

## **1. Executive Summary**

In Process

## **2. History and Background**

The University of Oregon's Institute for Community Arts Studies (ICAS) was established in 1965 by a founding gift from the Lila Wallace Foundation as a research and public service organization within the School of Architecture and Allied Arts. ICAS exists to promote and implement research, professional education, and community programs concerned with public participation, appreciation, and understanding of the arts. Toward this end, ICAS has supported such statewide research projects as the Community Arts Study Program (1966-1968), and the Study of Arts Education in the Community (1984-1986). In 1995, the Institute established a renewed focus on community arts and cultural policy, in collaboration with the newly formed arts management graduate degree of the Arts and Administration Program (AAD). ICAS On-line, which consists of an electronic forum for discussion and dissemination of current community arts and cultural policy issues, CultureWork, a periodic broadside, as well as an Institute archive, were created. Opportunities now exist to re-envision ICAS as the Center for Community Arts and Cultural Policy (CCACP) – an interdisciplinary, regional research and development center dedicated to sustaining and strengthening the arts, culture, and heritage sectors of the West.

## **3. The Need for Regional Cultural Sector Research in the American West**

With an interest in and commitment to cultural resource development throughout the American West, the CCACP will focus initially on the Pacific Northwest region. The Pacific Northwest of North America is comprised of the major urban centers of Portland, Seattle, and Vancouver – in addition to innumerable, diverse communities throughout the vast geographic area of Oregon, Washington, Idaho, and British Columbia. Although cultural policy centers exist in the Midwest, South, and Northeast, no academic research centers with a focus on regional arts and cultural policy and heritage issues currently exists in the West. The Center might be modeled after cultural policy research centers currently flourishing at Vanderbilt and the University of Chicago, as well as the successful academic community arts initiatives at the Office for Community Arts Partnerships at Columbia College, the Community Arts Network at Virginia Tech, and the Arts of Citizenship at the University of Michigan.

## **4. Structure**

### **a. Administration Personnel and Activities**

Initially CCACP will receive modest administrative support as an in-kind donation from AAD and AAA. This includes access to the AAD Administrative GTF, the AAA web-

manager, the AAA accounting office and AAA facilities. It is expected that any external funding proposals from CCACP will include a budget line requesting appropriate administrative support.

**b. Research Personnel and Activities**

As funding permits, research GTFs will be associated with CCACP. These gtf's will be assigned to research projects associated with the center. It is expected that any external funding proposals from CCACP will include a budget line requesting appropriate research personnel

**c. Advisory Board(s)**

The Advisory Board of CCACP will include the tenure related faculty of AAD, other scholars at the UO with research related to community arts and cultural policy, and representatives from the field. The Vice President for Research will make appointments in consultation with the Director of CCACP and the Director of AAD. The primary role of the Advisory Board will be work with the director to create, sustain, and revitalize as necessary the long and short-term goals for CCACP.

**d. Relation to VP Research Office**

CCACP will primarily reports to the Vice President for Research. This is in keeping with other Institutes and Centers at the UO. Because of the close association of CCACP to A&AA and AAD, the CCACP will report secondarily to the Dean of A&AA through the director of AAD. This is in keeping with the reporting structure that was associated with ICAS.

**e. Relation to other UO Departments/Colleges**

Relationships will be project based.

**f. Participating Faculty and Groups**

The Director of CCACP may invite faculty from across campus as well as other academic institutions that have community arts and cultural policy research interests to become participating faculty in CCACP. It is anticipated that the primary point of contact between these participating faculty and CCACP will be through CCACP research project initiatives.

**g. Affiliate UO Groups**

Relationships will be project based

#### **h. Affiliated non-UO groups**

Relationships will be project based

### **5. Initial Goals and Activities**

#### **a. Goals**

##### ***Infrastructure Development***

With our basic equipment and infrastructure established, we will focus our infrastructure development efforts in the second year of operation in the following areas:

- Developing our website, database, and constituency list
- Producing and disseminating our first annual report and identity brochure
- Sustaining partnerships and seeking out new possibilities for collaboration at local state, national, and international levels
- Working with Dean Bronet's initiative in building links with other AAA-based research centers as part of our AAA school-wide strategic planning process

##### ***Scholarly Development***

We will continue to build upon the projects and initiatives established during and we aim to increase our activities in the area of cultural heritage. Specific action items include:

- Maintaining our presence and increasing recognition of our work in national and international journals, other publications, and conferences
- Developing two specific projects in Community Arts: *Digital Technology/ePortfolios* and *Professional Development in Teaching the Arts*
- Developing two specific projects in Cultural Policy: *European Union Cultural Policy* and *Capacity Building for Cultural Policy Advocacy*
- Offering financial support to student affiliates to present their research at conferences
- Continue to develop our two online publications: *Culturework* (a practitioner-oriented series of short articles) and the *CCACP Occasional Paper Series* (an academic-oriented series of journal-length articles). Develop a blind peer review system for occasional paper submissions.

- Support director's and associate directors' national/international service contributions as executive editor of *Studies in Art Education* (Blandy) and book review editor of *The Journal of Arts Management, Law and Society* (Dewey). Support CCACP-affiliated faculty in generating research publications.
- With the new faculty hire in the Arts and Administration Program, explore possibilities for integration of multimedia management expertise in the CCACP's research/instructional priorities and agenda.
- Support international research and educational initiatives by CCACP-associated faculty and students. In particular, support Blandy's Chinese research initiative and Dewey's European Union research initiative. Encourage international doctoral students to study at the University of Oregon as CCACP Research Fellows.
- The CCACP will be closely linked with the Arts and Administration Program and the Historic Preservation Program in the conceptualization and structure of a proposed new doctoral (Ph.D.) program being collaboratively proposed and developed in the next several years.
- Develop new CCACP Ph.D. Research Fellows Program. Provide funding and infrastructure support to selected doctoral students completing part or all of their doctoral studies or dissertation research at the University of Oregon in fields of interest to the CCACP. Research Fellows will work closely with an assigned faculty mentor in conducting their own research and in providing limited research assistance to CCACP faculty. Research Fellows will give a public presentation on their research during the year of their fellowship, and will publish either an *Occasional Paper* or a *Culturework* article. Identify and cultivate future external funding to support Research Fellows Program.

### ***Development and Advancement Initiatives***

Working closely with AAA and UO development personnel, we aim to submit three to five applications for external funding, three to five applications for internal funding, to develop relationships with targeted potential donors, to research potential foundation funding sources, and to develop our constituency database.

### ***Integration of Teaching, Research and Community Engagement***

We will continue to integrate the ICAS (CCACP) activities with Arts and Administration and Historic Preservation academic missions. We will continue to work closely with other AAA faculty and departments with related research interest areas, such as PPPM. We will also continue to seek opportunities for partnership with other UO academic units, such as Folklore, Theatre, Music, the Humanities Center, and Continuing Education.

In addition, we will launch a new Visiting Scholar Series, we will publish three to five issues of *CultureWork*, and we will publish at least two occasional papers. Finally, as members of the Eugene cultural community, we will consult with the Lane Arts Council to partner/participate in the development of the Eugene Cultural Plan, facilitating conversations between the local arts community and the city of Eugene.

#### **b. Activities**

- We hosted the 31<sup>st</sup> annual international conference on Social Theory, Politics and the Arts (STP&A) from October 6 to 8, 2005, which involved presentations of 88 research papers and the participation of approximately 140 attendees, representing 10 countries and 20 U.S. states. We launched the “revitalization” process of the Institute for Community Arts Studies at the opening reception of the conference.
- We launched research initiatives in four major project areas: Community Youth Arts, Cultural Development in the Pacific Northwest, E-Portfolios, and European Union Cultural Policy.
- Our commitment to integrating teaching, research, and community engagement was exemplified through extensive visiting scholar participation in two graduate-level courses: *Community Arts, Education and Partnerships* and *Cultural Policy*.
- Two Fulbright research awards (one faculty, one student) were granted for research in international cultural policy, for fall 2006.
- Faculty and graduate students associated with ICAS received national and international recognition through presenting research at conferences and through their publications.
- We established essential basic infrastructure support systems and communications vehicles to be able to leverage the ICAS structure for continued research, professional development, and fundraising initiatives.

#### **6. Budget – In Process**

## **7. Review Plan**

### **a. Center Review**

Each year the director of CCACP will present in writing to the VP of Research, AAA Dean and AAD Director and activity report based on the goals established for that year. Subsequent to the submission of the activity report will be a follow-up meeting.

### **b. The review of the Center Director**

The performance and/or management of the CCACP will be reviewed as necessary. Reviews will be initiated at the discretion of the Director, the AAD Director, the A&AA Dean, or the Vice President for Research.

## **8. Other Expectations or Understandings Specific to this Center/Institute**

### **a. Start-up Support**

The Vice President for Research will provide CCACP with safety net funding of AMOUNT TO BE DETERMINED per year for a maximum of five years, beginning July 1, 2005. That is, CCACP will be assured a minimum of AMOUNT TO BE DETERMINED each year. If CCACP's revenue from its share of the F&A generated by grants and contracts is less than AMOUNT TO BE DETERMINED, the CCACP will be supplemented up to that amount. If CCACP F&A revenues equal or exceed AMOUNT TO BE DETERMINED there will be no subsidy. Safety net funding will be used to support faculty release time for CCACP related development activities; gtf and/or student wages; supplies and services; and launch activities associated with the STP&A conference.

CCACP will receive the "standard" F&A return:

- 26% of the overhead for grants that receive full overhead
- 25% of the overhead for grants that receive overhead of 20-48%
- nothing of grants that receive overhead of less than 20%

Administrative revenues from all sources including the subsidy will be used to build the human infrastructure of CCACP – to support CCACP research, to engage in proposal and contract development, and similar activities. Specifically the funds will support such things as a grants manager, summer salaries, data collection, travel, and support for graduate student research assistants.

In addition, AAD will commit to CCACP, as it did to ICAS, in kind support associated with office space; access to computer; telephone; and with some minimal access to AAD office coordinator. As AAD budget allows a yearly contribution of \$2,000.00-\$4,000.00 to CCACP activities that support the mission of AAD.

**b. F&A Distribution**

The CCACP Director will negotiate the internal distribution of CCACP's share of F&A with participating PI's and their home departments in consultation with the CCACP Advisory Board.

**c. Space**

During the start-up phase CCACP will continue to use space and computer hardware and software that has been provided to ICAS by AAD in the AAD Resource Room. CCACP will have a presence on the AAD website as has ICAS.

As CCACP projects proliferate it is likely that the space needs of the Center will increase.

## Appendix A

### Similar Centers/Institutes and Peer Institutions – In Progress



## Appendix B

### Job Descriptions

#### Center Director – TBD

#### **Associate Director**

It is anticipated that one Associate Director will be appointed by the Director of the Center for Community Arts and Cultural Policy to lead each of the three major fields addressed by the Center: community arts; cultural policy; and cultural heritage. Each associate director will be responsible for providing oversight over development of his/her respective area, including research programs and projects, project budgets, instructional activities, and community engagement activities. Part of the associate directors' responsibilities will also include facilitating internal and external fundraising efforts to assist with Center development. The associate directors will also work with the director to foster development of the Center's infrastructure and administration and to generate effective publicity materials. The associate directors will report to the director and will provide partial supervision of the graduate research fellow(s) associated with the Center.

## Appendix C: Current Personnel Curriculum Vitae

Center Director - Doug Blandy

Appendix C1: Associate Director Community Arts – Lori Hager

**Lori L. Hager**  
**School of Architecture and Allied Arts**  
**Arts and Administration Program**  
**5230 University of Oregon**  
**Eugene, OR 97403-5230**  
**lhager@uoregon.edu**

**EDUCATION**

**Ph.D.**, Theatre, Arizona State University, Tempe AZ.  
5/2003

Dissertation: "*Constructing Community: Youth Arts and Drama, Federal Funding Policy, and Social Services.*" Dr. Margaret Knapp, Chair

**B.A.**, Anthropology, Western Washington University, Bellingham, WA.  
1990

Awarded for Academic Excellence  
Interdisciplinary Concentration, Creative Drama, Fairhaven College,  
1990

Western Washington University, Bellingham, WA

**PUBLICATIONS AND PRESENTATIONS**

Co-Author, "Theatre Teachers' Perceptions of the Arizona State Standards." Youth Theatre Journal 14 (2000): 64-77.

"Interrogating the State Theatre Standards." American Alliance for Theatre and Education, Washington, D.C., May 2000.

"Performing Researcher: Discord and Discourse in TYA Ethnographic Constructions." American Society for Theatre Research, NYC, November 2000.

Co-Presenter. "The Brad Trilogy." Keynote Presentation. International Conference for Advances in Qualitative Research, Edmonton, Canada, February 2001.

"Towards Cultural Diversity in TYA: Outreach and Mentorship Approach." American Alliance for Theatre and Education, San Diego, August 2001.

"Whose 'real' is it: Staging difference in community drama and national funding initiatives." American Society for Theatre Research, San Diego, November 2001.

"Staging Difference: Community Drama Programs and National Funding Initiatives." Social Theory, Politics, and the Arts, Charleston, S.C., October 2002.

"Who Owns the Glass Slipper? Transformation Ideology in Community Drama with Youth and Youth Arts." ASU ArtsWork research symposium on Theatre and Drama/Ideology/Young People  
Tempe, AZ, January 10, 2003.

"Partnerships, Policies, and Programs: Ideological Constructions in Federal Youth Arts and Drama."

Youth Theatre Journal 17 (2003): 82-89.

"Ideological Constructions in federal youth arts policies, funding, and programs." Social Theory, Politics, and the Arts, Columbus, Ohio, October 2003.

Panel Chair, "No Child Left Behind: Challenges and Opportunities for K-12 Theatre Teachers." American Alliance For Theatre and Education Pre-Conference. Salt Lake City, August 2004.

**"Community-based Theatre and Youth Arts: Practical, Political, and Ethical Considerations."** American Alliance for Theatre and Education, Salt Lake City, August 2004.

**"Embedding Community in Academic Preparation of Arts Leaders through Mentoring and Community Partnerships."**  
**3<sup>rd</sup> Annual Arts Education Conference, Tucson, AZ, February 2005.**

Panel Chair, Community Arts and Higher Education, "Community Arts in Higher Education: Contemporary Practice in Historical Perspective." Social theory, Politics, and the Arts." Eugene, OR, October 2005.

Panel Chair, Youth and Community Arts, "Reform or Enrichment? Policy Mandates and Program Goals in Youth Arts Residencies," Social Theory, Politics, and the Arts." Eugene, OR, October 2005.

"Youth and Community Development: Programs, Policies, and Perspectives." Florida Learn and Serve, Arts and Community Development, Miami, FLA, March 2006.

"Third Space: community, youth, and the arts. Faculty Lecture Series, School of Architecture and Allied Arts, University of Oregon, May 2006.

## RESEARCH

<i>Historical and contemporary policies and programs in youth arts.</i>	<i>Current</i>
This study examines the historical contexts out of which contemporary youth arts programming in the United States has emerged, including federal policies and programmatic partnerships.	
<i>Professional Development in teaching the arts</i>	<i>Current</i>
Examines the role of the university in preparing future artists to teach in school and community settings.	
<i>"eportfolios"</i>	
<i>Current</i>	
Design and assessment of the eportfolio project that has developed in recognition of the need to prepare future arts leaders in digital technologies.	
<i>Principle Investigator, Phoenix Arts Collaborative, Phoenix, AZ</i>	<i>Fall</i>
<i>2003-Summer 2004</i>	
Responsible for research design and evaluation of an out-of-school time arts learning opportunity for an Arizona Department of Education 21 <sup>st</sup> Century Community Learning Centers grant focusing on youth arts policy and education during out of school time, and collaborative processes in public-private partnerships.	
<i>Dramaturg and Researcher, ASU Theatre Department,</i>	<i>Spring</i>
<i>2000</i>	
Designed and carried out a qualitative research project in order to document the production premiere of <i>Origin of the Sea</i> , a Department of Theatre mainstage production.	
<i>Fieldwork investigator in Enseñada, Mexico</i>	
<i>Summer 1999</i>	
Designed and carried out a qualitative research designed to investigate theatre and theatre education in this small coastal community on the Baja California Peninsula; its location, design, funding structures, performance, training, and place in the community.	

## AWARDS AND FELLOWSHIPS AND GRANTS

Educational Technology Grant (eportfolios) 2006	2005-
Rippey Innovative Teaching Award 2006	2005,
New Faculty Award, University of Oregon Summer 2005	
Kieckhefer Dissertation Research Award 2002	Spring
ASU Associated Students Research Award 2003	2001-
Ernst and Irmgard Moller Graduate Research Fellowship 2001	Fall
College of Fine Arts Travel Grant 2000	Fall
ASU Associated Students Travel Grant 2000	Fall
Graduate College Travel Grant 2000	Fall
Rita Criste Fellowship 2000	Fall
Rita Criste Fellowship 2000	May
College of Fine Arts Enrichment Grant 1999	June

## PROFESSIONAL AFFILIATIONS

American Alliance for Theatre and Education (AATE)  
 American Society for Theatre Research (ASTR)  
 National Art Education Association (NAEA)  
 Americans for the Arts (AFTA)  
 American Educational Research Association (AERA)

## PROFESSIONAL SERVICE AND DEVELOPMENT

Oregon Arts Education Advisory Group	Current
Digital Media Task Force, AAA, University of Oregon	Current
Academic Affairs Committee, AAA, University of Oregon	Current
Summer Workshop in Proposal Development, UO 2005	August
Multimedia for Teaching and Research, UO 2005, September 2006	June
Grant Panelist, Arts Build Communities, Oregon Commission on the Arts 2004, Summer 2005	Fall
Education Grant Panelist, Arizona Commission on the Arts 2004	May
Peer Consultant, Arizona Commission on the Arts President-Elect, ASU Herberger College of Fine Arts Alumni Board 2004	2003-4 2003-
ASU College of Fine Arts Faculty Research Grant Panel, Assistant 2003	2002,

Coordinator, AATE/ASU Alumni Party	2001
Student Advisory Board, ASASU Research Grant Panel	2000-
2001	
Student Advisory Board, ASASU Student Travel Grant Panel	2000-
2001	
Faculty Search Panel, Theatre History, ASU Theatre Department	2000-
2001	
Adjudicator, High School Theatre Competition, Las Vegas, Nevada	1998

## UNIVERSITY TEACHING

University of Oregon, <i>Assistant Professor</i> , Arts and Administration	Beg.
Fall 2004	<i>Internship I-IV</i>

*Art and Human Values*  
*College Connections*  
*Community, Arts Education, and Partnerships*

Arizona State University	Fall
2000-Summer 2003	
<i>Theatre History II</i>	
<i>Introduction to Theatre</i>	
<i>Artists and the Contemporary American Experience</i>	
<i>ASU Repertory Troupe</i>	
<i>Introduction to the Art of Acting</i>	
<i>Theatre for Social Change, TA</i>	
<i>Dramatic Criticism, TA</i>	

## LEADERSHIP

University of Oregon	
<i>Associate Director for Community Arts, Center for Community Arts and Cultural Policy</i>	
Arts and Administration Program, University of Oregon	Beg,
2005	
Faculty lead on two major research initiatives: ePortfolios, and Professional Development in Teaching the Arts. Both initiatives have courses, programs, and research associated with each.	
Arizona State University	1997 -
2003	
Community Programs, Herberger College of Fine Arts, Program Coordinator	
<i>Responsible for developing and coordinating school-based and nonschool arts education partnerships with the four departments in the College of Fine Arts and community youth organizations and school districts. ASU ArtsBridge - Responsible for coordination and implementation of this federally funded arts education program which links university fine arts students with underserved K-12 classrooms teachers to teach the arts alongside other subject areas.</i>	
A.R.T.-ASU Repertory Troupe, ASU Theatre Department, Executive Director	1999-
2000	
Oversaw operations of this undergraduate theatre troupe whose mission was to provide performance, directing, and playwriting experience through a Theatre for Social Change program, which worked collaboratively with campus departments to address social issues	

through the forum of theatre, and Theatre for Youth Tour, which presented literature-based reader's theatre to area schools and libraries.

ArtsWork, The Kax Herberger Center for Children and the Arts, Program Assistant 1997-1999

Served as project coordinator for the South Mountain Village Partnership for the Arts, a partnership program that linked various social service agencies and arts organizations with the Department of Theatre.

Arizona State University East

Arts integrated workshops for young people aged 8-12 based on a central theme around which all the arts were explored.

*Seba Delkai, Navajo Indian Reservation*

Directed students in the development of a play from Aztec Indian myth.

*Esperanza School, Phoenix AZ*

Co-taught child drama workshop for inner city middle school children.

*Homes Boys and Girls Club, Phoenix, AZ*

Drama teacher and program coordinator for central Phoenix after-school community center.

## Appendix C2: Associate Director Cultural Policy – Patricia Dewey



## Appendix D: Teaching/Training Activities

### **China Vine (Working Title) – Doug Blandy**

Delegates from the School of Architecture and Allied Arts (A&AA) have traveled to China in 2005 and 2006 to explore partnerships with Chinese universities. In 2005 and 2006 A&AA and Shandong University of Art and Design (SUAD) developed memos of understanding regarding collaborative possibilities between our two universities. Associated with these memos were possible links between the A&AA Arts and Administration Program (AAD), the UO Center for Community Arts and Cultural Policy (CCACP), and the Folk Art Research Institute at SUAD.

Over the last three years the University of Central Florida's (UCF) Cultural Heritage Alliance (CHA) has collaborated with faculty and students in Film, Digital Media, English, Humanities, Art, and Anthropology to successfully develop Folkvine.org, an interactive Web site on Florida's folk artists. Funded with three grants from the Florida Humanities Council, this Web site has attracted attention both nationally and internationally. Dozens of publications and presentations have been done on the Folkvine.org.

AAD, CCACP, and the UCF Folkvine Team now seeks to collaborate with the University of Oregon (UO) and the Shandong University of Art and Design (SUAD) to create a Chinese Folkvine on the Internet. Kristin Congdon, UCF Professor of Film and Humanities, traveled to China in September 2006 with a University of Oregon delegation to establish relationships with SUAD administrators and faculty. In partnership with Dr. Doug Blandy, Associate Dean for Academic Affairs, School of Architecture and Allied Arts, a partnership has been formed and a working proposal is underway. Additional partners or sponsors will be welcome to participate in the shaping and implementation of this project. For example, Rosario Aglialoro, the executive director of the Northwest China Council is beginning to collaborate on the project.

SUAD is a growing university in Jinan. Its president, Dr. Pan Lusheng, is a folk art scholar and the university has an extensive collection of Chinese folk art and Institute has been set up to study it. As China is fast developing from a rural national into massive urban cityscapes, there is worldwide concern about the future of this country's tangible and intangible heritage.

### **Project Goals:**

- To collaboratively create a Chinese Folkvine for English speaking audiences that could capitalize on the anticipated interest in China because of the 2008 Olympics in Beijing.
- To explore how the Folkvine Team approach to cultural interpretation can expand to incorporate members from the University of Oregon, Shandong University of Art and Design and other potential partners.

- To document and interpret China's tangible and intangible heritage.
- To establish an ongoing relationship with Chinese universities and scholars to produce international research and public programming.
- To learn more about China and to have Chinese scholars and students learn more about the United States.

## **Tentative Implementation Timeline: Phase I**

November 1, 2006

- Begin establishing UO and UCF ChinaVine Teams; begin to identify other partners and sponsors

January- October 2007

- Research focal Chinese traditions, secure all necessary equipment, and make arrangements for travel. SUAD sets up site visits in the rural areas. All teams secure necessary release forms and permissions for documentary work.

May 2007:

- Blandy and Congdon along with two others travel to China and Jinan for approximately eight to ten days to do preliminary field work or US Teams travel to Jinan area for approximately 10 days to collaborate with Shandong team to do documentation. (if preliminary visit takes place this step will occur in Fall 2007)

Fall 2007 - Winter 2008

- All teams process documentary work (research, write narrative, provide translations, edit, discuss representations via the Internet, and begin development of the Web site). Connection to the 2008 Olympics is secured by SUAD.

## **Field Work**

Anticipated Fieldwork Sites

- Folk art: Embroidered baby's bibs and the usage traditions connected.
  - Location: Liu lijing village in Liangshan county, Ji ning city, Shandong province.
  - Meaning: just after birth
- Folk art: Particular shoes and hats that with a tiger shape for babies and the usage traditions connected.
  - Location: Quan bei village in liangshan county, Ji- ning city, Shandong province.
  - Meaning: from birthday to the age of three .

- Folk art: Rhe tradition named Song Zhou Mi"
  - Location: Quan bei village in liangshan county, Ji- ning city, Shandong province.
  - Meaning: After birth. If sons on the 12th day and girls on the 9th day.
- Folk art: Bread dough flowers and the usage traditions connected.
  - Location: Lang village in Guan county, Liaocheng city, Shandong province.
  - Meaning: Toys for little baby
- Folk art: Weaving cloth the usage traditions connected and its importance to the life of female.
  - Location: Quan bei village in liangshan county, Ji- ning city, Shandong province. Chang lou village in Da nian county, Juan cheng town, He ze city, Shandong province; Museum of weaving cloth in Juan town.
  - Meaning: A hand craft that girls must learn from the age of 8.
- Folk art: A folklore activity named Qi Qiao Festival
  - Location: Wu hai village in Cao county, Heze city, Shandong province. Wang jia village in Lai zhou city, Shandong province.
  - Meaning: A festival girls celebrate before grow up
- Folk art: Embroidered taplets & embroidered pillow and the usage traditions connected.
  - Location: Gao qiao county in Yi shui town, Lin yi city, Shandong province. Guo Diantun village in Yang gu county, Liao cheng city, Shandong province. Ju nan county in Lin yi city, Shandong province.
  - Meaning: Presents female give to male after engaged
- Folk art: Bread dough flowers and the usage traditions connected.
  - Location: Wang jia village in Lai zhou city, Shandong province.
  - Meaning: Presents for birthday, marriage etc
- Folk art: Traditional Chinese wedding ceremony
  - Location: to be defined
  - Meaning: Marriage( sign of adult)
- Folk art: Paper cutting flowers used on shoes; a particular book having all the sizes for shoes of all family remembers; embroidery shoes-making and the usage traditions connected.
  - Location: Liu lijing village in Liangshan county, Ji- ning city, Shandong province. Hong chuan village in Juan cheng county, He ze city, Shandong province. Location: Liu lijing village in Liangshan county, Ji- ning city, Shandong province.
  - Meaning: Duty of married women

- Folk art: Embroidery clothes for dead people
  - Location: Mao bu village and Dong Nanyang village in Wei fang city, Shandon province.
  - Meaning: Funeral
- Folk art: Folding figures made of color paper and the usage traditions connected.
  - Location: Wang Tang village in Cao county, He ze city, Shandong province.
  - Meaning: funeral; sacrifice

## **EPortfolio**

### **Pilot Project 2005-2008**

ePortfolios enhances linkages between professional preparation, academic coursework, and technological applications by supporting students, courses, and project advancement through tutoring, project evaluation, and inter-departmental collaboration.

ePortfolios is a three-year initiative supported through a grant by the University of Oregon Education Technology Committee. ePortfolios provide students with a repository to document and reflect upon professional development experiences and the impact that they have on academic and professional growth. They also provide students with an artifact storage system for project portfolios, which in the arts will often include visuals, anecdotes, video, and written materials generated from multiple community projects. The eportfolios allow students to manage, represent, and archive multidimensional learning in the arts.

### **Arts and Administration Program**

In the Arts and Administration Program, ePortfolios connects the professional development series (AAD 604-606, Internship) with the Information Design and Multimedia course series (AAD 583-585). AAD graduate students design and build their ePortfolios during their first academic year. EPortfolios assist students to connect with potential internship sites, with future employers, and serve as a repository for research and work conducted during the course of their academic careers at UO.

### **AAA**

The Education Technology Committee supported initiative allows ePortfolios to expand into other AAA departments, offering workshops and tutors to undergraduate and graduate students to design, develop, and publish their ePortfolios in support of internships, research, and career advancement.

### **ePortfolio/PODS Workshops**

During Winter term, ePortfolios joined with the new AAA PODS(Professional Outreach and Development for Students), to offer a series of workshops in designing an developing ePortfolios as part of the Career Intensives Workshops. In addition to three sequential instructional workshops in design and web development, each participating student will be offered the opportunity to post their ePortfolio on the dedicated server, and have access to one-on-one sessions with the ePortfolio tutors for development and maintenance.

## **Project Goals**

Our primary goal is to assist students to develop, maintain, and archive professional development and academic materials for the purposes of educational achievement and professional advancement.

During years two and three, we expect to offer project resources to other AAA departments in order assist students to:

- Develop and post their ePortfolios on the project website.
- Continue to work with PODS to offer workshops and ePortfolio development outside of structured coursework
- Disseminate the project website through conference presentations, publications, and peer review.

## **Implementation Timeline**

### **Year One**

- Staff and faculty training.
- Research and documentation.
- Pilot ePortfolio site with existing courses.
- Explore the establishment of
- standards related to eportfolios.
- Assessment and documentation.

### **Year Two**

- Mentor additional AAA faculty in the development and use of ePortfolios.
- Continue workshops and trainings in design and applications specific to ePortfolios.
- Expand ePortfolio applications to other graduate student courses.

### **Year Three**

- Continue to expand AAA departments involved, and other schools on campus.
- Increase visibility of ePortfolios through conference presentations and workshops.
- Explore feasibility of expanding ePortfolios to include undergraduate fine and performing arts students and faculty.

## Teaching the Arts Initiative

Under the direction of Dr. Lori Hager, this initiative builds on and expands existing programs and services in arts professional development for arts educators, teaching artists, and administrators. This initiative recognizes major national trends striving to increase the basic competency level of out-of-school time staff and teaching artists in programs that link schools, universities, and arts organizations in providing quality arts experiences for the nation's youth.

Building on the history of the Arts Administration Program in Arts Education, and in partnership with Lane Arts Council and Lane Community College, this initiative strives to offer workshops and a certificate series that will offer a range of services to three sectors:

- Pre-service teachers, artists, and administrators
- In-Service arts educators and teaching artists
- Arts Education, Administrative, and recreation leadership

I. "Artists as Entrepreneur Series" - For-credit courses for UO students who are enrolled in Arts (and other) majors and want to continue to create and produce their art, but also want to earn a living. Courses will be offered in:

The Business of the Arts  
Teaching the Arts Curriculum  
Teaching the Arts Methodology  
Service Learning/Practicum

II. 2-year certificate series, similar to the very successful AAD Event Management Certificate program, and one-day professional development workshops and multi-day workshop series. Course topics will include:

Arts teaching methodologies  
Curriculum Development (by discipline areas)  
Arts teaching practicum  
Program evaluation and accountability  
Education Program administration  
Teaching special needs students  
Community Partnership Development

## Implementation Timeline

Year 1 (2006-2007)

- Partnership meetings and planning
- Applied Research in Teaching the Arts, begin Winter 07
- Partnership Development

Year 2 (2007-2008)

- Workshop series begin, Fall 07
- Program Evaluation
- Fall, Winter Roundtables
- Spring Youth Arts Summit (80 participants)

Year 3 (2008-2009)

- Certificate series begun
- Workshops continue
- Program Evaluation continues
- Research sites identified for longitudinal studies and course development

Year 4 (2009-2010)

- Pilot program and evaluation begins in Portland



## **Research Initiatives**

In 2005-2006, several long-term Center cultural policy research projects were launched: a study on Cultural Development in the Pacific Northwest, and research in international (comparative) cultural policy. Dr. Dewey's current study of European Union cultural policy explores development of a supranational model of cultural policy, addressing a gap in comparative cultural policy scholarship that is based on nation-state models. A research project on comparative Canadian/US cultural policy relative to cultural development will be initiated in the future. Theory and practice intersect in the multi-year initiative planned for Capacity Building for Cultural Policy Advocacy.

## **Integrating Teaching, Research, and Community Engagement**

Students participated in a class applied research project titled "Toward a State-Wide Cultural Policy Advocacy Infrastructure in Support of the Oregon Cultural Trust." Eight leaders from Oregon's cultural policy sector and two state representatives in the Oregon legislature served as discussants during the student research teams' public presentation of key findings and recommendations on March 15, 2006. The class research project provided essential background information in support of the Center's Capacity Building for Cultural Policy Advocacy initiative. Students in the 2007 Cultural Policy course will examine urban cultural planning and capacity building for cultural policy advocacy.

## **Capacity Building for Cultural Policy Advocacy**

Students enrolled in the Arts and Administration Program's winter 2006 Cultural Policy course explored theory and practice of public policy for the arts. Kris Tucker, executive director of the Washington State Arts Commission, visited the class to discuss with students major challenges and opportunities currently facing state and local arts agencies in the United States. John Frohnemeyer, chair of the National Endowment for the Arts from 1989 to 1992, shared his unique insight and experiences in leading the NEA through the "culture wars" of the early 1990s.