fiber arts, pottery, and—overwhelmingly—a play or musical theatre activity. Collecting this data was crucial to understanding how support staff currently feel about the Arts & Culture Program, and informed some of our recommendations.



## Challenges/Barriers to Participation



## Interviews

We conducted interviews in pairs, taking care to audio record and take notes. We interviewed key staff, like the executive director Gretchen Dubie, director of development Mija Andrade, and OSLP Arts & Culture Program Director Jamie Walsh, to get their input and formulate the structure of the strategic plan. We interviewed knowledgeable professionals like Dr. Patricia D. Lambert and Bill Flood to enrich our knowledge of the field in both arts & healthcare and community development. These interviews gave us context. We were able to answer beginning questions like, “What is the state of the field right now?” and “What are the key goals of OSLP staff members for the strategic plan?”



**Gretchen Dubie:** OSLP Executive Director, Friday, February 12th at 10:30 am

**Jamie Walsh:** OSLP Arts & Culture Program Director, February 9, 2016 at 11:30 am

**Mija Andrade:** OSLP Development Director, February 8, 2016 at 3:00 pm

**Sterling Israel:** OSLP Arts & Culture Resident Artist, February 15, 2016 at 3:00 pm

**Theresa Wilhelm:** OSLP Grant Writer, Monday, February 15 at 2:30 pm

**Dr Patricia Dewey Lambert:** Arts & Administration Program Director and editor of *Managing Arts Programs in Healthcare*, Wednesday, April 13, 2016

**Bill Flood:** Cultural Consultant and Arts & Administration Program Instructor, Friday, March 11, 2016 at 1:00 pm

### Site Visits:

#### Bay Area Organizations

Emily Payne individually visited two sites in the Bay Area of California as comparative models for the OSLP Arts & Culture Program. These two organizations were Nurturing Independence through Artistic Development (NIAD) and Creativity Explored (CE). Observations made during the onsite visits confirmed that each of the studios act as a safe place for the artists to be themselves and have the ability to explore a variety of arts forms. NIAD utilizes more tactile, traditional arts forms such as fiber arts, ceramics, painting, pastels, and drawing. CE differs from NIAD in that computerized art forms are readily available along with fiber arts, ceramics, painting, and drawing.

Though the physical spaces provide a number of distinctions between the two organizations, the real touchstone of each organization are the volunteers and staff who are deeply passionate about their artists' work and individual growth as people. Informational interviews of key administrators conducted on site had the initial foci on fundraising and social

media, and although they were thought provoking and highly relevant conversations, the most informative data that Payne collected and later applied to her research for OSLP Arts & Culture Program were the artist observations, studio/gallery space explorations, and the ways in which each organization made themselves visible to their surrounding communities.

## Day Trip to Portland—CHAP

On March 11, 2016 the Professional Project Team took a day trip to Portland, Oregon to visit the Children’s Healing Art Project (CHAP) site. We met with Sarah Panetta, CHAP’s Executive Director, and Faye Pendergrass, CHAP’s Program Manager, to learn about their evaluative techniques, measures for success, and donors system. Panetta and Pendergrass both advocated for finding a way to say “yes,” using exhibits as exposure for the program, and talking to the right people to build connections and relationships.

When approached about evaluation, Panetta and Pendergrass said that they use forms, sometimes in paper format and sometimes online. They showed us an example of a single-page form that they hand out to participants and it had very succinct, simple questions that encouraged reflection and feedback about a specific program. Panetta and Pendergrass were concerned with capturing evaluative information in a consistent way so that they could measure change—or, hopefully, improvement—over time. They did mention that deciding what to do with the information once they had gathered it was a little difficult and required strategic analysis. On a quantitative level, they continually measure the number of participants, finances, volunteer hours, and in-services that occur at CHAP. Gathering information consistently allowed them to track trends over time. We also spoke about how to impart the value of the program to caregivers—a task that OSLP Arts & Culture Program is thinking about as well. Panetta and Pendergrass confirmed that caregivers are often the last ones cared for, and that the field is

veering towards an interest in providing self-care opportunities for caregivers. One idea that came out of our meeting with CHAP was recommending a monthly caregivers night for OSLP Arts & Culture Program.

Panetta and Pendergrass were willing to share their strategies for cultivating donors and sponsors. The recommended developing sponsorships at the front end of a fundraiser, event, or program. Providing an affordable and attainable option of fundraising has been a key part of their main annual fundraiser, *Chaplandia*. People want to give, you just need to offer them the menu of what to give to and provide affordable options for people who cannot make large gifts right away. CHAP uses an online platform called Global Giving that takes 15% of each gift, but provides exposure and match days. As for developing partnerships, Panetta and Pendergrass suggested visiting local businesses and talking to the people there, setting up percent-of-sales days, and trying to approach potential partners from a “how can we help each other?” perspective.

## Return to Portland

Two weeks later, Payne travelled back to Portland to meet with Carissa Burkett, the program manager of Project Grow, one of five “day programs” at Port City. The design and intent of the site visit to Port City was to focus on evaluation methods and tools employed by Port City staff and instructors and how their operations compare to that of OSLP Arts & Culture Program.

During a facility tour, Burkett described the various programs offered at Port City, and that the staff has either training or a background in therapy and are able to do art, whereas NIAD, CE and OSLP Arts & Culture Program rely on volunteers and instructors to lead classes and workshops. Payne was able to speak with Burkett about evaluation methods and tools Port City

implements within their programs and learned that they continually ask the questions of “What are we doing? What is our goal?” Artists are to facilitate their own art, so staff keep their hands out of the art making process but are able to listen to the artists’ needs. In order to track an artist's progress, an Excel spreadsheet is utilized and securely stored, and each artist is to set goals in three (3) areas: Productivity, Independence, and Integration. Check-ins are conducted annually to review and adjust the artist’s goals based upon percentages met.

## Focus Group

In preparation for us to conduct focus groups, Dr. Alice Parman presented a workshop to share her expertise and to instruct us, and other Arts & Administration students, in the skills needed to facilitate meetings. Some examples of what we learned from Dr. Parman’s instructions include: how to create an agenda, to allow each person to speak, and to keep the conversation focused on the topic at hand.

At the end of March, we facilitated our first, and only, focus group at a previously planned OSLP Arts & Culture Program Advisory Board meeting, applying the proven skills and techniques from Dr. Parman’s workshop. From this session, board members explored the strengths and weakness of OSLP Arts & Culture Program and uncovered the opportunities and challenges that are all around. A SWOC analysis has been created based on this focus group’s finding and is included in the strategic plan. This SWOC analysis gives our team a distilled visual of what the needs of OSLP Arts & Culture Program are and based on these identified needs, we have devised several goals and objectives which OSLP Arts & Culture Program will be able to work on for the next three years.

As the focus group with the Advisory Board members proved to be a crucial puzzle piece to the strategic plan, the inclusion of additional focus groups was attempted but several factors

prevented our team orchestrating additional groups. What we learned by scheduling these focus groups is that many of the identified individuals have vastly varying schedules, and to accommodate all during the academic year proved challenging. If we would have had more time to complete our research or would have planned for focus groups earlier in the process, three additional focus groups might have been conducted. Therefore, we find and recommend that ongoing dialogues with knowledgeable professionals and community arts leaders will be a huge benefit to OSLP Arts & Culture Program in the future.

---

## CHAPTER FOUR: INDIVIDUAL REFLECTIONS

---

### Cait Bothwell

I can recall the moment during my first year in the Arts & Administration graduate program when we had the various research options described to us and I knew that I wanted to do the professional project. While past experiences have made me wary of group work, I knew that I wanted to partake in a project that would allow me to work with a living organization and gain valuable, real world experience. I do not think I fully expected what our project developed into, however, it went above and beyond my expectations. While revisiting my statement of interest, our first assignment affiliated with the professional project, I realize that, as individual group members, we chose various areas of interest that would be suited for us. In retrospect, while I had areas I wanted to focus on, I worked across a diverse range of areas and topics, making this an incredibly well rounded project. One of the main reasons I was drawn to the professional project was the overall structure of the research option. I thrive in a more structured environment and knew that this project would give me the opportunity to do just that, thrive. A second reason this project was so appealing was the opportunity to take areas of interest and approach them from a practical level. Areas of interest that I mentioned in my statement of interest included: consultancy, project management, collaboration and partnerships, and community cultural development. I had the opportunity to touch on these areas, but so many more as well, finding new areas of interest that I did not even know I had. The final paragraph of my statement of interest still rings true. While I understand that there are a number of ways that an individual research project would have made sense, personally, I felt I would benefit more from the professional project because of the practical experience it has offered as well as the

overall structure of the project. The creation of this strategic plan has provided me with increased experience with various forms of technology, as well as the fieldwork skills necessary to carry out such a project. While group work always has its ups and downs, this group setting allowed me to work on my own communication skills. Having the tendency to be introverted, this experience has pushed me to speak up and develop those skills.

This statement of interest was developed halfway through our Fall term. After the professional project team solidified, we began exploring literature on the topics of consulting and project management in an effort to form a foundation for our project. The two books we read were *Flawless Consulting: A Guide to Getting Your Expertise Used* (2011) by Peter Block and *Project Management Jumpstart* (2011) by Kim Heldman. I found both books to be incredibly useful. *Flawless Consulting* used a number of real world examples in order to help us understand what it means to be a good consultant while *Project Management Jumpstart* helped us to gain valuable knowledge about effective project management. From these two books, there was one message in particular that has stuck with me throughout this experience: the importance of communication and, more importantly, effective communication. This was my largest concern going into this project. As I mentioned, previous group work had made me wary of such a project. In all my experience with group projects, any issues that arose came from a lack of clear, constant communication. One cannot be afraid to say what needs to be said in a respectful manner. Going into the winter term, I knew that this could make or break our experience as a whole and knew that I would have to work that much harder in order to make sure we did not let our communication fall through the cracks.

Moving into the second term, we began by diving right into fieldwork, an area I was both excited and nervous about. While I was looking forward to analyzing data, I was not as excited

about collecting it. I have always had a fear of talking to other people, mainly those in authority. I am extremely self-conscious and I am afraid to come across as not intelligent enough. When the discussion of interviewing came around, my stomach immediately sunk. I knew that I could easily bow out and only analyze data, but I knew it would benefit me greatly to put myself out there and conduct a number of interviews. Writing this down, I realize that it seems trivial, but it was a large barrier I had to get over. The first interview I participated in was in early February with Mija Andrade, the newly appointed Director of Development for the Oregon Supported Living Program. I conducted this interview with the help of my team member, Sarah Wyer. While Wyer took the lead, it was a great first interview experience.

With Mija Andrade's previous work in the OSLP Arts & Culture Program, her input was invaluable. We discussed various areas of concern and praise for the OSLP Arts & Culture Program. For me, this was the first glimpse into the staff's varying perspectives on the organization and what they would each like to see in the strategic plan. The second interview I conducted (with Raquel Vargas Ramirez) was with the OSLP Executive Director, Gretchen Dubie. Being the Executive Director and the creator of the OSLP Arts & Culture Program, this interview with Dubie provided our group with useful information about the history of the program, the effect it has on the Eugene/Springfield community, and her expectations for the strategic plan. It was at this interview that I finally fully understood what the OSLP Arts & Culture Program was, particularly what made it so unique. I had not previously understood that the program was completely inclusive, and upon learning this in the interview, I realized that really increasing their visibility within the community and developing a stronger understanding of what they do should be a significant focus of our strategic plan.



Vargas Ramirez and I also teamed up to interview OSLP's Grant Coordinator, Theresa Wilhelm. Seeing as Wilhelm had only joined OSLP in November 2015, she was still learning about the overall organization as well as the OSLP Arts & Culture Program. Coming from an education background, Wilhelm has a better understanding of the need for quantitative data in applying for grants, giving us a specific area of evaluation to look into while developing the strategic plan. While being part of the organization, Wilhelm's fresh take on OSLP was useful, offering what seemed to be a combination of an internal and external perspective. These three interviews—plus the two that Wyer and Payne conducted—formed the foundation of our strategic plan and allowed us to further develop four areas of focus: sustainability, evaluation, community partnerships, and increased visibility. For me, these interviews played a much larger role in my professional development. I have always had trouble with speaking in a professional setting, whether that be in front of a large group or one on one. These interviews allowed me to work on fieldwork interview techniques, including preparing for the interview (preparing questions, background research, testing equipment, etc.), conducting the interview (asking good questions, listening carefully, etc.), and analyzing and synthesizing the interview (analyzing/sharing notes, reflecting on the interviews, etc.).

After completing our foundational interviews, our team thought that it would be beneficial to spend a week observing classes offered through the OSLP Arts & Culture Program. This was, by far, the most rewarding part of this entire process. I was able to attend yoga, Open Studio, American Sign Language, and dance, with each class helping me to fully understand how important this program is for our community and, more importantly, these participants.

With my newfound confidence in speaking to others on a professional level and my stronger understanding of the importance of this program, I was enthusiastic about our next

exploration in fieldwork, a trip to Portland to conduct an interview and site visit. At the end of Winter term 2016, our team took this trip to meet with Children's Healing Art Project (CHAP), and a meeting with Arts & Administration instructor and expert in evaluation, Bill Flood. During our site visit with CHAP, we were hoping to learn about a similar organization and perhaps find tools that might be useful in creating our strategic plan. One part of our conversation with CHAP that stuck out to me was this idea of care for the caregiver. CHAP Executive Director, Sarah Panetta, said during the interview "Caregivers are the last ones to be cared for" (F. Pendergrass & S. Panetta, personal communication, March 11, 2016). This comment in particular stood out to me. In our fieldwork and research, we had been focused so intently on the effect this program is having on the participants that we had not thought about these programs from the perspective of the caregiver. While this did not play a huge role in our already lengthy strategic plan, it seemed to be something to keep in the back of our minds and pass along to OSLP Arts & Culture.

During the same trip to Portland we planned a meeting with Bill Flood, an instructor that Wyer and I had last year for Arts Program Theory, and who Payne and Vargas Ramirez would have in the upcoming Spring term. Having taken a class with Bill Flood that focused mainly on evaluation in the arts, we thought he would be an invaluable resource. He provided us with guidance with evaluation as well as gave us a list of important questions to ask, such as what are they hoping to achieve or gain from the evaluation process. He also gave us a list of resources that might come in handy, including organizations such as Animating Democracy (Americans for the Arts) and Imagining America. During the trip we had planned to conduct other site visits but, due to unforeseen closures, we were unable to do so. Nonetheless, the trip not only allowed us to interview professionals in the field and visit a comparable organization, but it allowed us the opportunity to spend time as a team and develop that needed bond.

One of our biggest challenges with this process was the planning of focus groups. I had a feeling that scheduling would be a problem but it was not until we created our list of focus groups with ideal participants that I really saw this becoming an issue, especially with the group of notable professionals we hoped to get together. With so many varying schedules, the focus groups did not pan out and we were only able to conduct one, which was incredibly helpful, nonetheless.

Just before our focus group with the OSLP Arts & Culture Advisory Board, we had a facilitation workshop with Dr. Alice Parman, an instructor in the Arts and Administration Program. I found this facilitation workshop to be especially useful. As previously mentioned, I struggle with public speaking, and Dr. Parman provided us with useful tools for facilitating various meetings. She had each of us take turns facilitating a group discussion and, while I found this terrifying, I genuinely enjoyed the experience and walked away with a new set of facilitation tools. During the focus group, I opted to take notes while Vargas Ramirez led the icebreaker and Payne facilitated the meat of the discussion. From the focus group I was able to develop a SWOC analysis, outlining the internal strengths and weaknesses, and external opportunities and challenges. This SWOC played a large role in the development of the goals, objectives, and action steps of the strategic plan, and allowed us to create a visual of the Advisory Board's perceived strengths, weaknesses, opportunities, and challenges.

All of the data collection that we participated in culminated in a final, detailed strategic plan that I had the opportunity to work extensively on. Though we used a template, I spent a great deal of time in Adobe InDesign working to develop and incorporate our own information. It was a long process that proved to be one of the bigger challenges as a group. Working with Google Docs, we were able to write collaboratively, each making edits on the same document, in

our own time. With the strategic plan, things were not so simple. Wyer and I were the only members of our team with InDesign on our personal computers, and I volunteered to make the edits once they were given to me (I frequently sent out PDF copies for team members to revise). It was at this point that effective communication became the most important and, while we struggled a bit here and there, we were finally able to complete the strategic plan and present it to various staff of OSLP and the OSLP Arts & Culture Program.

This project has had its share of ups and downs, successes and failures, and smiles and tears. Throughout this process, I worked closely with my team and coordinated the management and completion of a complex project. Through my work with the OSLP Arts & Culture Program, I have gained a number of valuable skills, including: interview techniques, survey creation and analysis, facilitation of focus groups, creation and design of a strategic plan, project management, and a strengthened awareness and appreciation of the diverse artistic community within the Eugene/Springfield area.

Emily J Payne

*Introduction:*

As the Professional Project Team and I wrap up on this eight-month journey, the opportunity to reflect back at my individual process has brought up three questions. What did I do with the methods for the research project? What was I able to learn or pull out of the research in terms of learning about the content/field of arts management? Were there any skills that I developed, did not develop, or now see the reason to develop?

*Preparation:*

One of the first steps all of us in the Professional Project Team did was submit a statement of intent, basically letting our research advisor, John Fenn, know some of the areas of interest each of us had that may benefit our team's client, Oregon Supported Living Program's OSLP Arts & Culture Program. My areas of interest were creating/designing fundraising and social media marketing plans as I have prior experience and great confidence in making them. Following the submission of my statement of intent, four themes came out through meetings and interviews with our client, and fundraising or social media marketing plans were not necessary at this time. This was a perfect example of how, as a consultant, you must be able to adapt to the needs/wants/desires (within reason) of a client and to not pigeonhole yourself based upon one or two prior experiences. If I am to grow as a professional, this was the moment I had to do so, but there was a nagging question of "Am I doing the right thing?" which ran through my mind.

Reading Peter Block's *Flawless Consulting: A guide to getting your expertise used* (2011) has held the most resonance with me as the author, Block (2011) spoke often about being your "authentic self," in essence, being transparent and honest. One quote in particular holds the most meaning now, as it did when reading the book back in November: "But each technique

carries a consistent message more important than any method: that each act that expresses trust in ourselves and belief in the validity of our own experiences is always the right path to follow” (Block, 2011, p 10).

Here is where the origin of my question of “Am I doing the right thing” comes from as all I want, more than anything, is to do good work, to take all that I have learned from stage management, years of customer service work, and through the Arts & Administration Program (AAD) to date and put it all to use in a meaningful and truthful way. I know I cannot be “flawless” in Block’s use of the word, but can I be transparent and authentic? Yes, yes I can, but I know this now as I did not know it then.

### *The Methods:*

The Professional Project has acted as a laboratory where all that I, we, have learned about research over the last twenty-one months can be put into practice. Earlier in this document there are brief overviews of each method applied for the project. Below are a few I was able to do, either in part or whole:

- Site visits
- Interviews
- Literature review
- Focus Group (question development, facilitation of focus group, workshops with Dr. Alice Parman)
- Survey
- Participant observations
- Develop evaluation toolkit, pulled from classes (Arts in Healthcare/Arts Program Theory) and guest speakers (Andy Horwitz, Jana Kay Slater)

Listing out all of the above mentioned methods has led me to the realization that all of this work has prepared each of us on the team to enter into the professional fields of arts management, project management, and consultancy, which is really amazing and I cannot express the gratitude I have for this project structure and my team members. So a fourth question must be asked, “What do I do with all of this experiential learning from research methods?”

#### Site Visits:

In December of 2015, I travelled to the Bay Area of California to meet up with some friends and used this as an opportunity to either meet with AAD Alumni or to meet with administrators from organizations are similar to OSLP Arts & Culture Program. I was able to connect with Deborah Dyer, Executive Director, Nurturing Independence through Artistic Development (NIAD) and Amy Auerbach, Gallery Manager, Creativity Explored. In addition to meeting Deb and Amy, I was able to meet with Tim Buckwalter, Director of Exhibitions and Marketing, NIAD; Arden Fredman, Client Services Director, NIAD; E. Francis Kohler, Studio Manager, CE; and countless volunteers, additional gallery managers, support staff, and especially the artists who go to either NIAD or CE’s two locations.

These meetings provided me with an immersive experience as I could walk through the studios and meet some of the artists, who were comfortable enough to meet me and offer hugs. That really sold me on doing this project, though how do I see myself using this experience in the future as an arts manager or consulting? One idea is to not operate behind closed doors and if the mission is to be integrative and inclusive, then you have to allow some form of access. Are there dangers? Sure, as people with developmental disabilities are a

protected population, but to keep our selves separated is only perpetuating outdated practices that have done more harm than good.

Since my visits to NIAD and CE, I have been following them on Facebook and Instagram and love seeing the art that is coming out of their programs. I miss the opportunity to purchase a framed piece that was ink on paper. It said, “I like purple.” I like purple, too. If NIAD still has it, I will make it my first piece of framed art as it has more meaning to me now. The genuinely sweet artists, shaking my hand and offering hugs is something I miss too. But these interactions and the memory of seeing a piece of framed art has informed me so much about what I will do in my professional career and that is to create safe inclusive places where anyone who likes the color of purple can meet and interact.

#### Literature Review & Informational Interviews:

Winter term, I looked for, and found, source literature to enrich my understanding of how OSLP Arts & Culture Program operates within their field. The first book I found was *Unlearning to Draw* by Peter Jenny (2015) and discovered the Outsider Art and Art Brut movements and their iconic artists. Based upon this first book, I located additional books focusing on Outsider Art, but I soon learned the use of Outsider Art as a term is not how OSLP Arts & Culture Program wants their artists to be viewed. A part of me was disappointed to discover that what I was reading was “wrong” but in actuality, had I not read this literature I would not have had engaging discussions and discoveries about artists’ biographies, accessibility, and inclusion.

The site visits and literature review helped me to understand the content and field but to really know OSLP Arts & Culture Program meant other research methods were needed. I was able to interview Program Director, Jamie Walsh, with team member Sarah Wyer. This



interview gave a lot of much needed background information about OSLP Arts & Culture Program's background, strengths, challenges, and vision for the future. I also was able to see how others conduct interviews, and Wyer was a great person to learn from because of her prior experiences in folkloric research. We also teamed up to interview Dr. Patricia D. Lambert, Program Director and AAD faculty member, as OSLP Arts & Culture Program wanted to get her input after seeing her at a local presentation in November.

It was important to interview Dr. Lambert because she is currently doing research in the field of arts programs in healthcare settings. This was a great fit as during the interview, she was able to prescribe a multiple method approach to evaluating classes, workshops, and programs for OSLP Arts & Culture Program. In doing this interview, I was able to direct more of the conversation as I was familiar with the book Dr. Lambert had recently published and also attended her class on Arts in Healthcare. I took away from this interview a sense of reassurance that a viable toolkit will be given to OSLP Arts & Culture Program and that a relationship may grow between them and Dr. Lambert. The sowing of the seeds of relationship building and networking is very exhilarating and is something I can see myself doing consistently as a professional arts manager or consultant.

Building off the experience in interviewing Dr. Lambert, I conducted one interview with Jim Tronson, a local artist who runs Tronson Gallery of Contemporary Art. He had been originally identified to be part of a focus group of community members, but we were unable to meet in that capacity. Meeting Tronson one-on-one, I discovered a potential partnership between Tronson's gallery and OSLP Arts & Culture Program. Making more of these connections throughout the research process has motivated me to do more and I cannot wait to see where else OSLP Arts & Culture Program can build with community partners down the road.

## Participant Observation, Focus Group, and Survey:

Other research methods and resources employed were participant observation, professional development opportunities like focus group facilitation training, evaluation models, focus group work, related course work in the AAD program, and an All Staff Survey. All of these allowed me to gain new skills and insights, but the most impactful of these methods were the participant observation at OSLP Arts & Culture Program classes and facilitating a focus group.

### Participant Observations:

Doing participant observation was similar to doing site visits but rather than focusing on the physical space and how the artists interacted in it, I was looking at the relationships between people and actual numbers. The two classes I went to (with Cait Bothwell) were Chair Yoga and Dance. From this method I observed the OSLP Arts & Culture Program instructors and volunteers work with a wide range of adults with developmental disabilities and apply various teaching approaches or communication styles with each person. Understanding the necessity to communicate in a variety of ways, is important as we individually take in information or instruction differently and knowing this, as an arts and culture sector leader, I can apply either some of the same tactics or find new ones to be able to achieve a common goal with a team.

### Focus Group:

Prior to conducting a full focus group, AAD adjunct instructor Dr. Alice Parman provided training to our team and any other AAD graduate students. We had two meetings with Dr. Parman, one in mid-January for the actual training and the other as a post focus group discussion. What Dr. Parman really instilled during our training is to allow each person in the room to speak as they may have something to say which no one else has thought of and to create

the meeting agenda and stick to it. These are only two of the numerous instructions she gave but were the most useful when it came down to doing the actual focus group.

Facilitating the focus group with the OSLP Arts & Culture Program Advisory Board was intimidating as several people were unfamiliar to me, especially the Executive Director of OSLP, Gretchen Dubie. Though I was not alone in this as Raquel Vargas Ramirez and Bothwell were there to do note taking and to “break the ice,” having ten or more people looking directly at me for over an hour was intense. But we pulled it off and I know we left a great impression as we respected the board members’ time and respected each of their voices. The experience is one I can think back on now and realize I have had this particular skill for a while and that I should not be intimidated by people as when in the role of a facilitator, you are a neutral party and are only there to act as a mediator between the people and the whiteboard.

Survey:

The last piece of research applied to this project was a brief survey to be given to the OSLP staff at the All Staff Meeting. I thought of a number of ways this survey could be conducted and originally prepared it in Google Forms as it can be shared with a link or embedded code. The final application of the survey was paper based and though I had responses in a multiple choice format, Wyer was able to adapt the survey to be a “fill in the blank” and to fit two surveys to one sheet of paper. Wyer emailed an electronic copy to Walsh and OSLP did the printing.

On the day of the meeting, Bothwell and I went and explained why we were there and provided a brief overview of our project. Getting placed on the spot to speak is just as intimidating as facilitating a focus group but there were over 100 people in this room and I had only a few minutes think of something to say. I am so glad we did the survey as it provided

some much needed quantitative data and more questions that need to be answered by either OSLP administrators or a new Professional Project Team. Also, I learned how to use Google Forms and if we did send it out via email or as a link on a website, responses can go into a synced Google Sheets (spreadsheet) and that is something I intend to utilize throughout my life, whether professionally or personally.

*Skills Developed or Need to Develop:*

Each method used throughout the research process has come with a new skill or an advancement of them. In the last few weeks of the project I made the realization that I have used research methods like site visits, informational interviews, and literature review in the past but had not named them as such. Skills in facilitation and participant observation have always been with me since coming into the field of stage management for theater. To work with actors, directors, designers, and the audience puts you, as the stage manager, into the position of facilitator and observer as you may have to resolve technical or artistic issues before they happen, or as they happen.

Additional skills I have learned through the Professional Project relate to the leveraging of technology. This, for me, came in the form of using my phone as an audio recorder in interviews; BaseCamp, a cloud-based project management site, for storing and sharing research data; and Google Drive with its many features. All of these technical components are inexpensive, accessible, and I will be able to use them in any professional setting.

Skills I know I need to develop or improve upon are time management, communication, and leadership. Several times I missed out on being an efficient and effective team member and though I cannot make up for these errors, I can identify my areas of weakness and accept that I must do better with each project I work on from here on out. This then reminds me of my

favorite quote from *Flawless Consulting*, “But each technique carries a consistent message more important than any method: that each act that expresses trust in ourselves and belief in the validity of our own experiences is always the right path to follow” (Block, 2011, p 10).

*Conclusion:*

Each research method used, something new was discovered in either I have the ability to engage in conversations around language, strategic planning, evaluation, and community partnership development, or to confidently consult a nonprofit on how best to move forward in the next three years of operation. Without the Professional Project option offered by AAD, I would not have stretched myself to go and meet people where they are and interact with some of the most talented people I have met in a long time. All of these experiences have validated many feelings I have about myself as a professional in the arts management field and as a person, and I cannot wait to see where OSLP Arts & Culture Program and AAD goes in the next three years.

## Raquel Vargas Ramirez

I chose to do the Professional Project research option for several reasons, but my main motivation behind it was to have a more practical research experience. First of all, I realized throughout a summer internship that the best way to learn about operating an organization is to actually be involved in one. Thus, participating in a project that partnered with an existing entity in order to develop strategic planning really resonated with me. Second, since this was my third year in the master's program, the classes I had left were scarce making my schedule rather empty and with little structure. Knowing that the Professional Project would meet more often than an individual project attracted me because it gave me an established and more consistent contact with a group of people than if I chose a different research option. In hindsight, I definitely think this was a good option for me. Working in the Professional Project challenged my usual thinking of art in terms of symphonic and chamber music settings, since my main artistic experience has been as a classical musician, and instead I came to evaluate art from the point of view of a community art center that nurtures an inclusive environment for adults with and without developmental disabilities.

Considering our role within the project was of utmost importance. Therefore, equipping ourselves with the appropriate attitude and expectations was fundamental. First we had to grasp the concept of becoming consultants, discerning the difference between a manager and a consultant, and capturing the type of assistance and advantage a consultant provides to an organization as an outsider. It was key to understand that by no means we considered ourselves to be better qualified than the OSLP Arts & Culture Program staff members, that the service we provided for them was basically a set of extra hands in an environment where the extra assistance is always helpful. Block (2011) establishes that the three types of consultants are: the expert role,

the pair-of-hands role, and the collaborative role. The persistent communication between the Professional Project team and the OSLP staff members definitely resembled that of a collaborative nature, however, the final document was only produced by the Professional Project team members. Due to the latter, I consider that our team played the pair-of-hands role throughout this project.

There were two documents in particular that were key to my personal understanding of the purpose and relevance of this organization, as well as acquiring the precise background to successfully complete the strategic plan reflecting the values of the OSLP Arts & Culture Program. The first of them was the book *Arts & Disabilities* (1990) by Ludins-Katz & Katz, and the second was *Artwork by Artists with Developmental Disabilities & Mental Illness* (2013) by Jamie Walsh.

The former is a book written by the founders of the art center now known as Creative Growth Art Center in Oakland, California. The two authors are some of the first to found an art center dedicated to serving adults with disabilities. They produced this document with the hope to inspire and provoke the production of more programs of this type. The book deals with art techniques ideal for the participants, and gives a thorough account as to what it entails to create and organization of this kind from the ground up. However, in my opinion, the most meaningful section of the book is actually at the very beginning of the book where the authors describe the philosophy behind providing a creative outlet for adults with developmental disabilities. Throughout this section, they explain how the experiences provided by such an entity benefit people with developmental disabilities in numerous ways by validating their functionality in our society and reinforcing their self-esteem. Furthermore, the authors establish that artistic activities revitalize any human being, and that adults with disabilities are not the exception. A helpful

aspect from this book is that they include an anecdotal section narrating different stories about the transformation seen in participants of the program, which in itself is not ultimate research but it speaks of their level of observation and the intrinsic effect art has in the lives of these participants.

The second document that had a significant imprint on my concept of this project was Jamie Walsh's final Master's research on art and inclusion (2013). Walsh provides background on the life and treatment of people with developmental disabilities in the United States. She establishes her preference for the use of people-first language that defines the identity of a person as independent from their disabilities. Walsh also shares ideals with Ludin-Katz & Katz and even uses their art center as a case study in her research. In addition, she explores the notion that people with disabilities must not be described as outsider artists because their disabilities do not remove the value from the art they produce. This belief is parallel to the use of people-first language and cultivates a genuine appreciation of the works by the participants of the OSLP Arts & Culture Program. Walsh's perspective is especially essential because she currently serves as the Arts & Culture Program Director. Her paper was an example of the language to use throughout the strategic plan particularly, since it is consistent with other literature about the program.

The study of the materials mentioned above prepared me to develop a solid background in order to maintain professional conversations about the subject throughout our field research. The first session of our fieldwork that I participated in was an interview with Gretchen Dubie, the OSLP Executive Director. The value of my preparation became obvious immediately as shorthand terms were used intermittently throughout the interview. Dubie's passion for the



program is contagious. She presented ample knowledge about the program, immense pride for the program's accomplishments, and a very enthusiastic vision for its future.

The second fieldwork session I attended was an interview with Theresa Wilhelm. Wilhelm had been involved with the organization for scarcely three months at the time of the interview, however, the conversation we had with her proved to be useful too. Her fresh eyes into the organization provided first-hand feedback about the immediate needs to acquire funding for the program.

My teammates conducted other three interviews with OSLP key staff members. These interviews constituted to be our first insight into the subconscious of the organization, and themes to be addressed in the final document began to appear. One of the major issues brought up in these conversations that remained consistent until the completion of the strategic plan was that of evaluation. This topic was addressed from different interviewees and perspectives throughout the process, but the theme remained the same: the Arts & Culture Program needs to structure a system to improve their documentation and record of the organization and the artists' achievements. Although evaluation is just one of the subjects addressed throughout the fieldwork, it is a good example of how to generate goals, objectives and action steps for a strategic plan because evaluation parameters are needed in numerous different facets throughout the organization. For example, there is the need of feedback from both the instructors and the students, but in the case of a significant number of the program's participants, caregivers' considerations is needed too. Evaluation is also needed outside of the class environment. It is relevant to reflect of the effectiveness of gallery and fundraising events, and even a future marketing campaign.

After the interview phase, we took a one-day group field trip to Portland where we visited the Children's Healing Art Project (CHAP) and interviewed AAD instructor, Bill Flood. While CHAP does not serve the same population as OSLP Arts & Culture, the program models overlap in the aspects of organizational challenges and necessity of resources. The aesthetics of CHAP's locale reflect the expectations of a community art center. It is filled with previous art projects created by the participants and there are even traces of unsuccessful marketing tactics that have been repurposed into decoration. CHAP has been around longer than the Arts & Culture Program, and it is palpable in their venue, however, their enthusiasm and passion echo the dynamics of the Arts & Culture Program. For me, the main issue addressed during our encounter with CHAP's leaders was that of watching after the participants' caregivers because they themselves share the grief as well.

We wanted to talk to Bill Flood because of his recent studies in evaluation and how much this topic emerged throughout our conversations with OSLP staff. His insight was certainly overwhelmingly useful and he provided numerous resources that he thought valuable to our process. However, in retrospective, I wish we would have interviewed him in the earlier stages of the process due to the amount of information he conveyed. Nonetheless, his message focused on the awareness of *continual learning* because, while the strategic plan was to be completed throughout the present academic year, it is a document to be adapted and readdressed annually throughout its lifespan. Furthermore, he indicated that the thought of evaluation is easily overwhelming, thus the best way to approach it is breaking down the different tasks methodically, so they can be addressed and evaluated independently, to be ultimately collected and form an evaluative vision.

Next, our observation phase followed. Throughout one week the four members of the Professional Project team divided to attend the majority of the classes delivered at the OSLP Arts & Culture Program. I personally participated in three: the music therapy session, the American Sign Language (ASL) class, and the cooking class.

Being a musician myself, I was very excited to attend the music therapy session. However, I had never participated of anything like it before and, due to the level of disabilities of the participants, this experience was significantly different than the interactions I had in other classes, and definitely proving that their inclusion value also encompasses serving to the different types and levels of developmental disabilities. As a musician, this session was particularly touching because I was able to observe the joy that music-making brought to the faces of the participants.

The ASL course was the session that I thought was the most likely to attract community members, because the interest in a skill like this is becoming more desirable. Besides, it was obvious that caregivers were participating just as much as their patients and that mutual participation in this class was enhancing their ability to communicate with each other.

The cooking class stood out in the fact that the participants were more independent than the ones in other classes, and they were excited to initiate conversations with us and tell us about themselves. Our conversation with the instructors highlighted that their goals is to provide the participants with knowledge that will allow them to cook by themselves in their homes. Although I was only able to attend a few of the classes provided by their program, it is clear that they succeed in accomplishing the mission they set to fulfill and that the array of courses they provide gives access to creative expression to everyone that wants to participate.

The last fieldwork portion I participated in was our focus group. Our attempt to gather different groups and probe them with ideas about the program developed because of the numerous names or entities that were mentioned throughout the interview process. Consequently, our attempt was not completely successful. We were able to only conduct one out of the five focus groups we intended to have. However, there were learning outcomes from this attempt as well. I think if I had another opportunity, I would have tried to schedule fewer focus groups but planning them with more time and intentionally made sure they wouldn't happen around a term break, because Spring Break really obstructed our capacity to plan smoothly.

That said, the one focus group we were able to conduct was very successful. The focus group's participants were the members of the OSLP Arts & Culture Program Advisory Board. Due to their knowledge about and involvement in the program, we decided to use this session as the development stage of a SWOC analysis to be later used in the Strategic Plan. A myriad of issues arose throughout the conversation. For us, the main learning outcome from this conversation was that the OSLP Arts & Culture Program needs to make itself more visible across the community and to accomplish that it needs to establish how to best communicate its identity. The Arts & Culture Program is especially unique in that their program model encourages an environment that integrates people with and without developmental disabilities. While this concept is incredible inspiring, it is difficult to translate to the general public, constituting one of the main challenges for them to tackle in the future.

Overall, after observing and studying the OSLP Arts & Culture Program, considering its strengths and admiring the passion of their staff, it is clear that the purpose and model of this program is unique, and it is worth being replicated. To me the completion of this project represents the culmination of the three-year journey I took to complete the Arts &

Administration Program. What I means is that this program has pushed me to look into arts from a point of view I wouldn't have considered before, and it exposed me to study the effects that creative expression has on people as well as becoming aware of the different types of arts that are out there. The fieldwork process proved to me that most people are willing to talk to you if you are brave enough to ask them, thus creating my own opportunities for continual learning. The development of a strategic plan for the OSLP Arts & Culture Program combined the research skills learned throughout my graduate studies, the professional writing and synthesis that is required to survive in the real world, and it exposed to me to observe the effects that art-making has on people, and if that is not why we promote art, then what is the reason?

## Sarah Wyer

When I threw my hat in to participate in the Arts & Administration (AAD) 2015-2016 Professional Project, I did so with an interest in evaluation, development, collaboration, and ethnographic fieldwork. At the time, we did not know how interconnected our experience would be, or how many research endeavors we would pursue and complete as a team. I was able to operate as an interviewer, participant observer, evaluative analyst, photographer, and project manager. I strengthened my skillset as an arts manager and learned how to work as a team and make collective decisions. My experience as part of the AAD Professional Project was valuable and I was able to focus heavily on methods and evaluation during the project.

### *Methods*

Our team used a myriad of methods to collect and document research data. Methods included: interviews, participant observation, documentation (photography), surveys, focus groups, site visits, and literature review. Ethnographic methods being my particular area of interest, I participated heavily in the methods and methodology portion of the project. I discovered that I deeply enjoy getting to know a community or organization and learning about their ethos and cultural structure. As a trained folklorist and anthropologist, I have a tentative relationship with becoming immersed in communities. I consistently feel like an outsider and struggle with keeping a balance between my position as “other” and dipping my toes into the community pool, so to speak. The OSLP Arts & Culture community is a welcoming bunch, and it was easy to find myself wanting to help out in a variety of ways.

### Interviews

Conducting interviews with key OSLP staff was our team’s first foray into fieldwork-based research. We had already met our primary client, Jamie Walsh, but needed input from

multiple staff members to deepen our understanding of the organization and its needs. Again, as a trained folklorist and anthropologist I am familiar with the ethnographic process of interviewing and felt that I could use my already developed skillset to collect some much-needed perspective and data.

Jamie Walsh, the Program Director of the Arts & Culture Program, was the first person I interviewed. I met with her twice, first to chat with her about setting up focus groups with OSLP staff, community arts leaders, potential partners, knowledgeable professionals, and support staff. I was a little ambitious about our capacity to organize and successfully implement focus groups within the small timeframe that we had to complete research for the strategic plan. I asked Walsh to clearly define what her own goals were for the strategic plan, and she replied with: making sure that what OSLP Arts & Culture is doing now is working, making sure it is beneficial, a plan for sustainability, community support and partnerships, accountability for staff, finding ways to package things for potential program sponsors, and networking. Walsh had several questions and wanted the strategic plan to help answer them. It became clear that our project was to help build momentum.

I was joined for my second interview with Walsh by my teammate Emily Payne. This was a check-in of sorts where I talked with Walsh about her vision for the Arts & Culture Program, what she thought made the program unique, and to rehash what she wanted to see in the strategic plan. Walsh mentioned that she wanted to see more support from and knowledge in the community of the Arts & Culture Program, as well as finding the best ways to sustainably fund the program. She mentioned that the program was unique because it is a fully integrated program open to anyone in the community. She advocated for showing other people that integrated arts learning and making can happen and sees Arts & Culture as spearheading a new

way of doing these types of programs. As for the strategic plan, we again returned to the idea of creating accountability for tasks within OSLP. However, Walsh added an extra idea outside our previous interview about looking into what has been successful for other programs. It was interesting to see how multiple interviews with the same person—even about the same topic—could generate a richer understanding of their priorities and thoughts about the project. I think that interviewing key staff members twice would have been a useful check-in for our project, if we had had the time.

Mija Andrade, the freshly appointed Director of Development at OSLP, was my first interview with a teammate. Cait Bothwell and I prepared questions ahead of time and met to chat with Andrade at her office in the OSLP main building. I offered to bring coffee and grabbed Andrade's caramel mocha with coconut milk from a nearby Dutch Bros before arriving. It is good practice to treat one's respondent to coffee—something small to show that you respect and appreciate their time. Andrade welcomed us into her office and we sat down to chat about her vision for the future of the Arts & Culture Program. She said that she envisions it being well-funded but otherwise not too different, apart from more participants. She would like to see a capital campaign for a new building in the future, as well. The program is bursting at the seams of the Lincoln Gallery, currently. When I asked her what she thought was unique about the Arts & Culture Program, she said that there is nothing else like it in Eugene. "This isn't a sheltered program, it's integrated," she said proudly (Mija Andrade, Personal Communication, February 8, 2016). OSLP's Arts & Culture Program is unique because it is an accessible place for anyone to come and create. We also learned that staff turnover is pretty high at OSLP, leading me to think a little more deeply about care for the caregiver and the rising awareness of support staff burnout in the field.



Sterling Israel, OSLP Arts & Culture Programs' Resident Artist, was my final staff interview. Israel was fairly new at the time that I interviewed her, having been in her position for about two months. I interviewed Israel alone, and met her at the Lincoln Gallery during a particularly cozy day. The interview with her was a little less structured than others had been. She was relatively new to her job and was happy to help, but had a more limited view of OSLP Arts & Culture's strategic plan needs. She did say that there was no set-up for evaluation, no toolkit, nothing formal. Her main feedback at this point was simple—more. More structure for the mentorship program, more participants, more storage, more equipment, more supplies, and increased facilities. She could see the program growing and the limited space for accommodating that growth under current conditions. Israel wanted to know how to keep better records to map this growth—in both the Arts & Culture Program and participants—without the process being a drag. She also mentioned that the Arts & Culture Program is not a “day program,” meaning that people cannot bring adults with developmental disabilities there and just leave them for the day. “People choose to come here,” she said. “People want to be here” (Sterling Israel, Personal Communication, February 15, 2016). Israel's viewpoint was particularly valuable for spurring the creation of an evaluative toolkit for the Arts & Culture Program as part of the strategic plan.

Bill Flood, a Community Cultural Development Consultant and Arts & Administration (AAD) Faculty member, agreed to meet with the Professional Project Team in Portland to provide some advice and perspective. Bothwell and I had taken the class Arts Program Theory with him last year, and I took Community Cultural Development with him this past Fall. I have a great interest in and respect for his work and was very happy to include him in our team's development of process and recommendations. We met with Flood at the White Stag in Portland and started the conversation with evaluation. He suggested that we play dumb and try to get

clients to figure out what they are trying to achieve. Evaluation should be about continual learning, not securing grant funding or pulling useful numbers out of programming. Flood said there were two ways we could go about providing an evaluative toolkit: figure out what their capacity is and then give them a range of options, or narrow down what they should be doing to something very specific. As it turns out, we did end up giving them a wider range of evaluative techniques that could be folded into their already existing practices. Flood also advocated for value-based evaluation. Values can be translated into policies and then programs. He said that we needed to line up values and evaluation. The only problem was that the Arts & Culture Program does not have a set of values, at least not clearly defined. In order to make decisions about programming, evaluation, and create a donor's base, the Arts & Culture Program needed to develop a set of values to help guide them. That, too, became one of our leading recommendations for the organization.

Flood told us that we needed to break down evaluation in simple terms because it often seems overwhelming, scary, or a little boring to organizations. He suggested considering these questions: what do you want to learn? What are your values? What are you already doing? The trick is to embed evaluation, and to hold a commitment to continual learning—which is, after all, what evaluation is all about. He left us with the advice that evaluation should always be considered first so that it can be folded in to whatever program, event, fundraiser, etc. the Arts & Culture Program is pursuing.

Dr. Patricia Lambert is the current Director of the Arts & Administration Program and an Associate Professor. My teammate Emily Payne set up an informal interview with her that I joined in on. Our interview with Lambert solidified our ideas for evaluation, and it was really the beginning interview with Flood and this methodical conversation with Lambert that factored

most heavily into the creation of our evaluative toolkit for the strategic plan. Lambert echoed Flood's advice for feasible evaluation and being able to fold evaluation into a program without adding a lot of extra work to someone's plate. We talked about how Israel could serve as a consistent lens for evaluation because she wanted some evaluative structure and her position as Resident Artist puts her in constant contact with participants. Lambert suggested the integration of a logic model to help determine success. She said that the Arts & Culture Program needed to capture materials because sponsors and donors will want to see data about the program. Lambert also helped us deepen our consideration about caregivers in the field. She said that sponsors will want to see what the impact on caregivers is, especially because one of the current focuses of the arts and healthcare field is support staff burnout.

### *Participant Observation*

Our team attended a week's worth of the Arts & Culture Program's classes in March, which provided us an invaluable peek into what they offer as a program. I talked with Walsh about taking photographs and she arranged my photographer's "pass," so to speak, for each class. The first class I attended was an Exploring Collage course lead by an instructor named Alexander. I swept in about fifteen minutes into the class because I wanted to give people time to show up, settle in, and start creating before I began taking pictures. Luckily that class was not structured in a linear manner. It was a little awkward to settle into taking photographs. Alexander announced who I was and what I was doing there, which helped me feel less like an intruder. I tried a few different tactics for photography, including standing on chairs to get wider shots and asking participants if I could photograph them with their work. There was a balance between my awkwardness as an outsider documenting their safe space and my instinct to take photographs and capture the essence of the Arts & Culture Program.

I felt more comfortable with my Canon Eos Rebel T3 after taking *A Fieldworker's Toolkit* Digital Photography workshop with John Fenn, an independent workshop offered by the Oregon Folklife Network on the University of Oregon campus. Fenn told us that you often have very little control of where you take pictures in fieldwork and that it calls for a lot of 'in the moment' documentation. I learned about framing, ISO, setting the white balance, file formats (JPEG is awful), and tactics for different shooting scenarios. As I was taking photographs of groups of people (classes), I wanted to capture multiple perspectives and points of interest. I tried to plan ahead and decide on what I wanted to photograph, but I also did not know what to expect each time I entered a class.

Photographing the Open Studio was easier, if only because there was so much activity that I did not have a great deal of time to make decisions before I took a picture. Bothwell and I attended this class together and took turns taking pictures. This allowed each of us time to walk around and observe without the camera as our focal point. The Open Studio was so crowded with participants that the Resident Artist had to bring extra tables and chairs out into the exhibit space to accommodate more people.

Overall, I attended Exploring Collage, Open Studio, Culinary Arts, Jewelry Making, A Valentine's Day Card Making Workshop, and OSLP Arts & Culture's VIP Preview Party for the Fritos & Cats Exhibition. I participated in Exploring Collage by making my own artwork and in the Valentine's Day Card Making workshop by creating two cards for friends. There was a familiarity in the smaller workshops and classes, like the people attending knew one another and this was a standing appointment they held every week. Of course, the classes are taught on a quarterly basis and so they very likely were regular appointments kept by the participants.

## *Survey Data*

My teammate Emily Payne wrote the survey questions for the All Staff Meeting on April 29<sup>th</sup>, and the rest of us edited the questions to make sure they reflected what we wanted to know. Payne originally created the survey as a Google Form, but for the purposes of the meeting at OSLP they needed to be printed half-sheets that were filled out by hand. I created half-sheet surveys from the questions and sent them to Walsh for printing. We decided as a group that two of us (Payne and Bothwell) would go and distribute the survey at the All Staff Meeting and two of us (Raquel Vargas Ramirez and myself) would analyze the data. To be honest, I needed a little help on the analysis end with asking the right questions and getting Microsoft Excel to compute results, so I turned to my husband, Joseph, who is an applied econometrician. With his help, I was able to input the survey data into Microsoft Excel and figure out how to answer the questions I had.

The survey had a 93% response rate from support staff (93 people out of 100 who attended the meeting). Some of the answers were numerical, like “How long have you worked at OSLP?” and some were qualitative. Quantitative data was succinct and easy to record, but I wanted to know what the average tenure was for support staff, and then what percentage of staff fit into that category. I needed to create categories for the number of years (less than 1 year, 1-5 years, etc.) and then compute how many respondents fell into those categories. I was able to determine the average tenure (4.4 years) and the percentage of support staff who fell into that category (over 50% of support staff have worked 4.4 years or less in their position). This data confirmed what Lambert and others had told us—that support staff burnout is becoming a huge and largely invisible problem in the field. For the qualitative data, I coded responses and transitioned anecdotal responses into measurable outcomes. This experience, while short, was

incredibly valuable to me as evaluation is an interest of mine and learning how to use and analyze data is an important and often overlooked step in the evaluative process.

### *Reflection*

All in all, I am pleased with the field-based work I accomplished. It was difficult—I will admit—to relinquish control of organizing and spearheading the interviews we did. John Fenn had to remind me that everyone in the group wanted to participate in the interview process. This was a pivotal moment for me, because it was when I really had to step back and think about the scope of the project and my position as one of four within it. Working as a team has not always been my strong suit. I am a big picture planner and like to have creative control over the projects I work on. In my history of group work, I have often been the person who steps up to provide structure, accountability, and sometimes even the brunt of the work (I am looking at you, high school). One of the most valuable skills I learned during the process of the professional project was how to work on a complex project (i.e. probably any job I get in the future) with a group.

I was able to improve my photography skill, something that I plan to continue utilizing throughout my career as an arts manager and folklorist. I will attempt to continue a balanced photographic habit, capturing both process and product. The culture of the Arts & Culture Program will stay with me, as well. As a folklorist, I have learned about the term *outsider* or *visionary artist*, and its complicated and biased history. Walsh was adamant that the Arts & Culture Program's participants not be referred to as outsider artists, because the program is integrated and using that terminology contributes to "othering." I had not thought about that dynamic before. It is a distinction that I will keep with me beyond this project. As Flood always says, learning the language of a community is essential.

---

## CHAPTER FIVE: THE STRATEGIC PLAN & CONCLUSION

---

From start to finish, this project has involved preparatory research, immersion in the OSLP Arts & Culture Program’s organizational culture, review of arts and healthcare literature, field-based research (interviews, site visits, participant observation, focus groups), creating and analyzing surveys, and synthesizing information and recommendations into a three-year strategic plan. The AAD Professional Project Team worked closely together to research and develop the strategic plan. Up to this point, we have detailed our process, both collaborative and individual. We have provided reflections of our work and our key learning outcomes. The conclusion of our project is a product that we hope will serve the OSLP Arts & Culture Program for the next three years as a strategic plan.



# Strategic Plan

OSLP ARTS & CULTURE PROGRAM

---

**PRIMARY CLIENT CONTACT :**

Jamie Walsh, Program Director

**FACULTY SUPERVISOR :**

John Fenn, Associate Professor



Date Created :

**05.13.2016**

Timeframe :

**June 2016–June 2019**

---

This 2016-2019 Strategic Plan was created for the OSLP Arts & Culture Program by the Arts & Administration Program's 2015-2016 Professional Project Team: Cait Bothwell, Emily J. Payne, Raquel Vargas-Ramirez, and Sarah Wyer.



# CONTENTS

---

03 • Introduction

---

04 • Organization and Mission

---

06 • SWOC Analysis

---

08 • Goals & Objectives

---

16 • Action Steps Timeline

---

18 • Evaluation Toolkit

---

24 • Cultural Inventory

---

27 • Further Reading

---



# Introduction

*This isn't a  
sheltered program;  
it's integrated.*



The planning process for a three-year strategic plan for the OSLP Arts & Culture Program began in Fall 2015 in collaboration with the University of Oregon's Arts & Administration Department Professional Project student research group. Throughout the Winter of 2016, the researchers interviewed key staff of the Arts & Culture Program, facilitated a focus group with the Advisory Board, conducted site visits to comparable organizations, surveyed the OSLP support staff, and observed various classes available through the OSLP Arts & Culture Program. Using multiple research methods used to acquire feedback, the project gathered data from over 100 constituents. Based on the answers given, the researchers identified umbrella themes that were then condensed into the four strategic goals presented in this strategic plan.

The Goals & Objectives section of this document is organized by chronological priority within the three-year timeline. Thus, Goal 1 is expected to be achieved before Goal 2, and so on. Each objective within each goal is arranged in chronological order as well. The action steps, however, state their ideal time of fruition: 'short-term' being completed by the end of the first year, 'mid-term' organized and implemented during the second year, and 'long-term' to be fulfilled during the third year of the strategic plan or beyond. If the time is not stated, they are expected to be continuous actions. These timely assessments have been addressed based on organizational priority and in consideration of the capacity of the Arts & Culture Program.

# Organization & Mission



***A space where people can feel safe, welcomed, and supported. An accessible place for anyone to come and create.***

The Oregon Supported Living Program is a Eugene-based residential and vocational nonprofit that has worked with individuals and families with developmental disabilities for over 30 years. Their Arts & Culture Program, started in 2012, is a one of a kind inclusive arts program open to anyone in the Eugene/Springfield area, fulfilling OSLP's mission to break down stigmas around the developmentally disabled community.

## ABOUT OSLP AND THE ARTS & CULTURE PROGRAM

The Oregon Supported Living Program's\* (OSLP) Arts & Culture Program is an inclusive program that provides classes, workshops, exhibitions, and mentorships with professional artists for adults with disabilities and the larger Eugene/Springfield community.

The OSLP Arts & Culture Program is committed to building an equitable and safe space for community members of all abilities to participate in the creation and enjoyment of art.

All of our programming is designed to build bridges to a more diverse and inclusive community in Eugene, Oregon.

The OSLP Arts & Culture Program works to engage adults with developmental disabilities, their caregivers, college students, and Eugene/Springfield community members in arts-based programming.

We resist the idea that adults with developmental disabilities can only create under the moniker of "outsider artists," and work to ensure that all of our participants are seen as and considered artists.

We work with our participants and other community organizations to put together exhibitions and find opportunities for outreach, partnerships, and exposure for our artists.



## MISSION

The OSLP Arts & Culture Program breaks down barriers to participation in the arts for people of all abilities and builds bridges to a more diverse and inclusive community.

# SWOC Analysis

---

## Strengths, Weaknesses, Opportunities, Challenges

This environmental scan, or SWOC analysis, is part of a process of discovering and documenting facts and trends in the environment of the OSLP Arts & Culture Program that are likely to affect the organization in the future. These findings are used to orient strategic planning in the context in which the organization's mission is carried out.

*Strengths* are internal characteristics, qualities, and capacities that are doing well and are part of the organization's accomplishments.

*Weaknesses* are internal qualities that show area for improvement.

*Opportunities* refer to external trends that the organization may benefit from or take advantage of to grow or enhance their performance.

*Challenges* are external trends that threaten the current and future success of the organization.

The following SWOC analysis is a brief summary of strengths, weaknesses, opportunities, and challenges highlighted by the Advisory Board of the OSLP Arts & Culture Program. They represent a brief environmental scan of the program.

---





## GOAL 1

To deliver a consistent message faithful to the Arts & Culture Program's identity across all channels and encourage transparent communication throughout all of OSLP.



---

**Acquire** the reputation of a community arts center.

---

*Short-term:* Spread the word about the inclusive nature of the program.

*Mid-term:* Increase participation of people without developmental disabilities.

---

**Encourage** the participation from Eugene's student population.

---

*Short-term:* Target higher education institutions across the Eugene-Springfield area to inspire student participation in the Arts & Culture Program's classes.

*Mid-term:* Work with University of Oregon departments such as Arts & Administration to develop consistent practicum and internship opportunities with the OSLP Arts & Culture Program.

---

**Develop** a brand consistent with the Arts & Culture Program, independent from OSLP.


---

*Short-term:* Create a marketing plan purposed to clarify the community's understanding of the program.

*Mid-term:* Produce graphic standards associated with the OSLP institution but able to represent Arts & Culture as an independent program.

Provide an orientation package to all new Arts & Culture stakeholders.





**GOAL 2**

To generate a series of documents and data to track and record the program's procedures.

**Photograph** and file participant's artworks and processes.

---

*Short-term:* Archive the artistic results and the audience attendance for each gallery opening.

*Mid-term:* Keep a catalog illustrating the type of work participants create during classes.

**Create** an annual report synthesizing the activities of the Arts & Culture Program.

---

Report and honor all donations, grants, and sponsorships awarded throughout the fiscal year.

Present details of the financial state of the Arts & Culture Program in the report.

Summarize the events, classes, and workshops that take place throughout the year.

Highlight moments or anecdotes that reflect the effect of the Arts & Culture Program and present which programs were the most effective.

**Observe** and describe the methods utilized to determine the admission of participants to the course.

---

*Short-term:* Develop a format and set of criteria to be used in the future.

*Mid-term:* Communicate to prospective participants the established requirements.

### GOAL 3

To establish a method to observe and evaluate the Arts & Culture Program's achievements and milestones.

**Construct** practical types of evaluation that include the input of all stakeholders of the organization and assesses each of the programming areas.

---

*Short-term:* Find visual evaluation tools that allow for the easy participation of individuals with developmental disabilities.

*Mid-term:* Require instructors to complete a rubric or form utilizing the Likert Scale after or during each class session.

*Mid-term:* Assemble a rubric for evaluating participants' portfolios.

*Long-term:* Encourage participants of the Mentorship Program to compile a portfolio.

**Track** and record the relevant physical and psychological health improvements which participants demonstrate throughout their participation in the Arts & Culture Program.

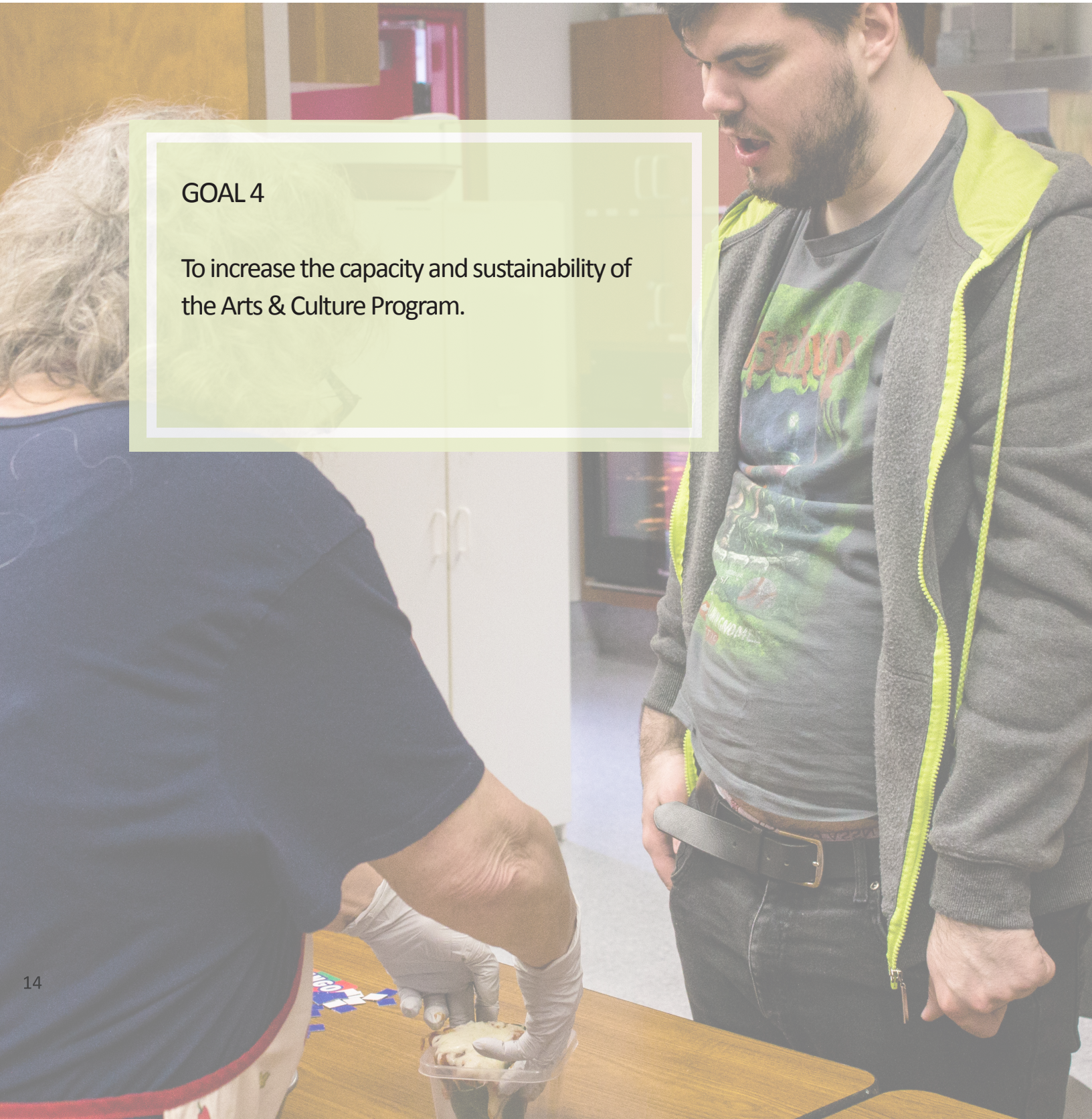
---

*Mid-term:* In collaboration with caregivers, have participants complete a survey at the beginning of the term facilitated by the Resident Artist to assess their self-esteem and health, and compare it with a form completed at the end of the term to evaluate their feelings before and after their experience with the Arts & Culture Program.

*Long-term:* Cross-reference the student's input with the assessment completed by the instructor during each class period.

**GOAL 4**

To increase the capacity and sustainability of the Arts & Culture Program.



**Sustain** successful current programming and create unique offerings to attract new participants in order to incorporate more class diversity.

---

*Long-term:* Expand or rearrange hours to include evenings and weekends.

Foster community partnerships in order to host classes outside of the Arts & Culture Lincoln Gallery location.

**Expand** the quantity of staff members and improve the compensation of class instructors.

---

*Short-term:* Identify opportunities to host an intern and generate specific projects or duties to inspire their participation.

*Mid-term:* Increase/Double the remuneration of teachers.

**Inspire** participants to practice art beyond the walls of the Arts & Culture Program and support their professional careers as artists.

---

*Long-term:* Guide participants towards different paths of artistry by helping them to create a portfolio and procure avenues to sell their art.

Prepare students to be able to make art outside of the Arts & Culture Program.

**Continue** to increase fundraising efforts.

---

*Mid-term:* Gain and sustain community sponsorships.

*Mid-term:* Build a recurring donor program to minimize financial dependence on OSLP and uncertainty of grant funding.

*Long-term:* Establish a Board of Directors independent from OSLP.

*Long-term:* Begin plans for a Capital Campaign to raise funds for a building for the Arts & Culture Program.

# Action Steps Timeline





2 YEARS

- Increase participation of people without developmental disabilities.
- Work with University of Oregon departments like Arts & Administration to develop consistent practicum and internship opportunities with the OSLP Arts & Culture Program.
- Produce graphic standards associated with the OSLP institution but able to stand as an independent program.
- Keep a catalog illustrating the type of work participants create during classes.
- Communicate to prospective participants the established requirements.
- Require instructors to complete a rubric or form utilizing the Likert Scale after or during each class session.
- Assemble a rubric for evaluating participants' portfolios.
- In collaboration with caregivers, have participants complete a survey at the beginning of the term facilitated with the Resident Artist to assess their self-



2 YEARS

- esteem and health, and compare it with a form completed at the end of the term to evaluate their feelings before and after their experience with the Arts & Culture Program.
- Increase/Double the remuneration of teachers.
- Gain and sustain community sponsorships.
- Build a recurring donor program to minimize financial dependence and uncertainty of grant funding.



3 YEARS

- Encourage participants of the Mentorship Program to compile a portfolio.
- Cross-reference the students' input with the assessment completed by the instructor during each class period.
- Expand or rearrange hours to include evenings and weekends.
- Guide participants towards different paths of artistic fulfilment by instructing them to create a portfolio and procure avenues where they can sell their art.
- Establish a Board of Directors for Arts & Culture that is independent from OSLP.
- Begin plans for a Capital Campaign to raise funds for a building.



# Evaluation Toolkit

## *Collecting and Sorting Data*

### 1 OBSERVATION

For each event, class, and workshop, there needs to be one person (whether staff, volunteer, or intern) designated for evaluation via observation. Notations need to be documented into a living document, such as a Microsoft Word document or a project management program like Trello, where updates can happen live, be only accessible by OSLP Arts and Culture Program staff, and secure enough to satisfy Health Insurance Portability & Accountability Act (HIPPA) and the Affordable Care Act (ACA) guidelines surrounding protected health information.

Fundraising events should also be observed for effectiveness. Did the event draw as many people as OSLP was hoping for? Are people enjoying the event? Did the event run smoothly, and are there any preparations or changes that can be made to improve flow next time?

By conducting observational research and evaluation, qualitative data will provide more of the intangible results that cannot always be captured in a questionnaire. Anecdotal data can be extracted from these observations and applied as necessary for grantwriting, fundraising, and for the use of marketing and communications.

### 2 PORTFOLIOS

A Portfolio Project would effectively track the progress of participants in classes, workshops, and in the Mentorship Program. It has the potential of encouraging confidence and pride in participants via developing a portfolio of artwork created within the OSLP Arts & Culture Program. This would also allow Arts & Culture Program staff to track what participants are creating so they can better assist them in new creative projects.

We recommend that the already successful Mentorship Program include a requirement for the creation of a mentee portfolio as part of the mentorship process. The Mentorship Program could pilot the Portfolio Project for a year to determine impact on the participant.

### 3 QUESTIONNAIRES

Questionnaires and surveys are an effective method for gathering evaluative data. To minimize demand on staff and respondent time, surveys should be distributed during All Staff Meetings to get feedback from support staff and during the last class meeting of a calendared quarter to get feedback from participants. One-time workshops can distribute brief questionnaires

for participants to fill out before they leave.

We recommend switching to a digital platform for data collection as soon as it is feasible for the organization. Two to five tablets could streamline the data collection and sorting process. Google Forms are free, can be emailed, and synced with Google Sheets to capture in real-time responses and can be translated into graphs.

### 4 OPEN FORUMS

Quarterly meetings held amongst staff, mentors, instructors, and volunteers are to act as a time for reflection and expression. These will act, in essence, as debriefings that can help address questions or concerns that these



stakeholders may have, but to also create a space where the progress and trajectory of an artist can be discussed and evaluated.

Open Forum Meetings are to be structured in a manner which is open to the public as this will help to fulfill the mission and vision of inclusivity. Utilizing this platform of open dialogue can help generate interest in support and to find solutions to barriers that may not be immediately present within the Eugene/Springfield community. Staff, Board Members, Advisory Board, artists, volunteers, mentors, instructors, knowledgeable professionals, and community partners are just some of the intended target audiences for these Open Forum Meetings.

Debriefings should also happen post fundraising events to ask and answer questions about the effectiveness of the fundraiser. Did the fundraiser make enough money to cover costs? Did enough people know about it? Did it relate to the mission of OSLP Arts & Culture? What worked, what didn't, and what can be done to improve the event? Questions like these will

lead to a more streamlined approach to planning fundraising events in the future and reinforce a commitment to continual learning. It is important to debrief fundraising events with all key OSLP staff members.

## 5 LOGIC MODEL

A logic model is a particular cycle of evaluation that examines the relationships between inputs, activities, outputs, outcomes, and the impact of a program. A recommended example of a logic model that can be adapted for OSLP's evaluative purposes comes from the Colorado Nonprofit Association handbook. The first document is an inventory checklist to determine if a program has all the components needed.

By utilizing logic models for one-time and recurring programs can be done quickly and efficiently.

This will also provide the opportunities to identify barriers and any gaps in knowledge.

The logic model can also be used as part of the planning process for fundraising events as this will allow the planning team(s) to visualize, assess, and anticipate for desired outcomes and impacts. Maintaining logic models from prior events will not only provide quantitative and qualitative data, it will give historical context to the fundraising events and can be used to evaluate the long term impacts of the events.

# FIVE TOOLS FOR EVALUATION

- OBSERVATION
- PORTFOLIOS
- QUESTIONNAIRES
- OPEN FORUMS
- LOGIC MODEL



# Measuring and Analyzing Data

## Evaluation Toolkit

### Quantitative Data

---

Quantitative data measures information in numbers. This method of extracting and analyzing information will provide an at-a-glance understanding of relevant facts. For example, the All Staff Meeting survey that was dispersed on April 29, 2016 came back with information that told us that (1) 74% of OSLP support staff respondents have worked there five years or less, (2) 98% of support staff respondents have already heard of OSLP Arts & Culture, and (3) 19% of support staff respondents said that timing was their biggest barrier to participating in the OSLP Arts & Culture Program.

Quantitative data can be gleaned from **surveys, questionnaires, attendance/registration numbers, and the number of successful partnerships or grants** that OSLP Arts & Culture has within the next three years. Keeping track of these trends can provide OSLP Arts & Culture with hard data that may (or may not) support changes in programming, fundraising efforts, and policies or outreach related to support staff.

**Google Forms** can be a quick and inexpensive tool to collect data via surveys or questionnaires. When synced to a Google Drive account, Google Forms will analyze quantitative data (measured as multiple choice questions) and translate responses into graphs and charts, as well as gather the data in a spreadsheet. Translating survey/questionnaire responses into impactful quantitative data takes some foresight in the planning process. For example, do you want to know how long the average support staff member has worked at OSLP, or do you want to see where turnover is most likely to happen within support staff tenure? The same information can be used to determine the answers to both of those questions (4.4 years on average and turnover seems to occur around the five-year mark).

Understanding **Microsoft Excel** will allow for optimal analysis of quantitative data. Spending some time learning about relevant formulas in Excel will result in optimal analysis, especially when working with large amounts of data.

### Qualitative Data

---

Qualitative data captures information that is not numerical in nature. Often, qualitative data is anecdotal or visual. It can create (or add to) a narrative, and provide in-depth insight into how a program is working and the impact that it has on participants. While quantitative data can provide a big picture, qualitative data

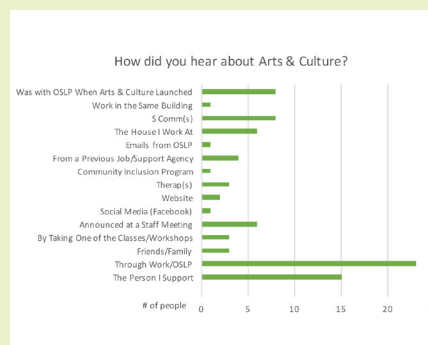
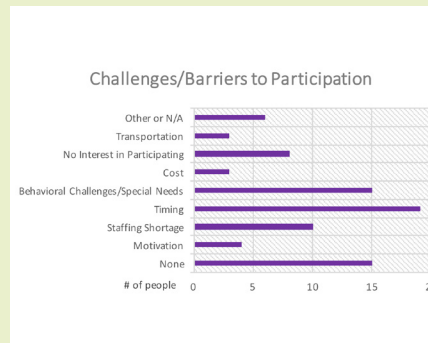
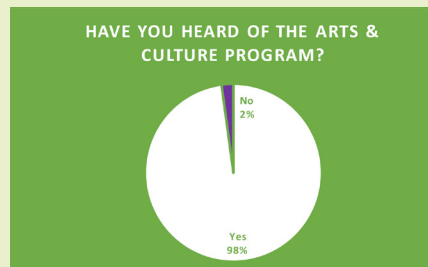
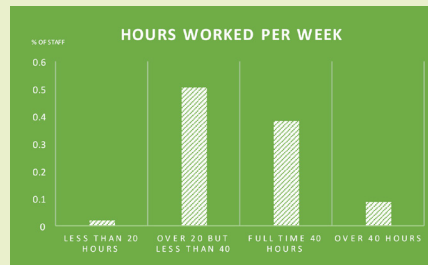
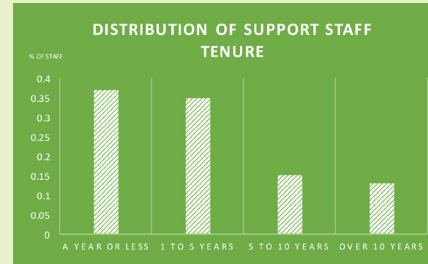
enables a deeper look at impact—as well as challenges to participating.

When it comes to surveys and questionnaires, it is possible to translate qualitative data into a more quantifiable format by grouping like answers into one category. This is called **coding**. During the coding process, it is important to pay attention to the content of the answer—what is the respondent trying to say? Picking out consistent keywords across multiple answers can be helpful, but coding requires enough time to sit down with each qualitative answer and understand what the respondent is trying to convey before coding it. Coding qualitative data can produce quantitative data. For example, in the All Staff Meeting survey, we were able to read several different sentences and realize that each respondent was saying a similar thing. For a question related to challenges and barriers to participation in OSLP Arts & Culture, 15% of respondents said something about behavioral challenges with their client preventing more participation. Rather than trying to tackle each individual respondents’ feedback, OSLP Arts & Culture can use coding to step back and look at the bigger picture.

Implementing a portfolio project can help OSLP Arts & Culture gather qualitative data in a visual, progressional, and anecdotal way. Anecdotal and narrative information represents qualitative data at its most impactful. A portfolio will allow OSLP Arts & Culture, as well as the artist, to track artistic practice. As part of the mentorship program, it could encourage artists to be self-reflective and provide feedback on their experience. Portfolio, observations will be able to articulate anecdotal information as the artists, caregivers, mentors, instructors, and volunteers will be the best resource for these data collection methods.

Observation will allow staff to capture a snapshot of time for later reflection. Observation can be both qualitative (does X participant look happy? Are they engaging with others around them?) and quantitative (how many hours did X participate before leaving? How many participants attended this class/workshop overall?) Consistent observation, even if it has to occur on the back-burner, is a crucial way to develop a system for collecting evaluative data.

Holding an Open Forum every six months is another way to gather qualitative data. It requires **active listening** and creating a safe space for interested parties to share their insights and ideas. Recording the Open Forum is ideal, but if there are difficulties in arranging for the session to be recorded, then there should be at least one staff member taking detailed notes. Reviewing these notes or recordings will give OSLP Arts & Culture an authentic idea of the impact of their programming, challenges facing participants, amount of awareness in the community, and help to create an accessible reputation.



# Evaluation Toolkit

## Indicators for Success

### OVERALL

- Being able to say “Yes!” to accommodating the needs of participants. For example, if a prospective mentor wants to teach or mentor someone in glass fusing, and OSLP is able to accommodate a more nontraditional artform like this, then they are able to say “Yes!”
- Increase in participants’ feelings of accomplishment and confidence (Increases to be captured on a quarter by quarter basis, baseline measurement needs to take place within six (6) months or the start of the Fall Quarter.)
- Increased commitments in partnerships from other community organizations.

### PROGRAMS

- Integration of evaluation into a logic model—try to determine indicators for success before the program/workshop/class starts for the quarter.
- Decide goals for and track attendance numbers, for classes, workshops, and exhibition openings.
- Be able to meet demand for and support growth of mentorship program.
- Increase in community member participation to 25% of entire participants



## A Note on Determining Impact

*We highly recommend an evaluation meeting between key staff members to talk about what success looks like for OSLP Arts & Culture Program before putting the evaluative toolkit into practice. Our suggested indicators come from interviews with key staff members, knowledgeable professionals, results from our initial All Staff Survey, discussions with similar organizations, and extensive review of relevant literature in the field.*



- Increase OSLP caregiver participation to 50% within one year
- Increase or sustained attendance by participants to classes and workshops (Increases to be monitored on a quarter by quarter basis, a baseline measurement needs to take place within six (6) months or the start of the Fall Quarter.)
- Increase in operational support through sustainable donors and partnerships
- Increasing recurring database donors by 50% in the first year (12 donors).
- Secure/Leverage an engaging one-on-one business to mentor sponsorship program that provides the capacity for a mentor and mentee to explore new artistic mediums and helps to strengthen the bonds between OSLP Arts & Culture and the Eugene/Springfield community.
- Decrease in OSLP staff turnover/burnout
- OSLP support staff feel empowered to participate in Arts & Culture programming
- More participation and buy-in from OSLP board
- Sustain status with state as a community based program and still meet the Employment First Initiative requirements

PARTICIPATION

SUSTAINABILITY

INTERNAL

*Indicators for success come from determining resources (inputs), programming (activities), deliverables (output), and then measuring short-term changed conditions for participants as a result (outcomes—anticipated/unanticipated), long-term effect on participants (impact—anticipated/unanticipated). This tactic for determining desired impact is called a Logic Model. Integrating the creation of a logic model into planning every program will effectively help OSLP Arts & Culture Program determine what success and impact look like.*

*Evaluation encourages and requires a commitment to continual learning. Continue to ask, “What do we want to learn?” every time an evaluative tool is implemented.*

# Cultural Inventory

## ***Potential Partners***

---

Academy of Arts and Academics  
 Any of the dance studios/collectives in Springfield/Eugene  
 Bridgeway House  
 Broadway Metro  
 City of Eugene  
 Emerald Art Center  
 Eugene Printmakers  
 Eugene Springfield Art Project  
 Girl Scouts  
 Glory Bee Foods  
 Hult Center for the Performing Arts  
 Imagine Coffee (Philomath, OR)  
 Jordan Schnitzer Museum of Art  
 Kindtree - Autism Rocks  
 Lane Arts Council  
 Lane Transit District  
 LILA  
 McKenzie-Willamette Medical Center (CHS)  
 New Morning Bakery (Corvallis, OR)  
 Old School Eugene  
 Oregon Art Supply  
 Pacific Sky  
 Peacehealth/Sacred Heart - Cottage Grove  
 Peacehealth/Sacred Heart - Florence  
 Peacehealth/Sacred Heart - Riverbend  
 Peacehealth/Sacred Heart - University District  
 Queen Bee Tattoo  
 Rainbow Optics  
 Sparkplug Dance  
 Springfield Museum  
 The Hive Apartments  
 Travel Lane County  
 Tronson Gallery of Contemporary Art  
 University Center for Excellence in Developmental Disabilities  
 University of Oregon Art Program  
 University of Oregon Arts in Healthcare Research Consortium

Whole Foods  
 Wildish Community Theatre  
 Willamalane Park and Recreation  
 Womenspace/Ophelia's Place

## ***Community Exhibitions***

---

Allann Bros. Beanery  
 Broadway Commerce Center  
 Claim 53 Brewing  
 Cornbread Cafe  
 Direction Services  
 DIVA Gallery  
 Dot Dotson's Photography  
 Eugene Coffee Co.  
 Eugene Piano Academy  
 Eugene Public Library  
 Eugene Springfield Art Project  
 Full City Coffee  
 Lane County Department of Disability Services  
 MECCA  
 Morning Glory Cafe  
 Ninkasi Tasting Room  
 Oakshire Public House  
 Park Street Cafe  
 Pearl Day Spa  
 Perk Coffee & Espresso  
 Red Wagon Creamery  
 Stellaria Building  
 Territorial Vineyards & Wine Company  
 The Abby Springfield  
 The Arts Center (Corvallis, OR)  
 The Jazz Station  
 The Majestic Theatre (Corvallis, OR)  
 The WOW Hall  
 Townshends Tea  
 Urban Therapeutic  
 Whirled Pies

## ***Community Partners***

---

Ballet North West Academy  
 Campbell Center  
 City of Eugene  
 Clay Space  
 Dot Dotson's  
 Emerald Arts Center  
 Eugene DAYA  
 Eugene Yoga  
 Harlequin Beads  
 Hilyard Community Center  
 Jordan Schnitzer Museum of Art  
 KIVA  
 Maude Kerns  
 MECCA  
 Oregon Contemporary Theatre  
 Raven Frame Works  
 Refuge Music Therapy  
 Watershed Arts Foundation  
 Whiteaker Printmakers  
 WildCraft Cider House

## ***Donors***

---

Carl Hurt  
 Ed & Julie Walsh  
 John Fenn  
 Phyllis and Dan Reasoner  
 AJ Moses  
 Andrew Strickland  
 ArtChics  
 Barbara Aldave  
 Betty James  
 Bonnie Dunn  
 Cheryl Sward  
 Craig and Elizabeth Nakamoto  
 Dan & Val Close  
 David and Barbara Brazelton  
 Deb Ingerbretson

Diane Devillers  
 Doug Blandy  
 Douglas Grady  
 Dr. Mohinder & Deborah Mital  
 Elizabeth Holden  
 Elizabeth Hurley-Dasgupta  
 Ellen Tykeson & Ken Hilday  
 Gary & Ruth Ackley  
 Gerald and Heidi Stolp  
 Ila Ausland  
 Jack & Jo Amis  
 Jim & Sue Gregory  
 Jim Peterson  
 Jo & Jimbo Dunn  
 Joe & Regina Cox  
 John & Laura Sprinson  
 Judi & Glen Manguson  
 Judith Voss  
 Katherine & Jonathan Rozes  
 Kathy & Richard Johnstone  
 Kevin Burns & Lawanda Potter  
 Kimberly Dellinger  
 Marsha Hopping  
 Mary Beth Llorens & Howard Newman  
 Michele Sinclair  
 Nicolas Witschi  
 Patricia Bennett Nelson  
 Pete Gribskov & Laurie Swanson Geibskov  
 Peter & Barbara Langham  
 Phillip Williams  
 Randy & Patty Harrington  
 Rebecca Langham  
 Rhonda Scheumack  
 Stephen Michael Rayack  
 Steve Mital & Amy Chinitz  
 Ted & Kristine Barker  
 Tenille Woodward

## ***Grants***

---



# Cultural Inventory (continued)

Doyle & Donna Shepherd Foundation  
Helios Resource Network  
Lane Arts Council  
Lane County Cultural Coalition  
Pacific Continental Bank  
The Collins Foundation  
The Oregon Community Foundation  
U.S. Bank

## ***Sponsors***

---

Oregon Art Supply  
Oregon County Fair (Joy of Music Class)  
Raven Frame Works

## ***Bike Event Sponsors***

---

Abby's Pizza  
Cafe 440  
Cornerstone Tailgates  
Dari Mart  
Edward Jones  
Enterprise  
Hop Valley  
Hutch's  
LTD  
Ninkasi  
Pacific Source  
Performance Mobility  
Providence Health Services  
Stonewood Construction  
Sun Automotive  
Umpqua Bank  
Wells Fargo Bank

# Further Reading

- Blandy, D. (1993). *Community-Based Lifelong Learning in Art for Adults with Mental Retardation: A Support Model*. *Studies in Art Education*, 34(3), 167-175.
- Demonstrating Value. (2009). *The Demonstrating Value Workbook*. Retrieved from <http://www.demonstratingvalue.org>
- Hearn, M. (Director), & Ogden, S. (Producer). (2011). *Make* [Motion picture on DVD]. United States: Asthmatic Kitty Films.
- Kaiser, M. M., & Engler, P. S. (1995). *Strategic Planning in the Arts: A Practical Guide*. New York: Kaiser/Engler Group.
- Katz, E. (2002). *Art Centers for Adults with Disabilities, Community Arts Reading Room*. Retrieved from: [wayback.archive-it.org/2077/20100906195259/http://www.communityarts.net/readingroom/archivefiles/2002/02/art\\_centers\\_for.php](http://www.wayback.archive-it.org/2077/20100906195259/http://www.communityarts.net/readingroom/archivefiles/2002/02/art_centers_for.php)
- Lambert, P.D. (2015). *Managing Arts Programs in Healthcare*. Routledge.
- Logic Model Development Guide*. (2004). Battle Creek, MI: W.K. Kellogg Foundation. Received from <http://www.smartgivers.org/uploads/logicmodelguidepdf.pdf>
- Sellen, Betty-Carol. *Art Centers: American Studios and Galleries for Artists with Developmental and Mental Disabilities*. Jefferson, NC: McFarland Publishers, 2008.
- Walsh, J. (2013). *Access and Inclusion: Artwork by Artists with Developmental Disabilities and Mental Illness (Unpublished master's thesis)*. University of Oregon.





### ***Special Thanks to:***

---

Gretchen Dubie, Executive Director, OSLP

Jamie Walsh, Program Coordinator, OSLP Arts & Culture Program

Sterling Israel, Resident Artist, OSLP Arts & Culture Program

Mija Andrade, Development Director, OSLP

Theresa Wilhelm, Grant Coordinator, OSLP

Deborah Dyer, Executive Director, Nurturing Independence Through Artistic Development

Tim Buckwalter, Director of Exhibitions and Marketing, Nurturing Independence Through Artistic Development

Arden Fredman, Client Services Director, Nurturing Independence Through Artistic Development

Amy Auerbach, Gallery Manager, Creativity Explored

E. Francis Kohler, Studio Manager, Creativity Explored

Sarah Panetta, Executive Director, Children's Healing Art Project

Faye Pendergrass, Program Manager, Children's Healing Art Project

Carissa Burkett, Program Manager, Project Grow, Port City/Albertina Kerr

Lisa Abia-Smith, Director of Education, Jordan Schnitzer Museum of Art

Bill Flood, University of Oregon Arts & Administration Instructor/Consultant

Dr. Alice Parman, University of Oregon Arts & Administration Instructor/Consultant

Jim Tronson, Gallery Manager, Tronson Gallery of Contemporary Art

Dr. Patricia D. Lambert, Program Director, Arts & Administration, University of Oregon

John Fenn, Associate Professor/Professional Project Research Advisor, Arts & Administration, University of Oregon

### **MORE INFORMATION**

---



309 W. 4th St.  
Eugene, OR 97401



+ 541 636 3119



artsandculture@oslp.org

### **CREATED BY :**

The 2015-2016 Arts & Administration Professional Project Team

---

## REFERENCES CITED

---

- About. (n.d.). Retrieved from <http://www.oslp.org/about.html>
- Accardo, P., Whitman, Barbara Y, & Behr, Shirley K. (2002). *Dictionary of developmental disabilities terminology* (2nd ed.). Baltimore, Md.: Paul H. Brooks Pub.
- Badia, M., Orgaz, M.B., Verdugo, M.Á., & Ullán, A.M. (2013). Patterns and determinants of leisure participation of youth and adults with developmental disabilities. *Journal of Intellectual Disability Research*. Volume 57, 319-332.
- Block, P. (2011). *Flawless Consulting: A Guide to Getting Your Expertise Used* (3rd ed.). San Francisco, CA: Pfeiffer.
- Cocks, E. & Boaden, R. (2011). A quality framework for personalised residential supports for adults with developmental disabilities. *Journal of Intellectual Disability Research*. Volume 55, 720-731.
- Heldman, K. (2011). *Project Management Jumpstart* (3rd ed.). San Francisco, CA: SYBEX.
- Jenny, P. (2015). *Unlearning to Draw*. New York, New York: Princeton Architectural Press.
- Lynch, R.T. & Chosa, D. (1996). Group-oriented community-based expressive arts programming for individuals with disabilities: participant satisfaction and perceptions of psychosocial impact. *The Journal of Rehabilitation*, 62.3, 75.
- Oregon Supported Living Program. (2016). *Participation data summary: fall 2012-spring 2016*. [unpublished]. Retrieved from Gretchen Dubie on April 15, 2016.
- OSLP Arts & Culture Program. (n.d.). Retrieved from <http://www.artsandcultureeugene.org/>
- The State of Oregon. (2013). *Office of the governor: state of Oregon: executive order no. 13-04*. Retrieved from The State of Oregon, Documents Website: [https://www.oregon.gov/gov/Documents/executive\\_orders/eo\\_13-04.pdf](https://www.oregon.gov/gov/Documents/executive_orders/eo_13-04.pdf)
- The State of Oregon. (2013). *Office of the governor: state of Oregon: executive order no. 15-01*. Retrieved from The State of Oregon, Documents Website: [https://www.oregon.gov/gov/Documents/executive\\_orders/eo\\_15\\_01.pdf](https://www.oregon.gov/gov/Documents/executive_orders/eo_15_01.pdf)
- Walsh, J. (2013). *Artwork by Artists with Developmental Disabilities & Mental Illness*.

Wexler, A. (2011). "The Siege of the Cultural City is Underway:" Adolescents with Developmental Disabilities Make "Art." *Studies in Art Education: A Journal of Issues and Research*, 53(1), 53-70.

W.K. Kellogg Foundation. (2004). *W.K. Kellogg foundation logic model development guide*. Retrieved from The W.K. Kellogg Foundation, Resource Dictionary Website: <http://www.wkkf.org/resource-directory/resource/2006/02/wk-kellogg-foundation-logic-model-development-guide>

## Appendix A: Charter document

### **2015-2016 Collaborative Project**

**Arts and Administration Program, University of Oregon**

**Oregon Supported Living Program, Arts & Culture Program**

### **Professional Project Introduction and Overview**

#### **Project Charter**

#### **The Background**

Since 2013–2014, the UO Arts and Administration Program has offered a third terminal requirement track for master’s degree students. In addition to completing an individual research thesis or project, students now have the opportunity to participate in a faculty-led applied research project throughout the second year of their master’s degree program. On an annual basis, this is structured as follows: introductory information provided in fall term; project/consultancy taking place throughout winter and spring terms; and reports/presentations/deliverables completed by early June.

#### **The Opportunity**

The UO Arts and Administration Program seeks to partner with an appropriate arts/culture organization every year to provide this new service learning opportunity. The specific project, scope, dimensions, and deliverables associated with each consultancy will be determined in partnership with the selected arts/culture organization, and multi-year consultancies may be possible. We seek partners who will appeal to a wide array of student interests, across visual and performing arts, with a strong community arts/service focus, with relevance to public policy and urban planning considerations, and implementing hybrid models of public administration, nonprofit management, and for-profit management practice.

#### **The Scope & Concept for 2015–16**

The UO Arts and Administration Program has agreed to partner with the Oregon Supported Living Program, Arts & Culture Program (OSLP Arts & Culture) for the 2015–16 academic year. In collaboration with OSLP Arts & Culture, we have defined the focus of the project as the creation of a three-year strategic plan. OSLP personnel do not directly supervise the students, but will work collaboratively with students in order to frame priorities, set goals, and determine actions steps toward generating the strategic plan. Project reports and other deliverables are provided to OSLP Arts & Culture as agreed for the year of the initiative. John Fenn (UO Arts and Administration Program) will serve as liaison for the project team, while Jamie Walsh (OSLP Arts & Culture Program) will serve as liaison for the client.

## **Project Charter**

### **(prepared December 2015)**

#### **Statement of Work**

In 2015-2016, a team of master's degree students in the UO Arts and Administration Program, led by Prof. John Fenn, will work with the OSLP Arts & Culture Program staff and leaders to prepare a 3-5 year Strategic Plan and series of recommendations that will help the organization attain goals related to sustainability, assessment, community partnerships, and increased visibility. Research methods for this guided, field-based professional project may consist of review of existing documents, surveys, observation, and in-depth interviews with key informants.

In winter term 2015, the team will work to develop a three (3) year strategic plan for OSLP Arts & Culture and will engage in in-depth interviews to assess the needs of OSLP Arts & Culture that will better enable the team to structure the strategic plan. In winter term, individual members of the project team will also develop their own studies in specific areas that will inform the project as a whole. These topics are introduced in the Project Scope Statement that follows. In spring term, this project will culminate in a detailed strategic plan, including recommendations designed to inform and advance the OSLP Arts & Culture Mission and Vision. Throughout the project, the consultancy team will utilize the lens and focus as articulated in the Project Scope Description below. The project will conclude in the first week of June 2016.

The product of this professional project is a written report and formal presentation to be given to leadership of Oregon Supported Living Program/ Arts & Culture Program.

*Confirmed University of Oregon Project Team Members, November 2015 – June 2016*

John Fenn, Professional Project Director

Caitlin Bothwell

Emily Payne

Raquel Vargas Ramirez

Sarah Wyer

#### **Project Scope Statement**

Recognizing that this 2015-2016 project is a collaborative partnership spanning two academic terms, and that existing time and resources do not allow for a comprehensive background study on the identified topic, the project team this year intends to specifically focus this study as follows:

The research lens being utilized by the consultancy team as a whole is focused on understanding strategic planning for small non-profit arts organizations, specifically those working with adults with disabilities. The team collectively will review existing scholarship and practices in strategic planning, and will concentrate on comparing processes underway with OSLP with best practices that exist elsewhere in the United States. Specific sub-topics that will inform the background report and recommendations of the team will be the following:

- *Cait Bothwell* - project management, development, collaboration and community cultural development
- *Emily J Payne* - fundraising, social media management, and strategic planning
- *Raquel Vargas Ramirez* - project entrepreneurship/management, cultural diversity, and volunteer recruitment and supervision
- *Sarah Wyer* - Internal and external evaluation, potential development of a sustainable membership or donor program, community cultural development and collaborative partnerships.

The goal of this project is to develop a 3-year strategic plan for the OSLP Arts & Culture Program. The project team will also provide a formal presentation to OSLP Art & Culture staff. In order to complete this project, the team will require access to key informants for interviews, access to sites for observational purposes, and documents connected to OSLP Arts & Culture Program history, operations, and policies. Beyond participation in an interview or focus group, and provision of materials to the project team, time involvement of OSLP Arts & Culture Program staff members in the research process will be minimal.

### **Roles and Responsibilities**

*The respective roles and responsibilities of the team members are as follows:*

#### **John Fenn**

Oversees the professional project as a whole, coordinates participation of team members, serves as UO main liaison to OSLP Arts & Culture Program, secures and provides to team members background materials and documents, oversees research instrument design and implementation, oversees analysis of findings leading to final report.

#### **Jamie Walsh**

Main project liaison with the OSLP Art & Culture Program. Connects project team to key personnel and informational materials as required. Coordinates final presentation for OSLP staff.

#### **Caitlin Bothwell**

#### **Emily Payne**

#### **Raquel Vargas Ramirez**

#### **Sarah Wyer**

Conduct fieldwork, including gathering documents and other materials central to strategic planning process. All four team members will participate across the range of activities and steps involved in the creation of a strategic plan, with each member taking responsibility for key aspects aligned with their own skills and learning outcomes.



## **General Project Timeline**

### **September 2015**

Development of project concept

### **November 2015**

Project team confirms participation

Initial background information provided to project team

Project team develops foundational skills in consultancy and in project management

### **December 2015**

Project charter prepared and approved

### **January 2016**

Detailed background information provided to and reviewed by project team

Strategic planning literature review begins

Project team develops detailed project plan

Project team designs field research instruments

### **February 2016**

Project team focuses on document review and building historical context for organization

Project team begins field research

Project team members develop background documents and themes (literature review)

### **March 2016**

Project team develops and refines strategic goals for OSLP Arts & Culture

Field research continues and concludes

Project team members continue to develop background documents and themes

**April 2016**

Team focuses on data analysis and crafting findings/recommendations

Project team members write individual sections of final report

**May 2016**

Project team works together to develop final report and presentations

May 15 – Team presentation at AAD Final Research Presentations

Week of May 18 (date TBD) – Formal presentation for OSLP Arts & Culture staff

May 25 to June 5 – Team edits and finalizes report

Week of June 8 – Report submitted to OSLP Arts & Culture staff

*The signatures below indicate that the project partners have read and agree to the scope of this Professional Project as outlined in the Project Charter.*

Oregon Supported Living Program, Arts & Culture Program:

\_\_\_\_\_ Date: \_\_\_\_\_  
Jamie Walsh

\_\_\_\_\_ Date: \_\_\_\_\_  
Gretchen Dubie

Arts and Administration Program, University of Oregon

\_\_\_\_\_ Date: \_\_\_\_\_  
John Fenn

\_\_\_\_\_ Date: \_\_\_\_\_  
Caitlin Bothwell

\_\_\_\_\_ Date: \_\_\_\_\_  
Emily J Payne

\_\_\_\_\_ Date: \_\_\_\_\_  
Raquel Vargas Ramirez

\_\_\_\_\_ Date: \_\_\_\_\_  
Sarah Wyer

## Appendix B: Support Staff Survey

### Support Staff Survey

Please select the response which best represents you.

1) How long have you worked for OSLP?

Less than 6 months

6 months to 1 year

1 to 2 years

2 to 5 years

More than 5 years

2) How many hours do you work per week?

Less than 25 hours

25 to 32 hours

32 to 40 hours

40 to 50 hours

More than 50 hours

3) Have you heard of the Arts & Culture Program?

No (Please skip Question 4)

Yes (Please skip Question 5)

4) If YES, how did you find out about Arts & Culture?

All Staff Meeting

Co-worker

Email

Flyer

Orientation

Other:

5) If NO, how likely is it that either you or your client will participate in an Arts & Culture class or workshop?

Unlikely

Somewhat unlikely

Neutral

Somewhat likely

Very likely

6) Please list any challenges or barriers that prevent you and/or your client from attending Arts & Culture classes and workshops.

7) Please list any arts/community based activities that you enjoy doing with your client, family, or on your own.

8) Please list any arts/community based activities you would like to see Arts & Culture offer in the future for your client, family, co-workers, or yourself.

## Appendix C: Consent Form Template for Co-Investigators

### Strategic Planning for the OSLP Arts & Culture Program

<STUDENT NAME>, Co-Investigator

University of Oregon Arts and Administration Program

You are invited to participate in a professional research project that is focused on developing recommendations for an arts and culture district in the city of Eugene. This project is entitled *Strategic Planning for the OSLP Arts & Culture Program*, and will be conducted by a faculty-led group of graduate students from the University of Oregon's Arts and Administration Program. The purpose of this study is to generate a three-year strategic plan for the OSLP Arts & Culture Program. The key themes our research team will be examining are addressed in the following: assessment and evaluation, programming, community partnerships, and sustainability.

You were selected to participate in this study because of your position with <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences with and expertise pertinent to <SUB-AREA OF CON-INVESTIGATOR STUDY>. By agreeing to participate in this project, you agree to participating in a one-hour interview and (potentially) a follow-up focus group session. In addition to taking handwritten notes, with your permission, I will use an audio recording device for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

Any information that is obtained in connection with this study will be carefully and securely maintained. Your consent to participate in this interview (and focus group), as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications and to relinquish confidentiality. It may be advisable to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission. It is important to understand, though, that I cannot guarantee confidentiality in a focus group due to the nature of the session.

I anticipate that the results of this research project will be of value to OSLP Art & Culture Program in that the goal is to generate a three-year strategic plan. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at <CO-INVESTIGATOR PHONE> or <CO-INVESTIGATOR EMAIL> or Dr. John Fenn at (541) 346-1774 or jfenn@uoregon.edu. Any questions regarding your rights as a research participant should be directed to the Office for the Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate your consent:

\_\_\_\_\_ I consent to the use of audio recording and note taking during my interview.

\_\_\_\_\_ I consent to my identification as a participant in this study.

\_\_\_\_\_ I consent to the potential use of quotations from the interview.

\_\_\_\_\_ I consent to the use of information I provide regarding the organization with which I am associated.

\_\_\_\_\_ I wish to have the opportunity to review and possibly revise my comments and the information that

I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Thank you for your interest and participation in this study.

Sincerely,

<CO-INVESTIGATOR NAME>

## Appendix D: Semi-structured Interview Protocols

The co-investigators in this study have prepared semi-structured interview protocols for key informant interviews. These interview questions are provided below:

### **Key informant group 1: OSLP Art & Culture staff**

What is your position within the OSLP Art & Culture program? What are the responsibilities?

How long have you worked with the program?

What types of programming successes have you experienced at OSLP Art & Culture?

What improvements might you see for programming?

What are some evaluation or assessment tools you have seen used for programming?

What are some evaluation or assessment tools you would like to see used?

How would you describe your vision for OSLP Art & Culture over the next three years?

What are some strategic areas for growth, development, or support that you can identify for the organization?

### **Key informant group 2: OSLP Art & Culture advisory committee**

How do you describe your connection to the OSLP Art & Culture Program?

How long have you been involved with the advisory committee?

What do you see as the current role(s) of the advisory committee?

How do you see the role(s) of the advisory committee changing in the coming years?

How would you describe your vision for OSLP Art & Culture over the next three years?

What are some strategic areas for growth, development, or support that you can identify for the organization?

### **Key informant group 3: OSLP general staff**

What is your position within OSLP? How long have you held this position?

In what capacity do you engage with the Art & Culture Program through your current position?

How often?

To what extent (or in what manner) do you feel the Art & Culture Program informs the broader realm of services/work that OSLP does?

What kinds of support mechanisms or channels connect OSLP services with Art & Culture programming?

How do you describe your connection to the OSLP Art & Culture Program?

How would you describe your vision for OSLP Art & Culture over the next three years?

What are some strategic areas for growth, development, or support that you can identify for the organization?

#### **Key informant group 4: staff at community partner organizations**

What is your role in your organization? How long have you held this position?

How would you describe any community partnerships between your organization and the OSLP Art & Culture program?

What strengths/weaknesses/opportunities/challenges might you identify in the partnership(s)?

What is your vision for the relationship between OSLP Art & Culture Program and your organization in the next three years?

#### Site Visit Questions and Notes

Nurturing Independence through Artistic Development

Questions for NIAD: Social Media Marketing & Fundraising:

Social Media:

- After looking at the Facebook page, does NIAD utilize a social media calendar or some form of content plan?
- How is content filtered or determined?
- What is the “voice” of the organization like? (After peaking at the Facebook page, it appears to be slightly humorous or playful.)
- Who has access to the Facebook page, or other social media platforms?
- Who responds to “followers”? Are they volunteers, interns, or staff? Do they go through any training?



- Is Hootsuite used for posting content or is it done directly to the page?
- How often is the content reviewed and does it go through a pre-approval process?
- Have there been surveys done related to NIAD's social media presence? What have those results been like?
- Are there other forms of marketing platforms used for NIAD? Which ones have proven effective? Which ones have failed?
- How often are posts "boosted" (paid for)? Is it typically done for larger events or campaigns?
- Where does NIAD want to go with their social media presence? Are there any actions in a strategic plan related to social media presences?
- What has the learning curve been like for using social media for NIAD?

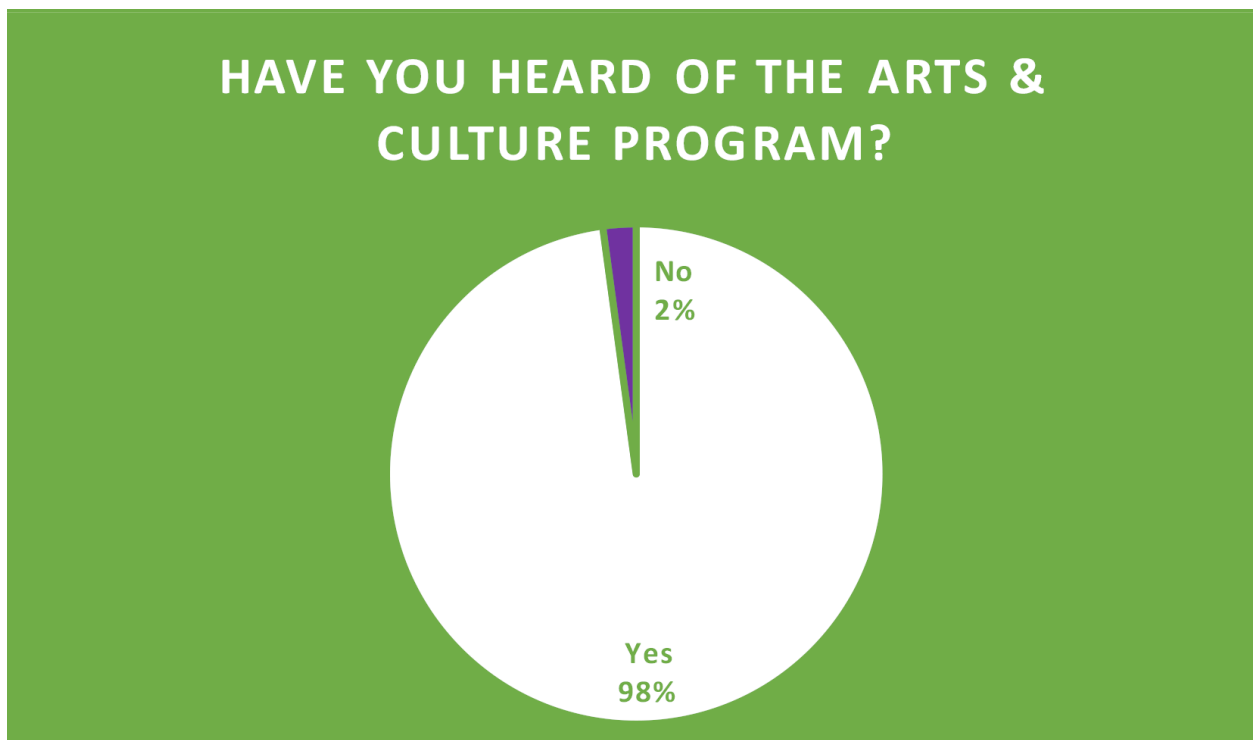
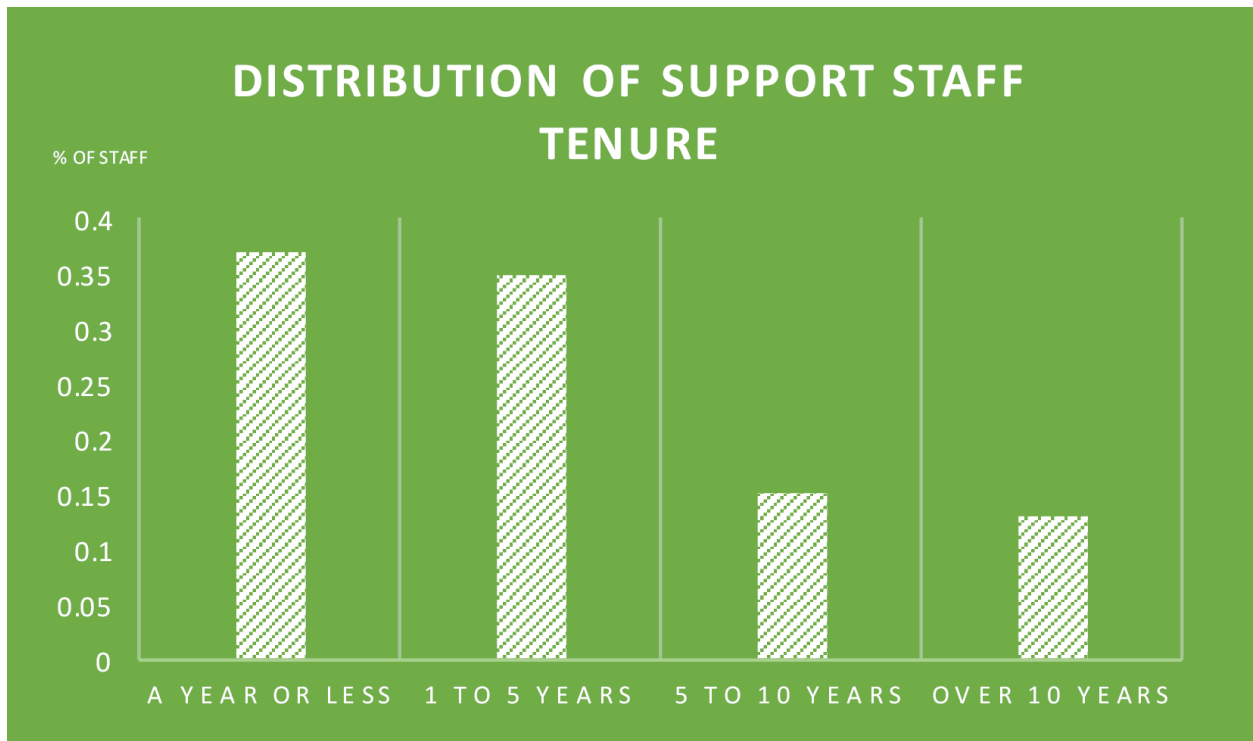
#### Fundraising:

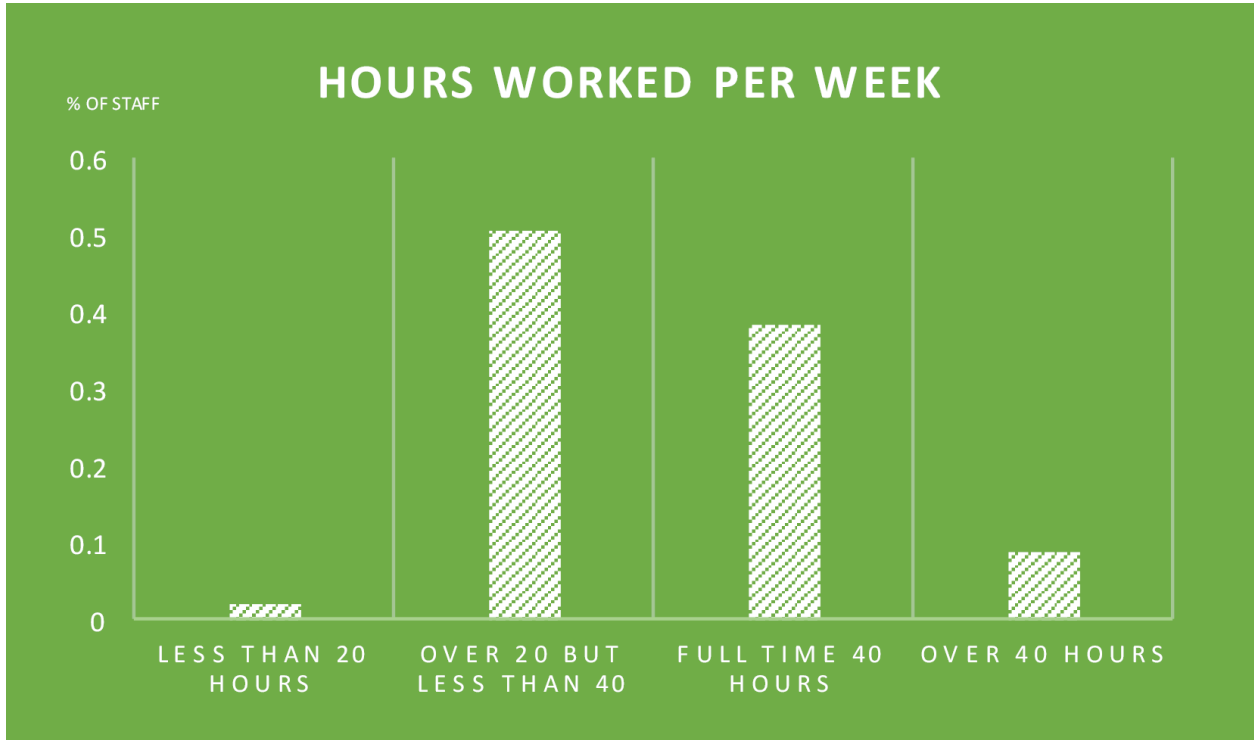
- How much of NIAD's fundraising is generated through the use of gallery sales, grants, special events, and donations?
- What do the timelines look like for specific campaigns?
- Who else works on fundraising campaigns? Are there any overlaps in the campaigns?
- Are there any actions laid out in a strategic plan for specific fundraising goals? Have any of them been successful? Have any failed?
- What types of businesses or other organizations partner with NIAD for events or campaigns?
- Which methods of contact have been most effective; letters, word of mouth, sporting special event (e.g. 5k walk, bike ride, dinner/auction)?
- Are fundraising campaigns promoted through a marketing plan? Specifically, through social media. What has the feedback been like when using social media for fundraising purposes?
- Has NIAD utilized crowd sourcing platforms for fundraising campaigns?
- Which platforms and what were the outcomes?

## Appendix E: SWOC Analysis

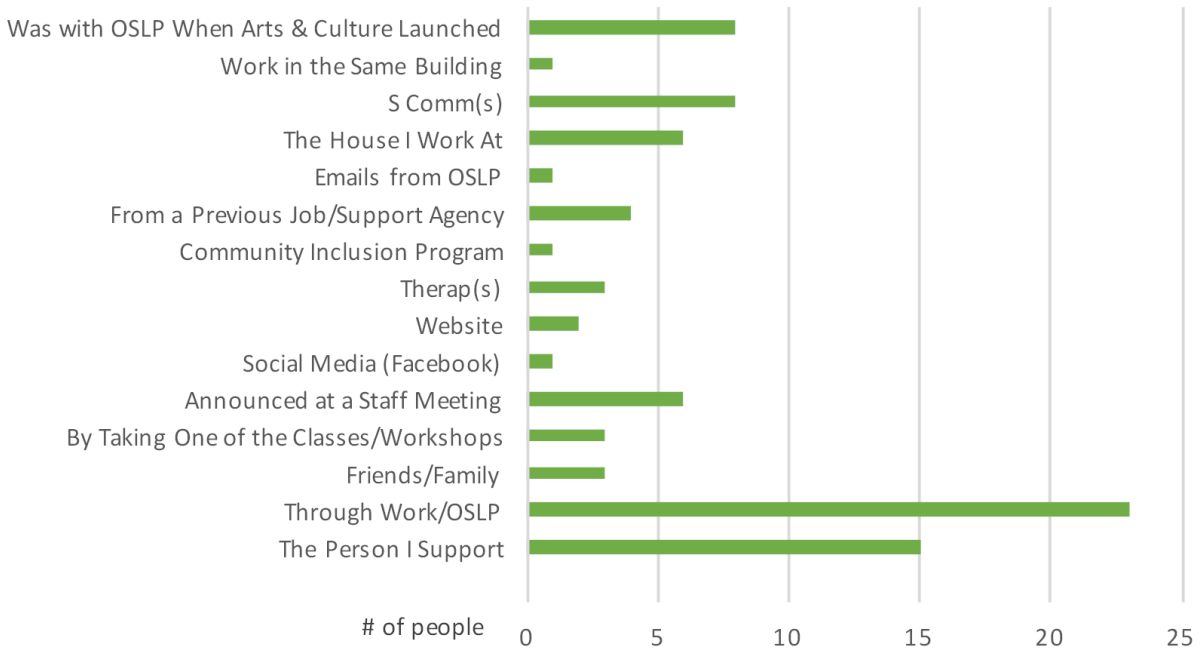


## Appendix F: All Staff Meeting Survey Results

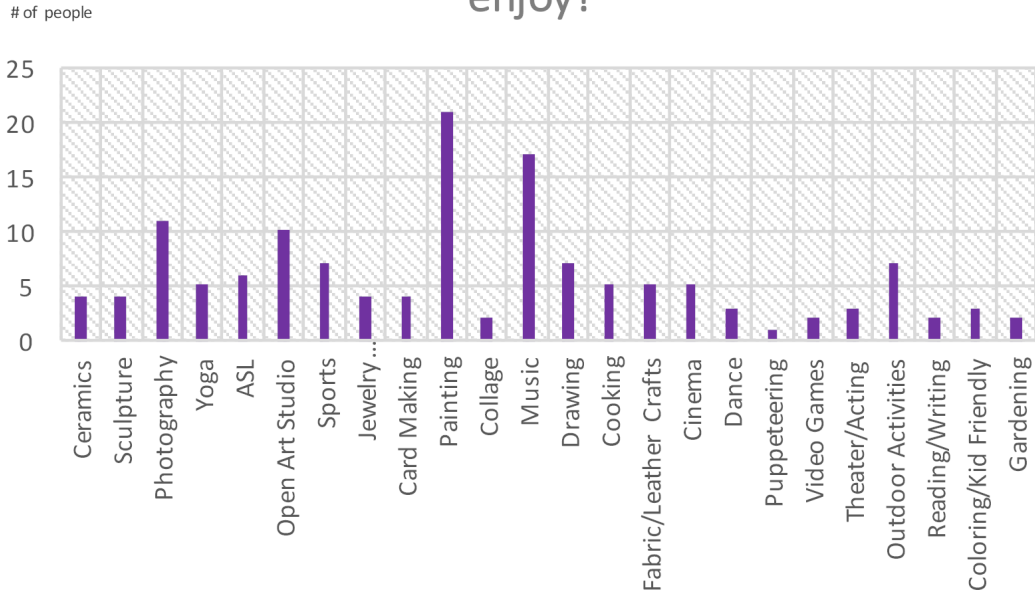




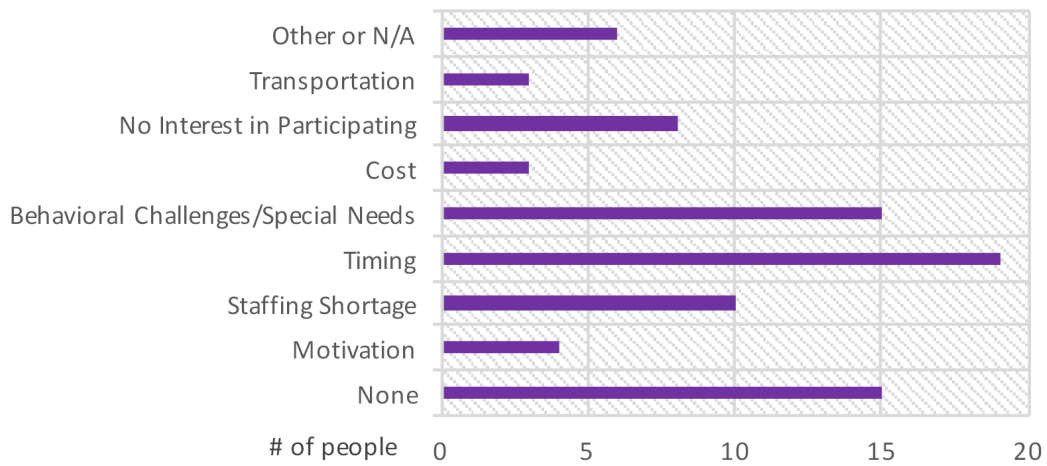
### How did you hear about Arts & Culture?



## What arts activities do you/your client enjoy?



## Challenges/Barriers to Participation



WHAT ARTS/COMMUNITY BASED ACTIVITIES WOULD YOU LIKE TO SEE ARTS & CULTURE OFFER IN THE FUTURE?

