Greetings:

Thank you for your association with the Arts and Administration Program. We are beginning the ninth year of the MA/MS in Arts Management. Built upon a twenty-five-year-old Cultural Services Program, the current degree program is graduating an informed, imaginative, motivated, and highly employable group of professionals who are making significant international contributions to art and culture.

My colleagues and I realize that you chose this program from a number of other attractive arts management degree programs. For this reason, we continually review curriculum, course content, research results, and the socio-political arts and cultural climate so that your experience with us will be relevant and current. Faculty, staff, advisory board members, and alumni associated with the Arts and Administration Program are committed to facilitating your academic and professional success. We will assist you in negotiating the on-going challenges of the profession.

My colleagues and I are also committed to facilitating a learning environment that is dedicated to the advancement of knowledge and the development of personal integrity. Bigotry, discrimination, harassment, and intimidation are not tolerated. We look forward to working with you in creating a culture of respect that honors the rights, safety, dignity, and worth of every individual.

I am unwaveringly committed to facilitating your experience in the Arts and Administration Program. I have an open-door policy and urge you to periodically let me know how you are doing. The quality of your experience is important to my colleagues and I. Your opinions of the quality of that experience will assist in the continuing excellence of arts management preparation at the University of Oregon.

Best wishes,

[Signature]

Program Director

cc: AAD faculty
# Table of Contents

Conceptualized and compiled by Doug Blandy and Maia Howes with contributions from AAD faculty and students

**Front Pocket:** Welcome letter from Doug Blandy, AAD Program Director

## Section 1: AAD Internal/Administrative Information
- Mission Statement
- Orientation Agenda
- Office Administration
- Student/Faculty Directory (to be added after orientation)

## Section 2: Advising & Registration Information
- Degree Plan
- Academic Advising List
- Fall Schedule of Classes
- Technology Component
- Leave Fridays Free!
- Master's Project/Thesis/Capstone Requirements & Procedures

## Section 3: Advisory Board
- Mentor Catalog

## Section 4: Bibliographies & Articles of General Interest
- Leadership and Ethics, compiled by Geary Buxton (AAD 2000)
- Cultural Policy
- Research Ethics Resources on the World Wide Web
- Why Colleges Cost So Much
- The Eugene Effect

## Section 5: Notes

**Back Pocket:** DuckWeb Basics
- Event Certificate Booklet
- Student Data Sheet (Return to AAD office by Monday, September 29th)
- Program Guide 2003/2004
- Various Additional Information
NEW STUDENT ORIENTATION

Thursday September 18, 2003

MORNING

9-9:30  Continental Breakfast

9:30-9:45  Welcome, Faculty Introductions and Overview of the Day
           Doug Blandy

9:45-11  Student Introductions

11-11:15  Break

11:15-12:00  Overview of AAD Program:

Program Core  Doug Blandy
Research       Gaylene Carpenter
Technology    Eric Schiff
Internship    Kassia Dellabough

Areas of Concentration:
  Community Arts  Doug Blandy
  Event Mgmt     Gaylene Carpenter
  Museum Studies Janice Rutherford
  Performing Arts Patricia Dewey

AAD Advisory Board  Kassia Dellabough

Lunch — Practicum
AFTERNOON

12:15-1:15 Lunch with AAD faculty in Advising Clusters

Exhibit of Graduate Student Information and Multimedia Design – 263 LA

1:30-2:15 AAD Student Forum (AADSF)

2:15-2:45 AAD Faculty Round Table

2:45-3 Office Administration Maia Howes

3-3:15 Break

3:15-3:30 Other Opportunities

Non-Profit Management Certificate Program Doug Blandy
Special Workshops and Course Offerings Doug Blandy

3:30-4:15 Summary groups

4:15 Adjourn

FRIDAY, SEPTEMBER 26, 2003

Welcome Reception and Dessert Potluck for all AAD Students, Alumni, Faculty, and Advisory Board Members

7:00 PM at the home of Doug and Linda Blandy, 1778 Jefferson, 686-2657
Arts management is a multidisciplinary field, focused on promoting the arts and culture for individuals and societies. The master's degree in arts management at the University of Oregon is based on the belief that professional arts managers must be familiar with the social, cultural, economic, political, technical and ethical contexts of the arts. The University of Oregon program in arts management is built upon over two decades of academic research, programming, and publication in the area of cultural and community arts services.
1. Welcome! AAD graduate mailboxes have been assigned first alphabetically by last name then by number, and are in the hallway outside 251E Lawrence. Second-year student numbers have changed!

2. After you have registered for classes, please go to the Photo ID Office in the Erb Memorial Union (EMU) for your picture ID. This ID allows bus privileges, library privileges, and may be used as additional photo ID to your driver's license when needed.

3. To set up your e-mail account, go to the “Help Desk” in the South Lobby of the Computing Center. You will need to show your photo ID and your PAC number used to access Duck Call. E-mail is the primary communications tool used by the AAD program. Daily messages from the office, faculty announcements, job postings and other important data with time sensitivity make it important that you check your email at least once each day. Please use the e-mail list-serve only for official and professional business that is of interest to constituents in the program.

4. The fall term Schedule of Classes is available from the UO Bookstore for $.50. It has a wealth of information on financial aid billing and tuition statements, campus-wide course information, how to use Duck Web to register, final exam schedules, grades and transcripts, and general university services.

5. Parking permits may be requested through the Office of Public Safety in Straub Hall. Bicycles must also be registered with Public Safety.

6. The Fall 2003 term dates of critical interest are:
   - Monday, September 29 – first day of classes
   - Monday, October 6 – last day to drop a class without a mark of “W” on the transcript
   - Wednesday, October 8 – last day to add a class
   - Friday, October 10 – AAD Masters Summer Internship Presentations (time/place TBA)
   - Friday, October 31 – AAD Advising Session for Winter; 12:00-1:30 p.m. in 449 Lawrence
   - Monday, November 10 – Veteran’s Day; classes are in session, but offices are closed
   - Wednesday, November 12 – registration begins for Winter Term
   - Friday, November 14 – last day to withdraw from a class
   - Thursday/Friday, November 27-28 – Thanksgiving Holiday, UO closed
   - Monday-Friday, December 8-12 – Fall Final Exams
   - Thursday, December 18 – Fall grades available on Duck Web
   - Monday, January 5 – first day of Winter Term

7. Pre-authorization procedures for classes (these have check marks by them in the Schedule of Classes)
   - speak with the instructor of the class for permission to be pre-authorized
   - come to the AAD office and find the pink pre-authorization notebook in the purple bin on the front counter (just inside the office door). Enter your name, SSN, topic, phone number and e-mail on the page for the appropriate class. Topic is very important on open-ended classes (with middle number as zero), as we can customize the listing on your transcript. (example; Prac Oregon Bach Fest is a practicum you have done with the Oregon Bach Festival
   - allow up to 48 hours for the office to enter the pre-authorizations in the UO integrated database
   - log on to Duck Web to register

8. Each AAD professor has a bin in 251E Lawrence (AAD Office) for the return of papers and projects to students. Please check there first for graded materials.

9. Remember that the AAD/HP office serves two academic programs, both the Arts & Administration and Historic Preservation programs. Because of decentralization of administrative duties and the shared office, we have curtailed office hours to 9am-noon and 1pm-4pm in order to handle the increased workload. Please be patient and honor the hours.

10. The AAD Resource Room (256 Lawrence) houses archival copies of student theses and terminal projects. Access to the Resource Room is by request in the main office, and is limited to the office’s open hours. Sorry but you may not borrow these copies, as too many have been lost in the past. You may only remove them from the Resource Room for the purpose of copying in the AAA Library. If the Resource Room is in use for meetings by the faculty or GTFs with their students, it will not be available to you. Anyone authorized to use the Resource Room for meetings is asked to post meeting times on the outside of the door.

11. The AAD office number is 346-3639. Maia Howes’ e-mail address is: mhowes@oregon.uoregon.edu

12. Academic deadlines are available online at Registrar’s website, http://registrar.uoregon.edu. Please get into the habit of visiting this site.
<table>
<thead>
<tr>
<th>Student Name</th>
<th>Concentration (please notify office)</th>
<th>Faculty Academic Advisor</th>
<th>Research Director (second year students +)</th>
</tr>
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<tr>
<td><strong>FIRST-YEAR STUDENTS - Fall 2003 Class (18)</strong></td>
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<tr>
<td>Alford, Sharon</td>
<td>Performing Arts</td>
<td>Dewey</td>
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<td>Dennis, Sarah</td>
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<td>Gardner, Scott</td>
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<tr>
<td>Hatcher, Sarah</td>
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<td>Kramer, Allison</td>
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<td>Kwak, Woo Hee</td>
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<td>Blandy</td>
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<td>Wijangco, Jennifer</td>
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<td>Wilson, Ralph</td>
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<td>Blandy</td>
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<td><strong>SECOND YEAR &amp; CONTINUING STUDENTS - Fall 2002 Class (22)</strong></td>
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<tr>
<td>Bryant, Mary Lynn</td>
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<td>Elisar, Katherine</td>
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<td>Gould, Richard</td>
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<td>Hudson, Jennifer (Jenna)</td>
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<td>Kelly, Penelope</td>
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<td>Kesner, Naomi</td>
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<td>Kim, Somi</td>
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<td>Marks, Joseph</td>
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<td>Oh, Yeong Woo</td>
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<td>Rawlins, Brendan</td>
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<td>Sherwin, Heidi</td>
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<td>Tiptus, Pachat</td>
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<td>Carpenter</td>
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<tr>
<td>Warbis, Nicole</td>
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<td>Rutherford</td>
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*9/16/03*
In the final phase of the master’s degree program of study in Arts Management, students are required to demonstrate their ability to select and frame a research topic, propose and implement a plan of inquiry, report the results in written form and conduct a public presentation. The goal is to foster skills necessary for success in a competitive professional arts management environment. As part of the final research phase students will:

1. Develop an independently framed area of inquiry built upon knowledge gained in required coursework, professional experience and published resources;
2. Implement a systematic research activity including data collection, analysis and interpretation;
3. Gain experience in formal report writing and documentation; and,
4. Gain experience in oral presentation of research findings, in a collegial setting.

There are three options available to students for completing this final research phase. These are: (1) Thesis; (2) Project; or (3) Capstone. Complete explication of each option is available in the Fall term AAD Proposal Seminar. A brief summary of each option follows:

In the Thesis option students are required to:

(1) write a formal research proposal in the Fall term AAD Proposal Seminar; (2) receive faculty approval of the proposal; (3) enroll in at least one additional research methodology class beyond AAD Research Methods, appropriate to the thesis study; (4) spend a minimum of two additional terms beyond the AAD Proposal Seminar developing and documenting the thesis study; and (5) register for a minimum of 6 hours of Thesis credits, beyond the AAD Proposal Seminar. The outcome of the thesis option is an in-depth, documented investigation of a carefully developed research question. It is pursued with the supervision of a research director and in consultation with a selected committee. The document is typically 75-150 pages. It must conform to UO Graduate School standards and be approved by the master’s thesis committee. A Statement of Completion is submitted to the UO Graduate School. The thesis document is submitted to the Graduate School and the AAD Program. The thesis is orally presented in a public forum.

In the Project option, students are required to:

(1) write a research proposal for a project in the Fall term AAD Proposal Seminar; (2) receive faculty approval of the proposal; (3) spend a minimum of two additional terms beyond the AAD Proposal Seminar developing, implementing and documenting the project; (4) register for a minimum of 6 hours of Research credits, beyond the AAD Proposal Seminar. The outcome of the project option is a “product” (e.g. a guidebook, a website, a video, a curriculum, a set of educational materials), supported by an academic report that explains the process through which the product was created and the larger disciplinary context. Depending on the type of project, the documentation most often includes a 20 – 35 page report and the defined product. The project is approved by the project director. A Statement of Completion is submitted to the UO Graduate School. The project report and product are submitted to the AAD Program. The project is orally presented in a public forum.

In the Capstone option, students are required to:

(1) write a proposal for a plan of inquiry in the Fall term AAD Proposal Seminar, which includes selection of two additional courses to support the area of inquiry, beyond those required in the core AAD master’s curriculum; (2) receive faculty approval of the proposal; (3) spend a minimum of two additional terms beyond the AAD Proposal Seminar taking the 2 selected courses and developing a synthesis paper. Selected course credits may range from 6 – 8, depending on the specific courses. One of the two courses can be defined as an Independent Study. The outcome of the capstone option is a 25 - 35 page synthesis paper which is reviewed and approved by the student’s advisor. A Statement of Completion is submitted to the UO Graduate School. The synthesis paper is submitted to the AAD Program. The paper is orally presented in a public forum.
SELF-ASSESSMENT CHECKLIST
Arts & Administration Program
Waiver of AAD 583, Information Design and Presentation, Fall Term

One of the requirements of the master’s degree in Arts Management is a three-part series of technology-based courses: AAD 583, Information Design and Presentation (fall term)
AAD 584, Advanced Information Design and Presentation (winter term)
AAD 585, Multimedia for Arts Administration (spring term)

We consider the AAD 583, fall term class to be a “leveling” class, giving students who have minimal or limited experience in computer systems, software applications, and design presentation the opportunity to learn basic skills that will support their required registration in the winter and spring term classes. Please complete the following self-assessment prior to the fall orientation session with your AAD faculty academic advisor.

WORD PROCESSING PROFICIENCY:
☐ Excellent Skills  ☐ Good Skills  ☐ Fair Skills  ☐ Minimal Skills  ☐ No Skills
My background is in: ☐ Microsoft Word  ☐ Word Perfect  ☐ Other ____________________________

DESKTOP PUBLISHING PROFICIENCY:
☐ Excellent Skills  ☐ Good Skills  ☐ Fair Skills  ☐ Minimal Skills  ☐ No Skills
My background is in: ☐ PageMaker  ☐ Quark  ☐ Other ____________________________

GRAPHIC DESIGN APPLICATION PROFICIENCY (bit map and vector programs):
☐ Excellent Skills  ☐ Good Skills  ☐ Fair Skills  ☐ Minimal Skills  ☐ No Skills
My background is in: ☐ PhotoShop  ☐ Illustrator/Freehand  ☐ Other ____________________________

OPERATING SYSTEM KNOWLEDGE AND PROFICIENCY:
☐ Excellent Skills  ☐ Good Skills  ☐ Fair Skills  ☐ Minimal Skills  ☐ No Skills
My background is in: ☐ Windows  ☐ Macintosh  ☐ Other ____________________________
I have experience in: ☐ Desktop mgmt.  ☐ jpeg  ☐ pict  ☐ tif  ☐ gif
Other: ____________________________

DESIGN APPLICATIONS:
I have experience with the following business design applications, and can present a portfolio of this work (check all that apply):
☐ Letterhead design  ☐ Envelope design  ☐ Business cards  ☐ Newsletters  ☐ Brochures
☐ Display ads  ☐ Resume design
I can present a portfolio of this work:  ☐ Electronically  ☐ Hard Copy  ☐ Both

I request permission to waive AAD 583 during fall term:

Signed Name ____________________________ Date __________________________
Printed Name ____________________________

Permission given to waive AAD 583 during fall term:

Faculty Signature ____________________________ Date __________________________

6/00
COMPUTER HARDWARE/SOFTWARE: NEW PURCHASE MINIMUM RECOMMENDATIONS

The UO Bookstore has purchase programs for both PC and Macintosh desktop and laptop computer systems. They also sell software packages that carry educational/student purchase program pricing – a significant discount.

VOS – Virtual Office Systems is the UO vendor for PC desktop and laptop configurations. They are professional and competitive in their service and pricing. The UO Bookstore is the reseller/POS agent.

CDW, a direct sales reseller of major brands including Sony, Compaq, Apple, etc. is also an extremely reliable source for product purchases.

Online stores to all major brands for direct purchase is also a viable option – includes all previously mentioned configurations as well as Dell and other peripheral devices such as printers, scanners, storage devices, etc. In many cases, the pricing will be very close to that of UO Bookstore pricing and may include value-ad software and hardware components that justify this method of purchase.

PC Desktop Compatible:
- Pentium III 600mhz or higher
- 128MB DRAM
- 10GB Hard Drive or greater
- 56 K v90 Modem
- 10/100 Ethernet card if using DSL, UO direct connection, or other broadband connection
- 4-8MB VRAM and Video Card/Accelerator
- CD-ROM/DVD-ROM (many configurations include the DVD option)
- ZIP 100 or 250
- CD-RW Drive (Optional)
- 17”- 19” Monitor (View Sonic is a very good value)
- Surge protection strip

PC Laptop Compatible:
- Pentium III 500mhz or higher
- 128MB DRAM
- 10GB Hard Drive or greater
- 56 K v90 Modem
- 10/100 Fast Ethernet card if using DSL, UO direct connection, or other broadband connection (Linksys is a very good value)
- 4-8MB VRAM and Video Card/Accelerator
- CD-ROM/DVD-ROM (many configurations include the DVD option)
- ZIP 100 or 250
- 14.1” Active matrix screen
- Surge protection strip

Macintosh Desktop:

- G4 400-500mhz or higher
- 128MB DRAM
- 8MB VRAM and Video Card/Accelerator (built-in)
- 10GB Hard Drive or greater
- 56 K v90 Modem
- CD-ROM/DVD-ROM (many configurations include the DVD option)
- ZIP 100 or 250
- CD-RW Drive (Optional)
- 17”- 19” Monitor (View Sonic is a very good value)
- Surge protection strip

Apple Powerbook:

- G3 400-500mhz or higher
- 128MB DRAM
- 8MB VRAM and Video Card/Accelerator (built-in)
- 6-10GB Hard Drive or greater
- 56 K v90 Modem
- CD-ROM/DVD-ROM (many configurations include the DVD option)
- ZIP 100 or 250

Essential Software for Both Platforms:

- UO Computing Center CD-ROM Internet Utilities — current versions of connectivity and Web Browser software — new systems will come fully equipped with all flavors (pick it up when you sign up for your student account)
- MS Office 98 (Macintosh), MS 2000 (PC)
- Adobe Acrobat Reader Mac/PC
- Norton Utilities — Mac/PC (Comes free with other software title purchases)
- Norton Antivirus (Comes free with other software title purchases)
- MacAfee Virus Protection — PC (comes free and pre-installed on many systems)
Suggested Optional Software: Used and/or introduced in AAD Technology Courses

- Macromedia Dreamweaver/Fireworks Studio – Mac/PC
- Adobe Pagemaker – Mac/PC
- Adobe Photoshop – Mac/PC
- Adobe Illustrator or Macromedia Freehand – Mac/PC
- Macromedia Flash 4.0/5.0

- Other program specific software?
Overview of AAA Computing Resources

The University of Oregon's School of Architecture and Allied Arts offers a wide array of services to the AAA community. Following is a brief overview of the resources available to AAA students, faculty, and staff from AAA Computing Services.

Technical Support

AAA Computing Services offers a complete suite of technical support services. We support both Macintosh and Windows computers with the exception of PCs running Windows 95/98/ME. We offer software support, individual training, networking services, and computer installation and upgrades. Although we are capable of doing rudimentary hardware repairs, we highly recommend that faculty and students rely solely on the UO Computing Center Repair Center (346-3548).

There are many different ways to request help from AAA Computing Services: you may call 346-2081 to talk directly to a technician, visit our new service window in 280 Lawrence Hall, or request help via e-mail by contacting Dennis Bishop at dbishop@oregon.uoregon.edu.

Computer Technology Purchasing

Dennis Bishop, Director of AAA Computing Services is responsible for approving AAA technology-related purchases. If you are considering purchasing a computer or computer-related technology, please contact Dennis at dbishop@oregon.uoregon.edu or at 346-2082.

Web Services

AAA Computing Services employs two GTFs who are responsible for designing and maintaining web sites for AAA departments and programs. Additionally, these GTFs may also provide technical support for AAA students and faculty who have specific questions regarding web development. To request web-related help, please contact Susan Coddaire (coddaire@darkwing.uoregon.edu).

AAA Output Room

The AAA Output Room offers a high-end printing resources to all AAA students and faculty. Currently, the output room offers three plotters and one color laser printer. For more detailed technical information, please visit http://aaa-output.uoregon.edu or contact Joe Stengel-Goetz, the AAA Output Room GTF at jstengel@darkwing.uoregon.edu or call 346-2081 to speak with an output room technician.

AAA Computer Labs

AAA Computing Services maintains many computing labs available to AAA students and faculty. The following information changes constantly. We strongly urge you to visit the AAA Computing Labs web site located at http://darkwing.uoregon.edu/~aaalabs.

AAA Computing Services support AAA Computing Labs as well as administrative and instructional computing. If you need help in your office or studio, please contact visit the new AAA Computer Support office in 280 Lawrence or contact Dennis Bishop at dbishop@oregon.uoregon.edu. For more contact information, visit the AAA Computing Support web site (http://aaa.uoregon.edu/resources/computer-support.html).

AAA Computing Labs: General Information

This handout provides information about computing labs maintained by AAA Computing Staff.

AAA Computing Staff maintain six instructional computing labs:
- The 132 Pacific Lab, for all AAA students
- The 252 Lawrence Lab, for Art History students
- The Advanced Visual Design Lab, in room M283 Lawrence Hall, for students in Advanced Multimedia courses

AAA Computing Services Overview

See http://darkwing.uoregon.edu/~aaalabs for current information
The Design Computing Lab (DCL), in room 283 Lawrence Hall, for Architecture students.
The Faculty Computing Lab, in room 282 Lawrence Hall, for AAA faculty and teaching GTFs.
The Portland Center Lab, for Architecture students studying at the University’s Portland Center.

Access to the labs is controlled by Omnilock keypads. New combinations are available each term at the appropriate department office.

AAA Computing Staff also maintain additional public computers around AAA. These computers have all or most of the software that AAA lab computers have. In general, these computers are available only to a small group of students, such as those taking a specific class.

- A Windows computer and a Mac in 114 Millrace I
- A Windows computer and a Mac in the Animation lab in Millrace II
- Two Windows computers in the Baker Lighting Lab, 235 Pacific Hall
- Two Macs in the Landscape Architecture Office in Lawrence Hall
- One Mac in a Landscape Architecture studio, 405E Lawrence Hall
- A G4 Mac in the Multimedia Sound Lab, 129 Pacific Hall
- An iMac in the Printmaking room, 162B Lawrence Hall

AAA Computing Labs: Computer Hardware

AAA Computing Services maintains about 75 public computers in AAA facilities. The following table summarizes the computers available, along with additional computing equipment in each location.

This is a summary page. See the AAA Labs web pages to see Windows and Mac hardware in more detail (http://darkwing.uoregon.edu/~aaalabs).

<table>
<thead>
<tr>
<th>Lab</th>
<th>Location</th>
<th>Windows</th>
<th>Macintosh</th>
<th>Other Hardware</th>
<th>Audience</th>
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</thead>
<tbody>
<tr>
<td>AAA Instructional Lab</td>
<td>132 Pacific Hall</td>
<td>21</td>
<td>0</td>
<td>Printer, 2 flatbed scanners</td>
<td>All AAA Students and Faculty</td>
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<tr>
<td>AAA Computing Foyer</td>
<td>281 Lawrence Hall</td>
<td>3</td>
<td>3</td>
<td></td>
<td>All AAA Students and Faculty</td>
</tr>
<tr>
<td>Art History Resource Room</td>
<td>252 Lawrence Hall</td>
<td>1</td>
<td>4</td>
<td>Printer, Flatbed scanner, Slide scanner</td>
<td>Art History Graduate Students and Faculty</td>
</tr>
<tr>
<td>Design Computing Lab</td>
<td>283 Lawrence Hall</td>
<td>5</td>
<td>9</td>
<td>2 Printers, 6 flatbed scanners, 4 CD-RW</td>
<td>Architecture and Landscape Architecture Students and Faculty</td>
</tr>
<tr>
<td>Advanced Multimedia Lab</td>
<td>M283 Lawrence Hall</td>
<td>14</td>
<td>2</td>
<td>2 CD-R, DAT-VCR Deck</td>
<td>Multimedia Students and Faculty</td>
</tr>
<tr>
<td>Faculty Computing Lab</td>
<td>282 Lawrence Hall</td>
<td>3</td>
<td>0</td>
<td></td>
<td>AAA Faculty and Teaching GTFs</td>
</tr>
<tr>
<td>AAA Digital Archive Studio</td>
<td>282 Lawrence Hall</td>
<td>1</td>
<td>1</td>
<td>Printer, Slide Scanner</td>
<td>AAA Faculty and Students</td>
</tr>
<tr>
<td>Portland Center Computer Lab</td>
<td></td>
<td>10</td>
<td>10</td>
<td>Printer, 2 flatbed scanners, 1 slide scanner, 1 plotter</td>
<td>Architecture Students and Faculty</td>
</tr>
</tbody>
</table>

AAA Computing Services Overview

See http://darkwing.uoregon.edu/~aaalabs for current information.
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<tr>
<td>Baker Lighting Lab</td>
<td>235 Pacific Hall</td>
<td>2</td>
<td>0</td>
<td></td>
<td>Baker-funded Students and Faculty</td>
</tr>
<tr>
<td>Millrace I Studio</td>
<td>114 Millrace I</td>
<td>1</td>
<td>2</td>
<td>CDRW, inkjet printer</td>
<td>MMD Students and Faculty</td>
</tr>
<tr>
<td>Millrace II Animation Lab</td>
<td>125 Millrace II</td>
<td>1</td>
<td>1</td>
<td>CDR, digital video equipment</td>
<td>MMD Students and Faculty</td>
</tr>
<tr>
<td>MMD Sound Lab</td>
<td>129 Pacific Hall</td>
<td>0</td>
<td>1</td>
<td></td>
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<tr>
<td>Historic Preservation</td>
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</tr>
</tbody>
</table>
AAA Computing Labs: MacOS Software

Almost all software is available in the Apple menu. If you can't find a program there, look on the Mac Hard Drive. See http://darkwing.uoregon.edu/~aaalabs for current versions of the software listed below.

BASIC SOFTWARE - Installed on all AAA Computing Lab Macintosh Computers

Adobe Acrobat Distiller
Adobe Acrobat Reader
Adobe GoLive
Adobe Illustrator
Adobe PageMaker
Adobe Photoshop
Apple DVD Player
AppleWorks
BBEdit Lite
Design Workshop Pro
Digital Camera Software
  Fujifilm MX-700
  Olympus D340R
  Kodak DC200/DC210
Energy Scheming
Fetch
Final Cut Pro
Form*Z RenderZone Radiosity
iMovie 2.0.3
iTunes
iomegaWare
MacGIS
Macintosh Runtime for Java
MacLink Plus
Macromedia Flash
Microsoft Internet Explorer
Microsoft Office (Excel, Powerpoint, and Word)
Multiframe3D
NCSA Telnet
Netscape Communicator
NiftyTelnet
Norton AntiVirus
POFmail/Lab
QuickTime
RealPlayer
Stuffit Expander
VectorWorks

AAA Computing Labs: Windows NT Software

All software is available from shortcuts in the Start menu, under Programs. All AAA Computing Lab Windows computers run Windows 2000 Pro with Service Pack 1 installed. See http://darkwing.uoregon.edu/~aaalabs for current versions of the software listed below.

BASIC SOFTWARE - Installed on all AAA Computing Lab Windows Computers

Adobe Acrobat
Adobe Acrobat Reader
Adobe GoLive
Adobe Illustrator
Adobe PageMaker
Adobe Photoshop
Adobe Premiere
Aladdin Expander
ArcView GIS
ArcView 3D Analyst
ArcView Network Analyst
ArcView Spatial Analyst
AutoCAD
Desktop Radiance
Digital Camera Software
  Fujifilm MX-700
  Olympus D340R
  Kodak DC200/DC210
Energy Scheming
Fetch
Final Cut Pro
Form*Z RenderZone Radiosity
Front Page Express
Internet Explorer
iomegaWare
Lightscape
Lightscape Libraries
Macromedia Dreamweaver
Macromedia Director
Macromedia Fireworks
Macromedia Flash
Microsoft Office
Netscape Communicator
QuickTime
RealPlayer
Shockwave Flash plug-in
Shockwave for Director
SoundForge XP
Symantec Norton Anti-Virus
Tera Term
VectorWorks
Windows Media Player
WS_FTP

Other software packages are installed in specific labs. Please see http://darkwing.uoregon.edu/~aaalabs for details.
Overview of AAA Computing Resources

The University of Oregon's School of Architecture and Allied Arts offers a wide array of services to the AAA community. Following is a brief overview of the resources available to AAA students, faculty, and staff from AAA Computing Services.

Technical Support
AAA Computing Services offers a complete suite of technical support services. We support both Macintosh and Windows computers with the exception of PCs running Windows 95/98/ME. We offer software support, individual training, networking services, and computer installation and upgrades. Although we are capable of doing rudimentary hardware repairs, we highly recommend that faculty and students rely solely on the UO Computing Center Repair Center (346-3548).

There are many different ways to request help from AAA Computing Services: you may call 346-2081 to talk directly to a technician, visit our new service window in 280 Lawrence Hall, or request help via e-mail by contacting Dennis Bishop at dbishop@oregon.uoregon.edu.

Computer Technology Purchasing
Dennis Bishop, Director of AAA Computing Services is responsible for approving AAA technology-related purchases. If you are considering purchasing a computer or computer-related technology, please contact Dennis at dbishop@oregon.uoregon.edu or at 346-2082.

Web Services
AAA Computing Services employs two GTFs who are responsible for designing and maintaining web sites for AAA departments and programs. Additionally, these GTFs may also provide technical support for AAA students and faculty who have specific questions regarding web development. To request web-related help, please contact Susan Coddaire (coddaire@darkwing.uoregon.edu).

AAA Output Room
The AAA Output Room offers a high-end printing resources to all AAA students and faculty. Currently, the output room offers three plotters and one color laser printer. For more detailed technical information, please visit http://aaa-output.uoregon.edu or contact Joe Stengel-Goetz, the AAA Output Room GTF at jstengel@darkwing.uoregon.edu or call 346-2081 to speak with an output room technician.

AAA Computer Labs
AAA Computing Services maintains many computing labs available to AAA students and faculty. The following information changes constantly. We strongly urge you to visit the AAA Computing Labs web site located at http://darkwing.uoregon.edu/~aaalabs.

AAA Computing Services support AAA Computing Labs as well as administrative and instructional computing. If you need help in your office or studio, please contact visit the new AAA Computer Support office in 280 Lawrence or contact Dennis Bishop at dbishop@oregon.uoregon.edu. For more contact information, visit the AAA Computing Support web site (http://aaa.uoregon.edu/resources/computer-support.html).

AAA Computing Labs: General Information
This handout provides information about computing labs maintained by AAA Computing Staff.

AAA Computing Staff maintain six instructional computing labs:
- The 132 Pacific Lab, for all AAA students
- The 252 Lawrence Lab, for Art History students
- The Advanced Visual Design Lab, in room M283 Lawrence Hall, for students in Advanced Multimedia courses

See http://darkwing.uoregon.edu/~aaalabs for current information
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See [http://darkwing.uoregon.edu/~aaalabs](http://darkwing.uoregon.edu/~aaalabs) for current information.
Leave Fridays Free!

The following activities are scheduled intermittently on Fridays for AAD students:

- Advising Sessions for following term
- Faculty Brown-Bag lunches
- AAD Student Forum lecture series
- Social and Other Events
It is anticipated that a certificate program in Museum Studies will be available to University of Oregon graduate students winter term, 2004. Students enrolled in the graduate programs in Arts & Administration, Art History, Anthropology, or Architecture are eligible to enroll. Students with full admittance to any other graduate program in the university are eligible to apply. Students not fully admitted to a UO graduate program are not eligible.

The credit hour requirement for the certificate is 28 hours. No more than 12 hours of department degree requirements may count toward the certificate; the additional 16 hours will be taken in museum studies core and elective courses including an internship.

Museum core courses include Museology, The Anthropology Museum, Museum Education, Public History for Museum Professionals, and Issues in Museum Management. A wide variety of electives is offered, many from departments outside the School of Architecture and Allied Arts.

Students will culminate the certificate program with a presentation based on their terminal masters degree project or on their internships.
AAD Master's Degree Research Options

In the final phase of the master's degree program of study in Arts Management, students are required to demonstrate their ability to select and frame a research topic, propose and implement a plan of inquiry, report the results in written form and conduct a public presentation. The goal is to foster skills necessary for success in a competitive professional arts management environment. As part of the final research phase students will:

1. Develop an independently framed area of inquiry built upon knowledge gained in required coursework, professional experience and published resources;
2. Implement a systematic research activity including data collection, analysis and interpretation;
3. Gain experience in formal report writing and documentation; and,
4. Gain experience in oral presentation of research findings, in a collegial setting.

There are three options available to students for completing this final research phase. These are: (1) Thesis; (2) Project; or (3) Capstone. Complete explication of each option is available in the Fall term AAD Proposal Seminar. A brief summary of each option follows:

In the Thesis option students are required to:

(1) write a formal research proposal in the Fall term AAD Proposal Seminar; (2) receive faculty approval of the proposal; (3) enroll in at least one additional research methodology class beyond AAD Research Methods, appropriate to the thesis study; (4) spend a minimum of two additional terms beyond the AAD Proposal Seminar developing and documenting the thesis study; and (5) register for a minimum of 6 hours of Thesis credits, beyond the AAD Proposal Seminar. The outcome of the thesis option is an in-depth, documented investigation of a carefully developed research question. It is pursued with the supervision of a research director and in consultation with a selected committee. The document is typically 75-150 pages. It must conform to UO Graduate School standards and be approved by the master's thesis committee. A Statement of Completion is submitted to the UO Graduate School. The thesis document is submitted to the Graduate School and the AAD Program. The thesis is orally presented in a public forum.

In the Project option, students are required to:

(1) write a research proposal for a project in the Fall term AAD Proposal Seminar; (2) receive faculty approval of the proposal; (3) spend a minimum of two additional terms beyond the AAD Proposal Seminar developing, implementing and documenting the project; (4) register for a minimum of 6 hours of Research credits, beyond the AAD Proposal Seminar. The outcome of the project option is a "product" (e.g. a guidebook, a website, a video, a curriculum, a set of educational materials), supported by an academic report that explains the process through which the product was created and the larger disciplinary context. Depending on the type of project, the documentation most often includes a 20 – 35 page report and the defined product. The project is approved by the project director. A Statement of Completion is submitted to the UO Graduate School. The project report and product are submitted to the AAD Program. The project is orally presented in a public forum.

In the Capstone option, students are required to:

(1) write a proposal for a plan of inquiry in the Fall term AAD Proposal Seminar, which includes selection of two additional courses to support the area of inquiry, beyond those required in the core AAD master's curriculum; (2) receive faculty approval of the proposal; (3) spend a minimum of two additional terms beyond the AAD Proposal Seminar taking the 2 selected courses and developing a synthesis paper. Selected course credits may range from 6 – 8, depending on the specific courses. One of the two courses can be defined as an Independent Study. The outcome of the capstone option is a 25 - 35 page synthesis paper which is reviewed and approved by the student's advisor. A Statement of Completion is submitted to the UO Graduate School. The synthesis paper is submitted to the AAD Program. The paper is orally presented in a public forum.
Leadership and Ethics
Reference List


Our mission is to be a leader and catalyst in fostering ethical practices in individuals and institutions.


Public relations (PR) professionals can improve their performance by applying the Golden Public Relations Dictum, getting clients to lead for results. Effective leaders are not those who get things done themselves but those who can get other people to lead others to achieve results. The challenge for PR professionals is getting their clients to motivate their subordinates to take responsibility for their organizations' success. The first rule of the Golden Dictum is motivating organizational members through convincing leadership talks and not simply through presentations. The second rule is evaluating leadership effectiveness based on one's ability to motivate others to lead for results. The third and final rule is getting others to lead for results through concrete actions.
A frank discussion of recent controversies in the arts—in particular those involving funding policies of the National Endowment for the Arts—serves as a moral and political barometer for a land divided over funding priorities.


The Center for Business Ethics is dedicated to promoting ethical business conduct in contemporary society. With a vast network of practitioners and scholars, and an expansive multimedia library, the center provides an international forum for benchmarking and research in business ethics. The center helps corporations and other organizations strengthen their ethical cultures through educational programming and consulting.


The Council for Ethics in Economics is a worldwide association of leaders in business, education, and other professions working together to strengthen the ethical fabric of business and economic life. The Council identifies and responds to issues important for ethical economic practices and assists in the resolution of these issues locally, nationally, and internationally.
Theories of Culture

In Social Science

In the Arts and Humanities

Study and Teaching

Cultural Dimensions in Public Policy

General Considerations

Cultural Identity Nationalism Democracy

Cultural Awareness Legislation and Activities

Multiculturalism Cultural Pluralism

Educational Issues

Arts Education

The Cultural Sector

Definitions

Commercial Entities

Arts and Humanities Agencies

Associations

Arts Organizations

Non-Profit

Controversies in the Cultural Sector

Cultural Institutions: from Artists' Spaces to Zoos

Educational Institutions

Libraries Historical Societies

Museums

Performing Arts

Theme Parks Zoos

Visual Arts

Cultural Policy Studies

History

Academic Programs

Public and Private Involvement in the Arts and Humanities

Public Support

History

Federal

State/Regional

Local

Funding debates

Comparative International

Private Sector Support

History

Patronage and Individual Donors

Corporate Initiatives

Foundations

Responsibility

Volunteerism

http://www.culturalpolicy.org/pubs subj.htm?06
Theories of Culture


Schmidt Campbell Mary. *Privatization of Culture.* New York University New York NY:

In Social Science


In the Arts and Humanities


Study and Teaching


### Cultural Awareness Legislation and Activities


### Multiculturalism Cultural Pluralism


http://www.culturalpolicy.org/gpubssubj.htm#06


Arts Education


Mode Robert. Public Policy in Art Education. Washington DC:


http://www.culturalpolicy.org/pubsub.html#06


**Arts Organizations**


**Non-Profit**


**Controversies in the Cultural Sector**

Museums


Performing Arts


**Public Support**


Wyszomirski Margaret. *The New Policy Puzzle: Examining the Possibilities.* Washington:


Federal


http://www.culturalpolicy.org/pubsub.htm#06
Funding debates


Comparative International


private Sector Support


http://www.culturalpolicy.org/pubsub.html#06


**Foundations**


**Responsibility**


**Volunteerism**


**Support Strategies**


**Alternative Funding Options (trusts, trustee ships, lotteries etc.)**


http://www.culturalpolicy.org/pubs/hy.html#06

Vyszomirski Margaret. *Policy Images Nonprofit Organizations and the Istook Amendment.* San Francisco:


Federal


Content Regulation


Wyszomirski Margaret. *Policy Images Nonprofit Organizations and the Istook Amendment.* San Francisco:


Federal


Regulation and Preservation of Cultural Property


Intellectual Property


http://www.culturalpolicy.org/pubsub06.html#06


Community Development Projects


Public Art and Monuments


Festivals and Fairs


Education and Schools

http://www.culturalpolicy.org/pubsub1.htm#06


**Issues in Globalization**


**Comparative Cultural Policy**


Cultural Property


Bilateral and Multilateral Agreements


International Organizations


Cultural Exchange

Glade William. The USIA and Arts Promotion and Cultural Tourism. Albuquerque NM:


Technological Issues


Audiences for Culture


http://www.culturalpolicy.org/pubsuby.htm#06


**Participation Rates**


**Culture and the Mass Media**


http://www.culturalpolicy.org/pubs/subs.htm#06
Telecommunications


Deregulation


Internet and Networked Environments


Research Ethics Resources on the World Wide Web

Matt Strother, Teaching Research Ethics Intern

One of the newer resources available to a teacher of research ethics is cyberspace. The World Wide Web offers a vast array of ideas and information simply waiting to be discovered. Syllabi, teaching ideas, teaching material, lecture outlines, and many other resources for the budding research ethics program await, but because of sheer volume this array can be dizzying. Therefore, in order to save you the effort of winnowing the wheat from the chaff, I have compiled a list of sites that I believe to be worthwhile.

The sites have been roughly grouped, based on their content, into the following categories:

- Electronic Ethics
- Ethics Warehouses
- Policy Pages
- On-Line Publications
- Literature and Science
- Online Syllabi

Each category includes 1-10 sites listed by URL, followed by a brief description of the content, and my surmise on the utility of the information. Keep in mind that this is a brief list, probably only touching on the tip of the iceberg.

Electronic Ethics

These sites have to do with the ethics surrounding computer technology, including the Internet, computer engineering, etc.

- **International Webmasters Association Pro-Ethics Pledge** ([http://www.iwanet.org/about/pro-ethics.html](http://www.iwanet.org/about/pro-ethics.html)) Promotes the professionalization of webmasters. An on-line web ethics pledge is offered on this page, which a webmaster can electronically "sign," thus earning the organization's certification that the signer is an ethical webmaster.

- **Taylor University Computing and System Sciences Program Ethics Links** ([http://www.css.tayloru.edu/projects/ethics/elinks.html](http://www.css.tayloru.edu/projects/ethics/elinks.html)) Offers many links to other sites that focus on the ethics of computer science, including such general topics as Internet ethics, various professional groups' codes of ethics, and intellectual property ethics.

Ethics Warehouses

Featuring a broad range of topics, these sites generally rely on a large number of links as opposed to original publications. In each descriptor I will try to give a general impression of the links' focus and utility.

- **Case Western Reserve University's Online Ethics Center for Engineering and Science** ([http://onlinetheetics.org](http://onlinetheetics.org)) Offers case studies, various informational links, and focuses on research integrity, human subjects, and animal welfare. One link of particular interest is "Trustworthy Research, Editorial Introduction," ([http://onlinetheetics.org/essays/connect.html](http://onlinetheetics.org/essays/connect.html)) written by Caroline Whitbeck. The essay itself is very interesting and provides good theory and background as to how trust operates in the research endeavor, as well as a historical backdrop to the current state of affairs. The bulk of the bibliography refers to other sites on the web, enabling the reader to track down any interesting topics immediately.

- **Core 10 – Ethics Links** ([http://www.saintjoe.edu/~timm/core10cks.html](http://www.saintjoe.edu/~timm/core10cks.html)) Maintained by Timothy McFarland, an associate professor at Saint Joseph's College, this site is geared toward a class on selected ethical problems from the Christian perspective. It offers broad categories that feature several links: Ethics Links; Bioethics Links; Business Ethics Links; Computer Ethics Links; Environmental Ethics Links; Catholic Sources; Ethics in Science and Technology; Theological Resources; and finally, Supreme Court Cases.
Research Ethics Resources on the World Wide Web

It offers links to the big and obvious no-no's (e.g., plagiarism and misuse of privileged information). But it also offers very good suggestions about the more subtle problems, such as a researcher's obligation to report suspected misconduct, a researcher's obligation to publish, data management, and authorship.

- Office of Research Integrity (http://ori.dhhs.gov/)
- Policy and Procedures On Academic Integrity in Research and Publication (http://www.uiuc.edu/unit/vcres/ai/intro.html)
  A very clear and concise site covering scientific misconduct at the University of Illinois, Urbana-Champaign. There are two particularly good sections of this site, one that offers a definition of misconduct, and another that offers a clear procedural flow of how these cases are to be handled.
- Procedures Concerning Allegations of Misconduct in Research and Creative Activities (http://www.msu.edu/dig/miscon/index.html)
  An extensive web site maintained by Michigan State University mapping out their procedures in the investigation of alleged scientific misconduct. It is very detailed and takes the reader from an initial suspicion to the resolution of the case. Its writing is dense in the legalistic sense, but overall it offers a good sense of how a university has decided to handle misconduct in research cases.
- University of Arizona's Office of the Vice President for Research and Graduate Studies (http://vpr2.admin.arizona.edu/index.htm)
  Features two particularly good policy sites, the links titled "Research Ethics/Integrity" and "Conflict of Interest." Other links are interesting, but these two offer on-line policies and applications.

On-Line Publications

These are publications on-line that have some relevance to research ethics.

- National Science Foundation Online Documents (http://www.nsf.gov/cgi-bin/pubsys/browser/odbrowse.pl)
  A collection of online publications by NSF, including statistics reports, reports to Congress, news releases, and other such documents for the public consumption. Some of the individual reports are interesting, but it takes a good bit of looking. Some of the more interesting reports are found by searching under reports of the Office of the Inspector General, which generally offer a quick look at current ethical issues being dealt with by NSF.
- On Being A Scientist (http://www.nap.edu/readingroom/books/obas/)
  On-line copy of the book. This is a very good basic resource for anyone interested in research ethics.
- The Laboratory Primate Newsletter (http://www.brown.edu/Research/Primate/back.html)
  On-line database of all the past issues of The Laboratory Primate Newsletter. I haven't checked all of the links, I have found a smattering of articles about the ethics of animal research. But be warned — most of the articles are more geared toward sharing information about the research presently in the field and the technical side of maintaining a primate research facility.

Literature and Science

These are interesting sites that offer an interdisciplinary approach to research ethics, by blending science and literature.

- Literature and Science On-Line Syllabi Database (http://www2.humnet.ucla.edu/projects/sls/syllabi/coursetitle.html)
  On-line database of syllabi for classes that look at the interplay between literature and science. Some of these syllabi are better than others, but they all offer some food for thought.
- Science-in-fiction (http://www.djerassi.com/)
  Offers a list of Carl Djerassi's novels, in a genre he has termed "Science-in-fiction," not to be confused with science fiction. He writes novels about very realistic science with the goal of using fiction to highlight issues in real science. This site also offers his advice on how to use his novels as teaching tools. If you can stomach the egoism that emanates from this site, it really offers an interesting and unique approach to teaching research ethics.
Why College Costs So Much

And will only get worse.

The Bottom Line

<table>
<thead>
<tr>
<th>Revenue</th>
<th>Total</th>
<th>Expenses</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student union</td>
<td>$314.3 million</td>
<td>Instruction, academic support</td>
<td>$372.9 million</td>
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<tr>
<td>Auxiliary enterprises</td>
<td>$10.9 million</td>
<td>Student services</td>
<td>$139.9 million</td>
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<tr>
<td>Housing, food service</td>
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<td>Physical plant</td>
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<tr>
<td>Auxiliary enterprises</td>
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<td>Operation and maintenance</td>
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<tr>
<td>Ancillary operations</td>
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<td>State appropriation</td>
<td>$78.3 million</td>
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<tr>
<td>Other services</td>
<td>$216.3 million</td>
<td>Student services</td>
<td>$238.2 million</td>
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<tr>
<td>Other services</td>
<td>$216.3 million</td>
<td>Other</td>
<td>$66.4 million</td>
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</tbody>
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Kenneth A. Shaw is chancellor and president of Syracuse University. "Don't blame it on the financial aid pot to compete for top students and diversify the campus. But most of it went to faculty and staff compensation, which was barely compensated..."

The parents recite. "Baumol's disease! That's what?"

Well, it's not a disease in the traditional sense. But it's real nevertheless.

More about the Baumol Disease:

First, was the aggressive father exaggerating? Hardly. The cost of higher education has exceeded the rate of inflation, not just in the last decade but in the last 40 years. This fact is highlighed regularly in the press. One article in The Philadelphia Inquirer trumpeted an alarming public university $3,500 a year; the (real inflation-adjusted) costs of putting an assistant professor into the classroom has increased 6 percent over 15 years. Yet the number of students taught by each has remained constant. "No increase in productivity but a higher cost for the minimum."

To increase new and costlier professorial productivity, the university could require her to teach larger classes (not popular among students or faculty because of diminished educational quality) or require her to seek outside funding for classes (not popular among faculty members, the best of whom are sought by businesses that offer a reduced teaching load). Another option is spreading responsibilities to more teaching assistants and adjunct faculty (not popular among students and parents, who say that the teachers are less qualified).

"It's true," says the amenable president. "But what's also happening here is Baumol's disease. "Well, passing a law that would write a path that wouldn't settle for less."

Barnaul's director, the C. V. Starr Center for Educational Economics at New York University, likes to explain the disease by using Nantucket as an example. In the centuries since the computer's death in 1781, playing one of his quartets for Swing still requires four instruments and four players and the same number of strings. No way has ever been found to make that process more efficient, even though huge gains in industrial productivity have occurred during the same time.

Consider the health-care industry. Since 1945 the average cost of a hospital stay has increased at a rate of dollars of constant purchasing power and the cost of a day in the hospital has risen 79 percent. Some would argue that many efficiencies—shorter hospital stays, more outpatient procedures—"have eroded away the cost advantage. But these have been more than offset by the high cost of the technologies, new drugs and better trained providers that today's medical miracles depend on. And for the most part, doctors still see one patient at a time."

Education provides another example. Compare the starting wages of two scholars: An assistant professor in economics starts teaching in 1982; his graduate student starts her first job in academe in 2000. The real (inflation-adjusted) costs of putting an assistant professor into the classroom has increased 6 percent over 15 years. Yet the number of students taught by each has remained constant. No increase in productivity but a higher cost for the minimum."

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THE EUGENE EFFECT

OREGON'S QUIRKY COLLEGE TOWN HAS A DUAL PERSONALITY THAT INDULGES HIGH CULTURE AND COUNTERCULTURE. FINE RESTAURANTS AND FUNKY STREET BAZAARS. MARTIN BOOE MELLOWS OUT. SETTLES IN AND EXPLORES IT ALL.
MAYBE IT WAS just the endorphins, those feel-good vibes you get from exercise. Or maybe it was the natural beauty of the tree-lined Willamette River and the pine-scented summer air that surrounded me as I cycled past joggers, Rollerbladers, and people using every other form of human-powered transport. At any rate, I can only describe what came over me as a wave of euphoria. It had suddenly occurred to me that since I'd been in Eugene I'd gone two full days without getting in the making my way around entirely by bicycle. That was when I realized I'd fallen in love with this gem of a town.

I shouldn't have been surprised: A friend who once lived in Eugene often recalled the laid-back little city with urban perks but nature close at hand. Liberally dappled with parks, this city of 139,000 is nestled between two craggy buttes that swarm with hikers. Bisecting Eugene is the Willamette, which in summer is flecked with canoes, kayaks and fishing flies and which is shadowed by ten of the city's hundred-plus miles of bicycle paths. But what's remarkable is how much diversity—geographical, cultural and culinary—is packed into the town and its surroundings.

"I think we're getting past being a one-night-stopover town for tourists," Oregon native Myra Plant told me over a breakfast of freshly baked scones, homemade granola and an artichoke-Parmesan frittata. We were in the dining room of The Campbell House.

HAZELNUT AND DRIED-PEAR SCONES
These delicious breakfast or afternoon treats are from The Campbell House.

MAKES 16

3 cups all purpose flour
½ cup plus 1 tablespoon sugar
2 ½ teaspoons baking powder
¾ teaspoon salt
½ teaspoon baking soda
¾ cup (1 ½ sticks) chilled unsalted butter, cut into ⅛-inch cubes
¾ cup chopped dried pears (about 3½ ounces)
¾ cup chopped toasted hazelnuts (about 3 ounces)
1 cup plus 2 tablespoons milk
1 teaspoon vanilla extract
1 teaspoon grated orange peel
½ teaspoon ground cinnamon

Preheat oven to 400 °F. Mix flour, ½ cup sugar, baking powder, salt and soda in processor. Add butter; cut in using on/off turns until mixture resembles coarse meal. Transfer to large bowl. Mix in pears and nuts. Add 1 cup milk, vanilla and orange peel; stir until dough holds together.

Turn dough out onto lightly floured work surface. Divide dough into 4 balls. Flatten each into ½- to ¾-inch-thick round. Cut each into 4 wedges. Place wedges on large ungreased baking sheet, spacing evenly. Mix cinnamon and remaining 1 tablespoon sugar in small bowl. Brush 2 tablespoons milk over scones. Sprinkle cinnamon sugar over scones. Bake until scones are cooked through and are firm to touch, about 15 minutes. Transfer scones to racks and cool slightly. Serve warm or at room temperature.
Handmade wares. It's here that Eugene's funky side is on parade.

Since the 1960s, Eugene has been known for activism, environmentalism, vegetarianism, and other idealistic and progressive isms aimed at the betterment of mankind and the planet.

In the seventies, Eugene kept a righteous hold on such utopian values while the rest of the country lapsed into disco-fueled hedonism. By the eighties, though, the town's firm grip on the flower-power era convinced some that it had lost its grip on reality. As I sat nursing a fine ale at the mahogany bar of the Steelhead Brewing Company, a brew-pub and restaurant, one local told me, "Just don't tell anybody Jimi Hendrix is dead, 'cause they'll freak."

That's hyperbole, of course, but there's truth in jest. For example, the downtown Saturday Market, that eclectic collection of stalls that hovers somewhere between a Deadhead Revival and a Renaissance Faire, testifies to the staying power of tie-dye, acres of which are for sale. Also on display are crystals, stained-glass artwork and other hippie-dippie gewgaws—the sort of stuff one person loves and another won't let through the door. But the air is a pungent jumble of cooking aromas, from Indian to Chinese and everything in between, and there's an easygoing communal vibe.

To the dismay of some residents and the amusement of others, the national media have more than once dubbed Eugene a hotbed of anarchy. There have been a few incidents, like the protest against Nike, which left battered one of the company's stores. But the air hardly seems charged with revolution. "The whole anarchist thing has been blown way out of proportion," sighed Anthony Vanderford, a sculptor who subsidizes his art by selling tie-dyed wares at the market—including a banner featuring the letter A encased in a circle, the symbol of anarchy.

Still, I resolved to keep an eye peeled for anarchists. I wanted to invite one to dinner. Then, beneath the market's covered performance area, I thought I'd found one: a singer-songwriter with a pierced nose called Mother Zosima. Strumming a guitar and singing in a feathery voice, she delivered clever, tuneful invocations for the radical deconstruction of society. "Sounded like anarchy to me," I was going to ask her, but she slipped offstage and disappeared into the crowd before I could speak to her.

So I wandered across the street to the Farmers' Market, a cornucopia of gorgeous organic fruits and vegetables. There I spotted Stephanie Pearl Kimmel, chef and owner of Marché—which is rapidly becoming a destination restaurant—where I'd eaten the night before.

Marché is French for "market," a moniker that aptly refers to Kimmel's insistence on personally trolling farmers'