



UNIVERSITY OF OREGON



CENTER FOR  
COMMUNITY ARTS  
AND CULTURAL POLICY

# Center for Community Arts and Cultural Policy

## Annual Bulletin and Graduate Student Research Journal, 2015-2016





# Letter from the Director

Dear Reader,

Welcome to the seventh Annual Bulletin and Student Research Journal featuring significant research and program initiatives undertaken during the 2015-2016 academic year by The Center for Community Arts and Cultural Policy (CCACP) and the Arts and Administration (AAD) Program at the University of Oregon. For eleven years, CCACP has served as the Arts and Administration Program's affiliated research center – essentially an umbrella organization to support and promote research undertaken by AAD faculty and graduate students. As the premier research institute for community arts and cultural policy in the American West, CCACP has engaged in a variety of research projects, including arts in healthcare, arts education, performing arts center management, and international engagement.

Through these efforts, we are proud to announce the publication of numerous manuscripts, including two book manuscripts this past year: *Arts Management and Cultural Policy Research*, co-authored by Eleonora Redaelli, and *Managing Arts Programs in Healthcare*, edited by Patricia Lambert. In addition, the Center for Community Arts and Cultural Policy was delighted to host Christina Kreps, associate professor and director of museum studies at the University of Oregon, as an affiliated faculty member throughout 2015-2016.

This year also marked our 20th graduating class of master's degree arts management students. Events marking our the 20th Anniversary of the Arts and Administration Program extended from fall 2014 through spring 2016, including several symposia, visiting scholars, special events, and hosting the 2015 Association of Arts Administration Educators (AAAAE) Annual Conference.

June 2016 marks the end of my directorship of AAD and CCACP, and I am delighted that Associate Professor John Fenn will rotate into this administrative role in summer 2016. Our academic unit will be in very capable hands indeed. As we continue our work in academic year 2016-2017, please connect with us through our websites, Facebook pages, or by subscribing to our e-newsletters. We welcome the opportunity to answer any questions or provide additional information about our research and program initiatives.

Best regards,  
Patricia Dewey Lambert, PhD

Director, Center for Community Arts and Cultural Policy  
Associate Professor and Director, Arts and Administration Program

## Scholars' Bank

To access the full-length documents referenced in this journal, visit the University of Oregon Scholars' Bank, Arts and Administration Program Collection.

You can browse a selection of our student research by author, title, subject or keyword.

**Scholars' Bank:** <https://scholarsbank.uoregon.edu/xmlui/handle/1794/212>

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# Annual Bulletin 2015-2016

## Arts in Healthcare

Led by Dr. Patricia Dewey Lambert and positioned within the Center for Community Arts and Cultural Policy, the Oregon Arts in Healthcare Research Consortium (OAHRC) achieved new milestones in 2015 – 2016. Most significant was the publication and release of *Managing Arts Programs in Healthcare* in October 2015. Edited by Dr. Lambert, it is the first reference book of its kind to focus on the professional leadership and management of arts programs and activities in healthcare settings. Additional research initiatives and a clinical study are underway by members of the OAHRC.

### Oregon Arts in Healthcare Research Consortium

The [Oregon Arts in Healthcare Research Consortium](#) (OAHRC) team is comprised of research faculty and healthcare institution partners. CCACP is incubating the Consortium's development, providing an institutional structure within which the group's affiliated research partners continue to explore their primary research question: What is the role of arts programs in fostering an organizational culture of patient-centered care and an environment of healing in hospitals and hospices?

Funding provided by an "Incubating Interdisciplinary Initiatives" seed grant from the University of Oregon in 2013-2014 was extended throughout 2014-2016 to support clinical studies in partnership with Providence St. Vincent Hospital in Portland examining Music-Thanatology as an arts intervention with an end goal of developing and testing research instruments that can track their outcomes.

The OAHRC provided administrative support to Arts and Administration (AAD) Faculty Lisa Abia-Smith and the Jordan Schnitzer

Museum of Art on the development of art-based workshops for Good Samaritan Hospital's oncology survivorship program.

With the *Managing Arts Programs in Healthcare* book complete and other research and initiatives underway, the OAHRC is in the process of also developing its next set of research goals and areas of focus within the field of arts and healthcare.

### Visual Perception Skills in Medical Training

Lisa Abia-Smith, Senior Instructor in AAD and Director of Education and Outreach at the [Jordan Schnitzer Museum of Art](#) (JSMA), is partnering with Patricia Dewey Lambert and the UO Arts & Administration Program to conduct a pilot study with Riverbend Hospital medical students and residents in the winter of 2017 to explore the utilization of visual perception skills in medical training. The study will rely on the collection at the Jordan Schnitzer Museum of Art. Following the pilot study, they will look at implementing an ongoing program at OHSU that may potentially partner with the Portland Art Museum or the White Stag.

### Surviving to Thriving and Oncology Survivorship Program

[Surviving to Thriving](#) is a visual arts cancer survivor program of the Corvallis Art Center that hosts workshops for anyone who has had cancer, their families and caregivers, and staff who work with cancer patients, helping cancer survivors and their families explore and redefine their relationships and themselves through creativity. Lisa Abia-Smith and the Jordan Schnitzer Museum

of Art (JSMA) have partnered with Good Samaritan Hospital in Corvallis to implement a series of art expression workshops for patients from Good Sam. Funding has been provided by the Oregon Arts Commission Arts Build Communities grant. The JSMA also participated in Survivor Day on June 5th where they highlighted the oncology survivorship program and its corresponding exhibition at the museum. Additional funding from a private grant will enable the JSMA and AAD students to expand the art expression workshops at the hospital in Newport, Oregon. University of Oregon Arts in Healthcare students will have the opportunity to be a part of this program, which began May 2016 and will run through the following summer and fall.

## Music Thanatology in a Hospital Setting

*Principal Investigator: Dr. Patricia Dewey Lambert*

Working towards the goals of the Oregon Arts in Healthcare Consortium, a study on music thanatology in hospitals has made enormous strides over the past year. Music thanatology is a treatment in which patients listen to carefully selected live music during terminal care. Pain management is a common problem in healthcare, though music thanatology has been shown to decrease pain perception, reducing the need for sedative drugs. This study hopes to qualitatively investigate these claims further, making significant progress in developing a comprehensive method of assessing the neurobiological aspect of its effects on the body. Monitoring heart rate, respiration levels, and hormonal levels before and after the music thanatology session should give a full, scientific image of the beneficial health effects that music thanatology may provide. Through navigating hospital systems and broadening awareness of the vulnerabilities unique to the end-of-life population, a methodology that is necessarily efficient for healthcare staff and ensures the highest of ethical and scientific standards has been devised. We hope that this development will set the path for future clinical studies that wish to explore the physiological effects of art interventions in healthcare settings.

## How the Arts Improve Healthcare

*Keynote Presentation by Dr. Patricia Dewey Lambert at the Eugene Arts & Business Alliance BRAVA Breakfast*

A growing body of research and practice demonstrates how the arts – including literary, performing and visual arts as well as architecture and design – can greatly enhance the experience of healthcare, contributing to improved health outcomes, a better patient experience, and reduced healthcare costs. In this keynote presentation, Dr. Lambert described how arts programs are improving healthcare across America, and profiled some excellent arts in health programs in the local area. This inspirational BRAVA Breakfast program also featured outstanding harp players from the Eugene community who serve as professional musicians in healthcare settings: Jane Allen, principal harpist of the Eugene Symphony; and Sara Solt, certified music-thanatologist of PeaceHealth Sacred Heart Medical Center.



A music thanatologist plays the harp for a hospital patient.



## Featured Initiatives & Projects

### **Anthropology and Museums in the Age of Engagement**

*Dr. Christina Kreps Visited Australian National University as Research Fellow*

Dr. Christina Kreps, Associate Professor and Director of Museum Studies in the Arts & Administration program, was invited as a Visiting Research Fellow at Australian National University, sponsored by the [Centre for Heritage and Museum Studies](#) and the [National Museum of Australia](#). She presented on a forthcoming book *Anthropology and Museums in the Age of Engagement* and participated in a symposium titled, “Return of the Native: Contestation and Co-authorship in Museum Spaces,” on collaboration between Indigenous communities and museums.

The late Michael Ames in his influential book *Cannibal Tours and Glass Boxes: The Anthropology of Museums* (1992) proclaimed that the museum profession and the discipline of anthropology were in “jeopardy,” and needed to be reformed if they were to play any “useful roles in contemporary democratic society.” Anthropology, he said, “has to change if it is even to survive.”

Five years later, Richard Kurin, in *Reflections of a Culture Broker: Views from the Smithsonian* (1997) also faulted anthropologists and museums for not being socially relevant and having a stronger public presence. From his perspective, they needed to be doing more to contribute to public understandings of contemporary culture and social issues. Kurin denounced anthropology’s poor track record when it came to addressing issues of broad public concern, writing “indeed, the field as a whole seems to discourage public engagement” and this “portends poorly for the future.” Kurin pointed out that museums had probably done more than academic anthropology departments in bringing anthropology’s specialized knowledge to the public, yet, he added, that this role had generally been seen as “low-priority service rather than a major responsibility.” What changes have taken place

in anthropology and museums since Ames and Kurin made their justifiable critiques? How have these changes encouraged public engagement and relevancy? What barriers still exist and how might they be overcome?

Kreps envisioned a seminar as a forum for dialogue around these and related questions. She was especially interested in discussing how the divisions that have historically existed between academic and publicly oriented museum anthropology in the United States are contracting around the common interests of engagement; and to what degree, if any, are these questions and historical processes relevant to anthropology and museums in Australia.

### **The Clothespin Brigade: Art, Activism and Anthropology**

*Presented by Dr. Christina Kreps at the Society for Applied Anthropology Annual Meeting*

This paper by Dr. Christina Kreps explored how the recent confluence of anthropology and contemporary art practices opens possibilities for teaching and engaging in applied anthropology in museums and beyond through the case study of the “Clothespin Brigade”—a project devoted to promoting the use of clotheslines as “energy saving devices” and creating awareness of the “right to dry” movement. Kreps describes installations created by the Brigade in Denver, and actions taken in a course on the anthropology of laundry to show how the common method, in both art and anthropology, of defamiliarizing the familiar can be deployed to challenge “common sense” and instigate change. Kreps presented as part of a roundtable discussion on museums as sites of intersection between anthropology and art at the [Society for Applied Anthropology Annual Meeting](#), in Vancouver, British Columbia. She was also a discussant on the panel “Where Applied Methodology Intersects with Museum Practice.”



## Contextualizing Matters: A Short Biography of a Relational Art and Anthropology Project

*Presented by Dr. Christina Kreps at the [American Anthropological Association](#) Annual Meeting*

Much attention has been given to the biography of objects, and how their meanings and values shift as they move through diverse contextualizing regimes. Kreps' paper tracks the movement of an exhibit on graffiti, and the strategies used to position graffiti as art, a signifying marker of territory, and a prompt for community dialogue on "spontaneous communication" and freedom of speech respectively in museums of contemporary art and anthropology in Denver, Colorado and a civic center in Bologna, Italy. Christina Kreps considers how graffiti is made both familiar and strange as its forms, meanings, and values mutate in these different institutional and social fields. What new meanings and values are inscribed onto graffiti when it is removed from the street and transformed into art and artifact for consumption

in these diverse contexts? She sees graffiti as an "intercultural object and activity," borrowing from Fred Meyers, that speaks and circulates across hierarchical cultural boundaries. How does this traveling exhibit on graffiti both re-inscribe difference and transgress disciplinary, institutional, and social boundaries? The paper was based on a project carried out in collaboration with the Italian relational/social practice artist Daniele Pario Perra in 2011. In addition to contextual matters, Kreps also reflects on ethical dilemmas that can emerge when anthropologists work with contemporary artists as well as what can be gained in the process.



Christina Kreps, Washington Park, Denver, Colorado (Photo Credit: Roddy Macinnes)

## The Role of Outsiders in the Re-Articulation of Dayak Ikat Weaving Traditions

*Presented by Dr. Christina Kreps at the National Museum of Ethnology in Japan*

Dr. Christina Kreps presented a paper on “The role of ‘outsiders’ in the re-articulation of [Dayak Ikat weaving traditions](#)” at an international symposium titled “Authentic Change in the Transmission of Intangible Cultural Heritage,” organized by the [National Museum of Ethnology](#) in Osaka, Japan.

What do the heirs of heritage want or need in order to maintain its identity and vitality under contemporary conditions? If we understand the contemporary problems around intangible cultural heritage, can we also help to solve them? In this symposium, researchers who have worked closely with these heirs discussed issues in relation to ritual and musical performance and craft making.





## Dr. Patricia Dewey Lambert and Dr. Eleonora Redaelli each presented at the Social Theory, Politics & The Arts Conference

### **Creative Placemaking in the US: Analyzing a Policy Governance**

*Presented by Dr. Eleonora Redaelli*

*Dr. Eleonora Redaelli, Assistant Professor of Arts & Administration, presented on Creative Placemaking in the US: Analyzing a Policy Governance at the [International Conference of Social Theory, Politics & The Arts](#).*

Policymakers and professionals in the arts and cultural sector have been increasingly using the term creative placemaking. Despite the growing popularity of this term, its definition is still fuzzy and not well understood. In this paper, Redaelli suggests focusing the attention to governance dynamics to better understand the roles of different levels of government and third parties in defining and implementing policy in the United States. Governance is used to refer to collective action designed to achieve a general interest through different actors from both the government and civic society. Redaelli uses intergovernmental relations theory to capture governance dynamics in creative placemaking. In particular, she focuses on three main tools developed by the National Endowment for the Arts (NEA): research, grants, and partnerships. What emerges is that creative placemaking is the result of multi-level governance based on

a dynamic exchange between national and local governments, the involvement of a variety of actors, and a multifaceted role of the NEA that includes, not only offering and leveraging funding, but also shaping the conversation, providing insights, and spurring collaborations.

### **Managing Performing Arts Centers in America's Cities**

*Presented by Dr. Patricia Dewey Lambert*

*Dr. Patricia Dewey Lambert, Associate Professor and Program Director of Arts & Administration, presented on Managing Performing Arts Centers in America's Cities at the International Conference of Social Theory, Politics & The Arts.*

The 2015 International Conference of Social Theory, Politics & The Arts (STP&A) was held at the University of South Australia in Adelaide. STP&A is an interdisciplinary gathering of researchers, policy-makers, practitioners and students that explores key trends, practices and policy issues affecting the arts around the world. The conference is the oldest and one of the most influential academic gatherings of researchers and practitioners in the field of arts management and cultural policy.

### **Academic Beginnings: Arts Management Training and Cultural Policy Studies**

*Presented by Dr. Eleonora Redaelli at the ENCATC Conference in Lecce, Italy*

Dr. Eleonora Redaelli presented on arts management training and cultural policy studies at the 23rd annual [ENCATC](#) Conference in Lecce, Italy. ENCATC is the leading European network on Cultural Management and Cultural Policy education.

Educational programs are an essential component in the field of arts management and cultural policy research: they serve to sustain the value and legitimacy of research, they establish the foundations of inquiry and they are necessary to the



reproduction of knowledge producers in the field. Building on historical references that are primarily drawn from the United States and from the United Kingdom, this paper seeks to present some seminal moments for arts management and cultural policy research in the academic context. What are the connections between arts management training programs and cultural policy studies? What are some cognate fields? How were the main journals and conferences established? The presentation and related paper addresses these questions and illustrates the diversities and the commonalities that traverse the field and its institutionalization in the academic context.

### **Plenary Panel on Executive Leadership for Performing Arts Centers**

*Moderated by Dr. Patricia Dewey Lambert*

At the 2016 [Performing Arts Manager's Conference](#), held in San Antonio, Texas, Patricia Dewey Lambert moderated a plenary panel comprised of three leading executive directors from throughout the United States. The interactive session, combined with a focus group session that also took place at the conference, provided crucial information for Lambert's forthcoming book manuscript, *Performing Arts Center Management*, to be published by Routledge January 2017.

### **Arts and Economic Prosperity V Study**

The UO Center for Community Arts and Cultural Policy (CCACP), in partnership with the Arts and Business Alliance of Eugene and the City of Eugene, participated in the [Arts and Economic Prosperity V Study](#), a longitudinal economic prosperity study conducted through [Americans for the Arts](#) (AFTA) across the nation. This is the fifth time that AFTA has conducted this national arts and economic prosperity study and the second time CCACP has led the effort in the Eugene community.

The study measures spending by both nonprofit arts organizations and their audiences. In 2006, the last time the Arts and Economic Prosperity Study was conducted through the CCACP in Eugene, we learned in part that the nonprofit arts sector in Eugene has an economic impact of \$45,556,531 and that nonprofit arts organizations employ 1,739 full-time equivalent jobs. You can learn more about the Arts and Economic Prosperity V Study by listening to the story [here](#).



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## Dr. Douglas Blandy Participated in Two Presentations at the National Art Education Association Convention

### Touch

*(co-presented with Dr. John White and Dr. Laurie Hicks)*

Presenters and audience members considered the place of touch as sense and metaphor in teaching, creating, and responding to the visual arts. In visual art, where sight is granted primacy, touch occupies an outlier position in the language used and the practices advanced. How does touch function in the creation of artwork? How do the differences between sight and touch affect our values in teaching, making, and responding to art. As a metaphor, touch serves as a surrogate for emotional intelligence and personal resonance. Does touch (materiality) lose ground to sight (image) in theoretical models and everyday practice? Does touch and its prohibition affect teaching, making, and responding to the visual arts? How does knowledge through touch reverberate within digital media and global communications?

### Changing Contexts and Material Culture Study or When Things Disappear

*(co-presented with Dr. Paul Bolin)*

The exploration of material culture—the human mediated objects, structures, and spaces in our world—is of increasing interest to art educators and their students. In part, this is due to the breadth of material that this orientation to art education can accommodate. This orientation is often applied to the arts and design informing our everyday lives. The permanence of such objects is often taken for granted. In contrast, the purpose of this presentation focused on the concept of disappearance as it informs the study of material culture. The impermanence of material culture was considered in relationship to changes in technology, extinction, natural disaster, human eradication, transitory substances and loss of sensory capability.

### City Hall and Percent for Art

*Principal Investigator: Dr. John Fenn*

Dr. John Fenn has begun work with the [City of Eugene Cultural Services](#) staff on creating media-rich documentation of the process involved in a Percent for Art component of the new City Hall building. The City Hall Percent for Art Committee issued an RFQ in January 2016, and has entered into an interview phase with a selection of respondents. Fenn began documentation by conducting brief conversations on video with each of the artists after they completed their interview with the committee. These brief video sessions (with Cultural Services staff Anastasia Ehlers) pushed the artists to consider the following questions: Why did they apply? What might the project mean for Eugene? What might the project mean for their own artistic practice? Upon selection of the finalist by the Percent for Art Committee, Fenn will edit a short video of

the finalist's answers to those questions for use as a 'preview' video for publicity. City of Eugene Cultural Services will disseminate this video via social media and web channels in order to initiate a publicly-engaged narrative about the larger project. The raw video will also become part of a larger archive of media documenting the complete arc of the Percent for Art commission, from concept design to installation and dedication. This work is a continuation of the documentation of the public art components that Fenn assisted with at the Washington-Jefferson Skate Park, where he worked with City of Eugene Cultural Services staff to photograph the creation of murals by two artists chosen by the Public Art Commission through a juried process.

### Eugene Civic Alliance

Dr. John Fenn is working with the [Eugene Civic Alliance](#) (ECA) to organize artistic reuse of structural materials left over from the fire at Civic Stadium. He is helping to develop a process for determining which of the materials might be used as decorative or aesthetic elements in the new building and landscape design, and which might be allocated to local artists for creative repurposing. Currently, the ECA is beginning a \$20,000,000 capital campaign to build a fieldhouse for Kidsports and a 2500 seat stadium on the land where Civic Stadium stood.

### Oregon Supported Living Program Cultural Advisory Committee

Weaving shared scholarly interests in community arts with socially-engaged aspects of the practice of arts administration, Dr. John Fenn and Dr. Douglas Blandy served as members of the Advisory Committee for [Oregon Supported Living Program’s \(OSLP\) Arts and Culture Program](#) during the 2015–16 academic year. Based on a mission to break “down barriers to participation in the arts for people of all abilities and build bridges to a more diverse and inclusive community,” the OSLP Arts and Culture Program offers classes, workshops, and open studio space to artists of all abilities in the Eugene-Springfield area. Additionally, the program maintains a gallery in their location at the corner of 4th and Lincoln. The Advisory Committee consists of artists, citizens, and OSLP staff, and operates as a think tank for the Arts and Culture Program by collectively generating solutions to operational issues, helping identify resources for programming, and giving feedback on staff ideas.



Perry Johnson at the Lincoln St. Gallery, OSLP

## Community Engaged Teaching

*Facilitated by Dr. Kevin Bott of Imagining America*

In collaboration with faculty colleagues from CAS, the Clark Honors College, and the UO Libraries, Dr. Doug Blandy and Dr. John Fenn helped arrange a visit to campus by Dr. Kevin Bott, the Associate Director of Cultural Organizing at [Imagining America](#). Imagining America is a national coalition of over 100 universities with the mission of creating “democratic spaces to foster and advance publicly engaged scholarship that draws on arts, humanities, and design.”

During the course of his two days at the University of Oregon, Dr. Bott facilitated a workshop on community-engaged teaching, met with senior UO leadership, and talked with a range of community partners, faculty, staff, and students during dinner. The workshop had three primary goals: to give participants a sense of the scope and diversity of public impact and community-engaged teaching happening on campus; to share strategies, lessons learned, and best practices; and, to discuss the value of an initiative to support and strengthen such work on campus by increasing funding, support,

and coordination for students and structures. At a dinner meeting, Bott engaged with representatives from the City of Eugene, the Lane County Historical Museum, the Arts and Business Alliance of Eugene, the Oregon Supported Living Program, the Lane Arts Council, and DanceAbility International. Each individual introduced their work generally and any partnerships with the UO and AAD specifically. The purpose of this dinner was to acknowledge the important contributions of these organizations are making locally including to the UO. His meetings with UO senior leadership produced important insight into where the UO is achieving success in facilitating public scholarship among faculty, but also identified additional challenges. The candid discussion about the UO within the larger context associated with public universities provided an opportunity for leadership to acknowledge the anxieties associated with this context along with strategies for working within this context in a mutually supportive way.



Dr. Kevin Bott, Associate Director of Cultural Organizing at Imagining America

## Downtown as CREATIVE Incubator: Development of a Roseburg Creative District

*Consultant and Cultural Planner: Bill Flood*

The individual and collective creativity and the many ways that is expressed is the Heart of Roseburg, Oregon. AAD Instructor Bill Flood is contributing to an important six-month project focused on identifying local creative assets in Roseburg, barriers to creative and cultural expression, and ways to incentivize support for existing creative enterprises and the development of others.

The project goal is to use and incentivize local creative expression to support the growth and development of downtown. The committee is open to what that growth and development can look like, but we know that it will be specific to what makes Roseburg Roseburg. We do know that:

1. Downtown Roseburg is bubbling with activity, including new entrepreneurial start-ups, restaurants, and strong interest in authentic revitalization!
2. This project brings together an exciting group of partners including [NeighborWorks Umpqua](#), City of Roseburg, Downtown Roseburg Association, Umpqua Valley Arts Association, and Umpqua Makers Guild!

3. Downtown has an amazing variety of available facility stock to work with, currently at affordable prices!
4. Downtown also faces challenges not uncommon to communities emerging from economic tough times. This project embraces the opportunity to value the creativity in each and every person!
5. Roseburg has never gone through a process of identifying what creativity does and can look like, and planning how these can match with development opportunities. Opportunities must include both public and private partnerships!

Led by NeighborWorks Umpqua (NWU), Bill Flood, AAD Instructor, is on board to research, advise, and will assist facilitation of the process with Mickey Beach (Beach Consulting) and NWU staff. An Arts Integration Team (local steering committee) will be meeting monthly with Bill, Mick and the Arts Team. This Team includes Juliet Rutter, Roseburg resident, UO Theater major and Arts and Administration minor. Mickey Beach (Beach Consulting) and NWU staff. An Arts Integration Team (local steering committee) will be meeting monthly with Bill, Mick and the Arts Team. This Team includes Juliet Rutter, Roseburg resident, UO Theater major and Arts and Administration minor.



The Hair Garage Salon owner is on the Steering Committee for the Downtown Roseburg Creative District and Editor of Oregon Valley Verve.



Umpqua Local Goods is a Roseburg social enterprise created through NeighborWorks Umpqua and Phoenix Charter School.



## Students Examining Gender Privilege in the Arts

*Workshop Presented by Julie Voelker-Morris at Association of Arts Administration Educators Conference*

This workshop examined a number of interrelated questions, including: In what ways do techniques of silence and purposeful stepping circles in an arts and gender classroom encourage students to examine their own gender privilege in the arts? How do these practices assist students in opening to self-reflection and engaging in creative work around the larger discourse of gender in the arts? Following a brief introduction, this primarily experiential session, led by AAD Senior Instructor Julie Voelker-Morris at the [Association of Arts Administration Educators](#) (AAAE) Conference, invited participants to try silent stepping circles as a practice they could bring to their own classrooms. Emergent discussion included the challenges and rewards of enacting such techniques with students. The session combined a number of relevant issues within higher education and the arts today:

1. Ways to address diversity, inclusion, and equity in our classrooms and in preparing students

for the world of work in the arts (Adams, Bell & Griffin, 2007; Gay, 2010; Johnson, 2001; Ouellett, 2005);

2. Ways in which students develop critical self-awareness and a sense of a meaningful, contributing life, particularly in arts worlds (Damasio, A, 2012; Samuels, n.d.); and finally,
3. Ways in which we provide tools to students as they define their values and build cultural proficiency and understanding of social values through techniques such as silence, stepping circles, and creative journaling or centering and improvisational techniques used in the arts (Flower & Ward, 2009; Jaworski, 1997; Schultz, 2009; Taylor, 2010).
4. Concerns of equity and representation of women, individuals of diverse ethnicities and gender expressions and in arts leadership (Erkut & Cedar, 2015; Muslar, 2015).



Julie Voelker-Morris at the JSMA Comics Workshop

## Comics, Gender and Pedagogical Practice for High School Teachers

*Workshop Presented by Julie Voelker-Morris*

Julie Voelker-Morris worked with the Jordan Schnitzer Museum of Art on the STELLAR Grant to present a workshop on comics, gender and pedagogical practice for high school teachers in Oregon. This professional development workshop for Oregon K-12 teachers explored the simplicity of suggestion in comic style to express narrative action to assist student literacy, understanding sequencing of visual narrative, and retention of content. The workshop was supported in part by the Oregon Arts Commission.

## Oregon Folklife Network Fieldworker Toolkit Workshops

*Presented by Dr. John Fenn*

In partnership with the [Oregon Folklife Network](#) (OFN), Dr. John Fenn ran two workshops focused on helping cultural fieldworkers develop skills using digital documentation tools, “Digital Photography and Cultural Research” and “Audio Recording and Cultural Research.” In both workshops, participants explored a range of tools, technologies, and methods involved in creating visual documentation of cultural practices and products (such as material objects or performances), and in creating digital audio documentation of interviews, oral traditions, and musical performances.

Curricular materials included an introduction to important terminology and concepts in digital audio and photography, an orientation to devices useful in field-based recording and image capture, approaches to creating dynamic photographic documentation of cultural traditions, and setting up a successful audio recording session in a fieldwork setting. The workshops were part of a year-long series titled [Fieldworker’s Toolkit](#).

## Photographers Searching for Truth in Land Uses in American West

*Presented by David Turner at [UCLA Arts in Society Conference](#), Practice of Art in the Age of the Anthropocene*

This presentation explored a number of interrelated questions, including: Does history repeat itself again in the Anthropocene? Will the open lands of the American West be fought over again? Can artists help lead the public to understand the changing nature of the public landscape while groups push for expanded individual freedoms? Photographers have documented the natural and mechanical evolution of the western landscape since the invention of the camera. Marvin Heiferman’s anthology, *Photography Changes Everything* (Smithsonian/Aperture, 2012) offers a series of theses that explore how camera images—seen in art museums, news publications, and online—continue to influence and record the public’s divergent points of view and interpretations of the “truth.” This presentation considered the historic and contemporary duty of artists to examine fact and fiction in following the human utilization of land in the West. The battles—some staged and



John Fenn leading “Digital Photography and Culture Research” Workshop

others real—between conservation/preservation and natural resource extraction/depletion are still being documented by photographers, like those who followed the takeover of Malhuer Wildlife Refuge in Eastern Oregon, and their images can portray how the land may look different, depending on whether it is depicted from the point of view of a cattle rancher or a bird watcher.

## **Woodburn Museum and Maxville Heritage Interpretive Center**

*Consultant and Interpretive Planner:*

*Dr. Alice Parman*

Dr. Alice Parman facilitated an organizational planning process for the Woodburn Museum. Woodburn is one of Oregon's most unusual communities. The historic downtown, where the museum is located, is almost entirely occupied by Latino-owned businesses. Dr. Parman also completed an interpretive plan for the [Maxville Heritage Interpretive Center](#) in Joseph, Oregon. The Center celebrates and commemorates a multicultural logging community that thrived in Wallowa County in the 1920s and 1930s.

## **Wallowa Band Nez Perce Trail Interpretive Center**

*Consultant and Interpretive Planner:*

*Dr. Alice Parman*

Since Fall 2015, Dr. Alice Parman has worked with staff, board, and constituents of the [Wallowa Band Nez Perce Trail Interpretive Center](#) (WBNPTIC) in Wallowa, Oregon. Dr. Parman facilitated focus groups at Tamastlikt Cultural Institute on the Umatilla Reservation, Nespelem on the Colville Reservation, Lapwai on the Nez Perce Reservation, and at PSU's Native American Center in Portland. With landscape architect Brian McCormack (Nez Perce), Dr. Parman is working with the WBNPTIC board and staff on a new master plan that will include the organization's first interpretive plan.

## **Oregon Black Pioneers**

*Consultant and Interpretive Planner:*

*Dr. Alice Parman*

This year, Dr. Alice Parman worked with the Salem-based [Oregon Black Pioneers](#) (OBP) on two projects. At the Linn County Museum in Brownsville, Oregon, Dr. Parman facilitated a startup meeting and will coach staff and volunteers as they develop an exhibit on black pioneers in Brownsville and Albany. She is also facilitating an exhibit planning process for an OBP display that will open in 2017 at the Oregon Historical Society. The new exhibit will interpret the history of black people in Portland, and on college campuses elsewhere in Oregon, during the 1960s and 1970s.

## **Ekofilm 2015, Heritage**

*Jury chaired by Dr. Alice Parman*

Dr. Alice Parman chaired the Heritage jury for [Ekofilm 2015](#), Europe's leading ecological film festival, held in Brno, Czech Republic in December 2015. Jurors and presenters included filmmakers from Italy, Iran, Sweden, Slovakia, and the Czech Republic, as well as Dr. Parman and her husband, anti-civilization theorist John Zerzan. Dr. Parman is grateful to Richard Herskowitz of Cinema Pacific for invaluable guidance as she prepared for her first-ever stint as a juror.

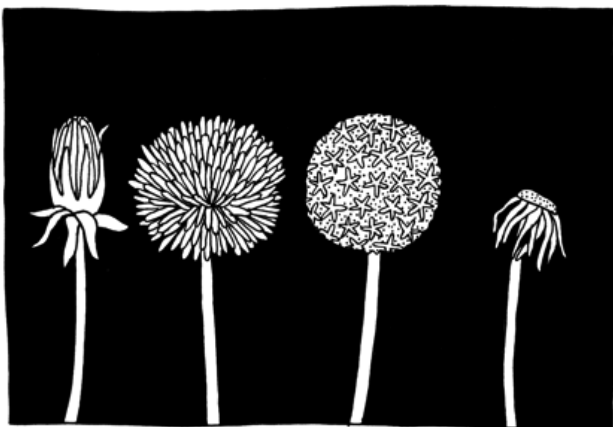
## CultureWork

CultureWork is a periodic electronic publication of the Center for Community Arts and Cultural Policy co-edited by Julie Voelker-Morris and Robert Voelker-Morris. Its mission is to provide timely workplace-oriented information on culture, the arts, education, and community. Topics explored this year include:

### Community Cultural Development 2015: Revisiting Our Practice

by Bill Flood ([August 2015, Volume 19, Number 3](#))

Seventeen years ago, [Bill Flood](#), community cultural development facilitator, consultant, and organizer, wrote a CultureWork article defining the field of community cultural development and how it was understood and practiced at that time. Since then, much has been learned with new questions and implications arising in the field each day. In this re-visit of the practice, Flood interviewed professionals from across the field to bring together a new sense of what is important as conceptions of community cultural development continue to grow and be refined by practitioners in the 21st century. Here, Flood examines current questions, concerns, and opportunities that will guide future directions in the field.

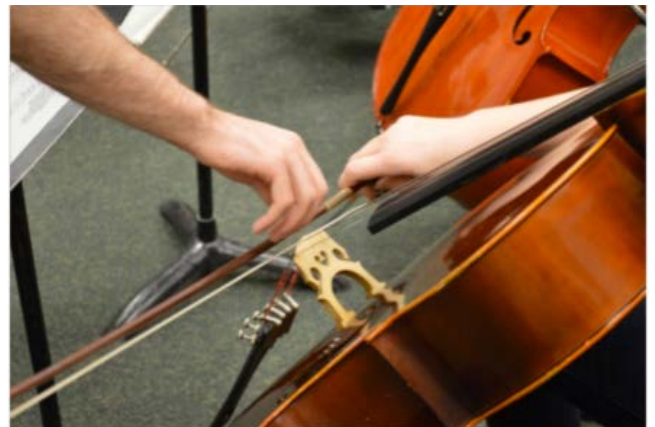


### Increasing Community Capacity for Arts Education: The Studio to School Initiative

by Kim Leonard and Sonia Worcel ([October 2015, Volume 19, Number 4](#))

Creating a holistic and broad ranging educational agenda in an era of sparse allocations of educational programming and school budgets is invariably on the minds of arts and culture sector workers. While daily news stories call for more science and technology in the classroom and more emphasis on the basics of math, reading and writing, there's also a call for more creative problem solving and design skills. In the midst of these competing educational demands emerges a significant question: how do we create sustainable quality arts education for youth?

The [Oregon Community Foundation](#) (OCF) has begun to tackle this question through its Studio to School pilot program. In this issue of CultureWork, authors Kim Leonard and Sonia Worcel, researchers at OCF, provide a snapshot of this case-study model within the State of Oregon. They describe the power of creative expression experienced by youth through the arts learning programs supported by OCF funded programs. They also explore needs for differentiation in arts learning within specific school settings and suggest initial ways to think about successful arts education principles, outcomes, and offerings.



## Advocacy in ‘Interesting’ Times

by Anne Katz (*January 2016, Volume 20, Number 1*)

This issue of CultureWork began our 20th volume of critiques, advisories, and case studies exploring timely workplace oriented issues in the arts and culture sectors. It is a year to begin celebrating the many authors who have contributed to our digital pages.

It is also a time to reflect upon what have been key topics for the field during the past 19 years. We ask how these articles have influenced the understanding of our combined work as arts practitioners, researchers, advocates, and educators. We wonder how these topics will affect future conceptions of and practices within the arts and culture sectors. Each article has reflected topics of concern during their specific cultural moments. Here we focus on the changing dynamics of advocacy in the arts and cultural sectors.

Advocates lead, champion, and proselytize causes or policies for the public good. We consider them the spokespeople and guides upholding the fight on behalf of others, including ourselves. But what if we flip that notion? What if we consider that each and every one of us directing, designing, marketing, fundraising, researching, teaching, and creating in arts and culture sectors is the proponents and promoters of arts for the public good each and every day? That we individually, as well as collectively, are advocates for the importance of the arts broadly—Specifically, advocating through our pre-

show talks with our audience members, through the pastry and cup of tea we enjoy with our business colleagues at the Chamber of Commerce, through the messaging we send via social media outlets, or by encouraging our students to talk to their school board about their desires for more arts specialists in their classrooms. Anne Katz, Executive Director of Arts Wisconsin, explores these questions and concepts in the current issue of CultureWork.

## Creating Connection through Creative Expression

by Eric Friedenwald-Fishman and David Fraher (*April 2016, Volume 20, Number 2*)

This article introduces readers to the Building Public Will for Arts & Culture Initiative, soon to be known as “Creating Connection.” This initiative is centered on everyday ways in which value and recognition are placed on the arts, culture, and creative expression. To help define these values and recognition, the Metropolitan Group, a research firm for social change, has been working with Arts Midwest on national communications and engagement efforts. This current issue of CultureWork shares some of the findings of their research regarding how the arts are spoken about, where and how individuals anticipate or expect arts and cultural experiences to happen, and what acknowledgement of art and culture in daily life may contribute to broader social and individual health and well-being.



## Visiting Scholars & Practitioners

### Dr. Nick Sousanis, Experiments in Visual Thinking and Knowledge Construction

[Dr. Nick Sousanis](#) is an [internationally published scholar, presenter, and comic artist](#). His research focuses on the importance of visual thinking in teaching and learning, particularly when considering comics as powerful communication and thinking tools. Currently a Postdoctoral Fellow in Comics Studies at the University of Calgary, Nick Sousanis visited the University of Oregon in November where he presented a workshop for the UO Graduate School and a talk for the campus community at large as well as met with small groups of faculty and staff in the UO's Comics and Cartoon Studies and Arts and Administration programs.

Sousanis' visit engaged the campus community in discussions of alternative scholarship and the growing role comics play in academic fields such as journalism, education, and health/medicine. Conversations explored comics as a unique and robust communication form and learning tool. Sousanis led a tour of his book and dissertation (entirely in comic form), [Unflattening](#), which offers an enlightening perspective on the construction of human knowledge through graphic storytelling.



Dr. Nick Sousanis



Dr. Nick Sousanis leads a workshop with UO graduate students and faculty. (Photo Credit: Brandy Teel, UO Grad School)

## Cindy Perlis, University of California San Francisco Art for Recovery

Cindy Perlis visited the Jordan Schnitzer Museum of Art (JSMA) and Arts & Administration (AAD) program in January and gave a special presentation in the AAD Arts in Healthcare Management course. She also engaged with the JSMA [Tracing Memories](#) program's first pilot training, an arts program designed to promote relaxation and stress reduction. Through coloring line art of photographs, participants young and old come together to share their memories. The training session included a discussion on the basic overview of the program—coloring techniques using Copic markers, webpage and app accessibility, community outreach, and working with various workshop populations.

Perlis is a clinical artist and the Director of [Art for Recovery](#) at the University of California, San Francisco, where she enables people coping with life-threatening illnesses to express their creative spirit at a time when so much is changing in their

lives. Listening to their stories and helping patients to express their feelings through art experientials gives them an opportunity to say, “this is how it feels for me.”

Art for Recovery has become an umbrella for many special projects including the award-winning [Breast Cancer Quilts Project](#); the [Firefly Project](#) (an exchange of letters and art works between middle and high-school healthy teens and adults coping with cancer and AIDS); a 12-week [SPIRIT](#) art making workshops; 8-week writing & poetry workshops; ongoing art support groups and participation in studies being held at UCSF Medical Center. Patient artwork and the Breast Cancer Quilts have been exhibited in hospital units, civic and corporate buildings, pharmaceutical companies across the country and renowned medical centers such as the National Institutes of Health.



Lisa Abia-Smith and Cindy Perlis at the Tracing Memories Pilot Class (Photo Credit: Jacob Pace, Imagination International Inc.)

## Randy Cohen, Claim Your Impact: Building Healthier Communities Through the Arts

Arts advocates are made, not born. They must have the ability to articulate the social, educational, and economic value of the arts to government and community leaders that is critical to funding. National arts leader, [Randy Cohen](#) of [Americans for the Arts](#), led a lively and interactive session about building healthier communities through the arts. Cohen shared new trends on how arts organizations are engaging our ever-changing audiences as well as his latest research on public opinion on the arts.

Randy Cohen is Vice President of Research and Policy at Americans for the Arts, the nation's arts advocacy organization. He publishes [The National Arts Index](#), the annual measure of the health and vitality of arts in the U.S. as well as the two premier economic studies of the arts industries. Cohen developed the [National Arts Policy Roundtable](#), an annual convening of leaders who focus on the advancement of American culture, in partnership with Robert Redford and the Sundance Institute. A sought after speaker, he has given speeches in 49 states, and regularly appears in the news media—including the Wall Street Journal, The New York Times, and on C-SPAN, CNN, CNBC, and NPR.

Cohen has been a policy specialist for the National Endowment for the Arts, founded the San Diego Theatre for Young Audiences and served as its managing director, as well as worked in medical research for Stanford University and Scripps Clinic and Research Foundation. His board work includes the League of Historic American Theaters. He was Chairman of the Takoma Park Arts & Humanities Commission for three years, during which time the Commission completed a cultural plan, established the city's Poet Laureate and public art programs, and a million-dollar conversion of the city council chambers into a performing arts space. He lives with his wife and two children in Takoma Park, Maryland.



Randy Cohen, Vice President of Research and Policy at Americans for the Arts



## Dr. Matthew Fluharty and Savannah Barrett, Art of the Rural

During their week-long visit to the UO, Dr. Matthew Fluharty and Savannah Barrett from [Art of the Rural](#) engaged with students and faculty through classroom visits, field trips exploring rural arts and culture efforts in nearby communities, an informal potluck, and more formal engagement with the Association of Western States Folklorists (AWSF) Conference at UO, where they led a robust discussion around their programs and efforts to build connectivity in the field of rural arts and culture.

Fluharty and Barrett participated in conversations and workshops focused on the [Next Generation](#) project—an effort to build regional networks that engage “artists, organizations, and communities across the public and private sector to advance collaboration, share innovative strategies and research, and elevate emerging leaders in the field.” More specifically, Next Generation is focused on exploring the potential of creative placemaking strategies in rural communities, especially as they sit at the intersection of community and economic development.

Fluharty is the Executive Director of Art of the Rural and a member of the [M12 collective](#). He serves on the council for [Common Field](#), the Board of Directors for the [Wormfarm Institute](#), and is currently a Research Fellow in the Sam Fox School of Design and Visual Arts at Washington University in St. Louis. Matthew’s poetry and essays have been

widely published in the US and abroad and are present within the field-establishing publication *A Decade of Country Hits: Art on the Rural Frontier* (Jam Sam, 2014). His work with M12 has been featured in art spaces and universities across the country, and his multidisciplinary collaborations in the American Bottom region of the Mississippi River were the subject of an exhibition at Central Features in Albuquerque and the recipient of a Divided City grant from the Mellon Foundation and the Center for the Humanities at Washington University. Matthew is the son of a fifth-generation farming family from the Ohio Valley.

AAD alumna Savannah Barrett is the Director of Programs for Art of the Rural. She serves on the board of the [Center for Performance and Civic Practice](#) and the [Robert E. Gard Foundation](#), and has widely published essays and interviews. She holds a Masters of Arts Management from the University of Oregon, and is an alumnus of the Muhammad Ali Scholars for Peace and Justice at the University of Louisville and from the Kentucky Governor’s School for the Arts. She previously guided community programs for the Center for Community Arts and Cultural Policy, the Louisville Visual Art Association, the Oregon Folklife Network, Paul Paletti Gallery, and Salvo Collective. Savannah was raised on a seventh-generation homeplace in Grayson Springs, Kentucky, where she co-founded a local arts agency in high school.



Art of the Rural field trip to Downtown Initiative for the Visual Arts (DIVA) in Drain, Oregon. (Photo Credit: John Fenn)

## Dr. Luca Zan, Cultural Heritage and Policy

During his visit to the University of Oregon, [Dr. Luca Zan](#) presented on his book *Managing Cultural Heritage*, written in collaboration with five of his graduate students, which covered cultural heritage management case studies from China, Peru, Turkey, Malta, and Italy. He gave a second presentation on “Assessing Heritage Policies in China: A Management Perspective,” co-hosted by the [Confucius Institute](#) at the University of Oregon, which explored the particularities of what it means to do research on heritage management in China from an international, comparative perspective.

Zan is Professor of Management and Director of GIOCA (Graduate degree in Innovation and Organization of Culture and the Arts) at the University of Bologna. His research covers a wide range of interests and disciplines, including the management of heritage and arts organizations around the world. He has conducted field research on the management of heritage sites in Peru, Italy, Malta, Turkey, and China and has published scores of articles and books on these topics.



Dr. Luca Zan presents on “Managing Cultural Heritage” (Photo Credit: Charissa Hurt)

## **Dr. Antonio Cuyler, Underrepresentation in the Workforce: Pathways to Diversity and Inclusion**

The Arts & Administration Program and Center for Community Arts and Cultural Policy hosted [Dr. Antonio Cuyler](#), Assistant Professor of Arts Administration and Coordinator of Internships in the Department of Art Education at Florida State University. During his visit, Cuyler gave a public presentation during the AAD Cultural Programming course and a classroom-based presentation in the Community Arts course.

Arts managers connect audiences to the greatest artistic achievements of humankind. Yet, U.S. society and the cultural sector know little about arts managers' demographic backgrounds. Cuyler's presentation shared the results of a national survey conducted in 2015 to assess the current level of diversity in the arts management workforce. In addition, Cuyler's presentation described strategies the cultural sector can use in its pursuit to become more diverse and inclusive.

Cuyler's research on internships in arts administration and diversity in the arts administration workforce has appeared in highly regarded academic journals such as the *American Journal of Arts Management*, *GIA Reader*, *ENCACT Journal of Cultural Management and Policy*, *Journal of Arts Management, Law, and Society*, *International Journal of Arts Management*, and *Music Entertainment and Industry Educators Association Journal*. He has also presented research in Australia, Canada, Italy, and across the U. S. He maintains an active presence in his local community by serving on the Cultural Plan Advisory Committee and on the board of Tallahassee Youth Orchestra. He has also served as a grant reviewer for the U. S. Department of Education, Florida Division of Cultural Affairs, Tallahassee's Council on Culture and Arts (COCA), and the Arts Council of Fairfax County. Dr. Cuyler has also held faculty positions at SUNY Purchase College, American University, and Savannah College of Art and Design (SCAD).



Dr. Antonio Cuyler discusses topics of diversity, equity and inclusion with students and faculty.

## Faculty Awards & Achievements

### Dr. John Fenn Selected as USDAC Cultural Agent

Dr. John Fenn, Associate Professor in Arts & Administration, was [selected as a 2016 Cultural Agent](#) for the [U.S. Department of Arts & Culture \(USDAC\)](#), a “people-powered” civic engagement initiative focused on community arts and cultural participation.

The [USDAC’s Cultural Agents’](#) mission is to Enact the USDAC at a local level by hosting Imaginings—vibrant, arts-infused gatherings which bring together a diverse cross-section of neighbors to envision their towns and cities in twenty years when the full transformative power of art and culture has been integrated into the fabric of society, and to identify ways to get there, harnessing latent artistic talent and local cultural resources. While each

Cultural Agent organizes in their own community, each cohort also works together to help spark a larger national conversation around cultivating the empathy and imagination we need to create a future we wish to inhabit.

In order to meet this mission, Fenn plans to facilitate several projects throughout the year with various partners on campus and in the community. One of the first things he organized was a series of “story circles” in preparation for the 2016 People’s State of the Union address, which the USDAC envisions as “...an invitation to supplement the President’s [annual State of the Union] with our own, together hosting a national conversation in our own homes, schools, houses of worship, and community organizations.” [UO students and local residents participated in a series of story circles](#), one of which was hosted at UO’s Many Nations Longhouse, to explore the American condition through public storytelling. The story circles were part of a nationwide series of gathers in over 100 communities across the country. Stories contributed to the [2016 Poetic Address to the Nation](#) was broadcast February 20th from Philadelphia.



Dr. John Fenn facilitates a story circle at Many Nations Longhouse (Photo Credit: Emerson Malone)

## Dr. Douglas Blandy Elected Vice-chair of Board of Trustees of the National Art Education Foundation

Dr. Douglas Blandy was elected Vice-chair of the Board of Trustees of the [National Art Education Foundation](#). In this capacity he will facilitate the Foundation's grants program. As an independent, philanthropic organization, NAEF assists with efforts to represent the teachers of art in America, improve the conditions of teaching art; promote the teaching of art; encourage research and experimentation in art education; sponsor institutes, conferences, and programs on art education; and publish articles, reports, and surveys about art. The Foundation has supported 286 projects since its inception in 1985. NAEF funding supports a wide variety of professional activities, including research in art education, scholarships for professional development; promotion of art education as an integral part of the curriculum; establishment and/or improvement of art instruction in public and private K-16 schools; promotion of the teaching of art through activities related to the instructional process, curriculum, student learning, student assessment, classroom behavior, management, or discipline; and purchase of art equipment and/or instructional resources. The National Art Education Foundation (NAEF) annually invites applications for the Ruth Halvorsen Professional Development Grants, Mary McMullan Grants, NAEF Research Grants, SHIP Grants, and Teacher Incentive Grants.



Dr. Douglas Blandy



Members of the Eugene and UO communities share stories at the Many Nations Longhouse (Photo Credit: Emerson Malone)

### **Julie Voelker-Morris Receives Rippey Innovative Teaching Award: 2015 and 2016**

Julie-Voelker Morris, senior instructor in AAD, received two Rippey Innovative Teaching Awards, funded generously by an endowment established by Jim and Shirley Rippey to encourage and support the teaching of undergraduate courses by senior faculty members. Based on the terms of the award, at least one of the faculty members receiving the award must be an associate or full professor in the College of Arts and Sciences. Voelker-Morris received this award for cross-disciplinary interaction with Dr. Ben Saunders, Professor of English at the University of Oregon.

Through support from the Rippey Funds, Voelker-Morris and Saunders have brought visiting scholars and practitioners to UO campus to engage with students and faculty. They have welcomed Nick Sousanis (Unflattening), a graphic novelist, comic artist, and art educator, and Sarah Oleksyk (Ivy), a comic and animation artist. The Rippey Awards go to faculty teaching in the Freshman Interest Group (FIG) Program who collaborate across disciplines in teaching the College Connections course. Rippey Award recipients are selected by the Dean of the College of Arts and Sciences.

### **Lisa Abia-Smith Nominated to Serve on National Art Education Association Platform and Position Statement Writing Team**

Lisa Abia-Smith, AAD Instructor and Director of Education at the Jordan Schnitzer Museum of Art, was nominated to serve on the [National Art Education Association \(NAEA\) Platform and Position Statement Writing Team](#). NAEA Position Statements are reflective of national issues or topics of interest to the profession and/or field of visual art education and advance the mission of the Association.

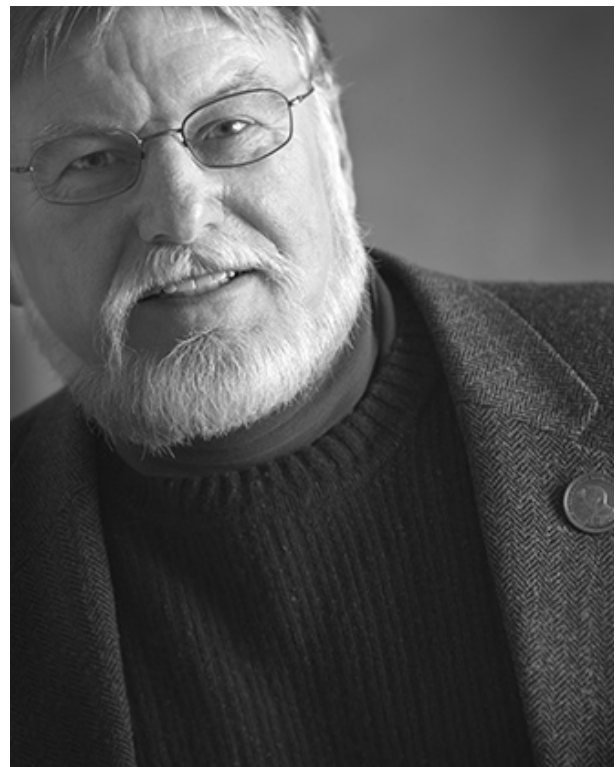
### **Dr. Kingston Wm. Heath, Longest Serving Program Director of UO Historic Preservation, Retires**

After 12 years serving as Professor and Program Director of the [UO Historic Preservation Program](#) (HP), Dr. Kingston Heath is retiring. The UO Historic Preservation Program, in its 35th year, is widely recognized as one of the premier preservation programs in the country.

Heath's previous professional experience includes positions as the State Architectural Historian for the Montana State Historic Preservation Office, Supervisor of Historic Interpretation at Mystic Seaport, and Professor of Architectural History and Historic Preservation at Montana State University and the University of North Carolina at Charlotte.

Areas of specialization include vernacular architecture of the American West, New England workers' housing, American building construction history, and vernacular architecture theory and practice.

In addition to many articles and book chapters, he is the author of *The Patina of Place: The Cultural*



Dr. Kingston Heath

*Weathering of a New England Industrial Landscape*, winner of the 2002 Abbott Lowell Cummings Award by the VAF “in recognition of the outstanding work in North American vernacular studies,” and *Vernacular Architecture and Regional Design* (2009).

Early on, Heath brought his sociocultural interests to the Historic Preservation Program. In 2003, he sponsored a symposium entitled: “Preserving Outside the Lines and Across the Tracks” that addressed the diversity deficit in the National Register of Historic Places. He thinks of UO’s preservation program as the “humanist branch” of the field, whereby buildings, alone, do not make place, people—in their interrelationship with the natural and built environment—make place.

“Giving voice to the underrepresented, and applying a ‘layered contextual approach’ to understanding a human setting over time tell us much about the evolving nature of place,” Heath says. “Change, as well as stasis, are important message carriers.” Heath feels that both are relevant to heritage conservation policy if the field is going to provide more inclusive narratives of who we are as a nation.

One way of ensuring that these evolving concerns of the Heritage Conservation field were part of the educational tracks in HP was to significantly expand the existing curriculum. Art DeMuro, founder of Venerable Group, Inc., believed in Heath’s vision for the program and provided financial support of \$300,000 over six years. New courses were added: “Historical Archeology in Preservation,” “Transportation and Preservation,” “Sustainable Preservation”, “Preservation Economics”, “The Ethics of Public Policy”, to name a few. A required “Thesis Proposal” course was added to strengthen the research depth of the theses, and to assist students in finishing the master’s degree within two years.

In addition, a continued commitment to field-based education was ensured by adding two required courses in the form of Internship seminars. Heath forged strong partnerships with firms such as WJE from the Bay area, that hired many of UO’s HP students in their nationally-based offices. At Heath’s invitation, this firm recently sent one of their seismic specialists to speak on “When Historic Structures Shake.” Heath also helped to establish the \$25,000 Hartell Endowment that provides an annual stipend for students interning at Crater Lake National Park.

As founder of the Croatia Conservation Field School, an interdisciplinary program that focuses on the traditional stone building culture of Croatia’s Central Dalmatian Coast, Heath has served for several years as co-director (with architecture professor, Rob Thallon), and continues to foster its growth.

Most recently, Heath played a central role in the relocation of the UO Historic Preservation Graduate Program to the UO at the White Stag Building in Portland beginning fall 2016. The idea to relocate the UO preservation program had been in the making for several years. In recognition of his long-standing support of HP and collaboration with Dr. Heath, Art DeMuro, who passed away in 20012, left a legacy gift of \$3.3 million dollars to the Historic Preservation Program to establish funding for two endowed faculty positions, student scholarships, and to move the program to Portland. It was DeMuro’s hope that this level of support, guided by a sound vision for the future, would make UO’s preservation program the top program in the nation.



## Faculty Publications

Abia-Smith, L. (2015). Preparing the mind and learning to see: art museums as training grounds for medical students and residents. In Lambert, P.D. (Ed.), *Managing arts programs in healthcare*. New York: Routledge.

Fenn, J., Blandy, D., Arnold, T., Shepard, J., Silberman, L., Doty, J., and Moore, S. (2015). Training community engaged culture workers at a public university. *Journal of American Folklore*. Vol. 128 (509). pp. 351-369.

Lambert, P.D., and Williams, R. (Forthcoming January 2017). *Performing Arts Center Management*, Routledge Research in Creative and Cultural Industries Management.

Kreps, C. (2015). Appropriate museology and the 'new museum ethics' honoring diversity. *Journal of Nordic Museology*. Vol 2. pp. 4-16.

Kreps, C. (2015) Museum anthropology as applied anthropology: Engaged scholarship and practice. *Practicing Anthropology*. Vol. 37(3). p. 57.

Kreps, C. (2015). University museums as laboratories for experiential learning and engaged practice. *Museum Anthropology Journal*. Vol. 38(2). pp. 96-112.

Redaelli, E. (2015) Cultural mapping: analyzing the different meanings in the policy discourse. In MacLennan, D., W.F. Garrett-Petts, and Duxbury, N. *Cultural mapping as cultural inquiry* (pp. 86-98). New York: Routledge.

Redaelli, E. (2015). Educating for participation: democratic life and performative learning. *The Journal of General Education*. Vol. 64 (4). pp. 334-353.

Redaelli, E., and Paquette, J. (2015) *Arts Management and Cultural Policy Research*. London: Palgrave Macmillan.



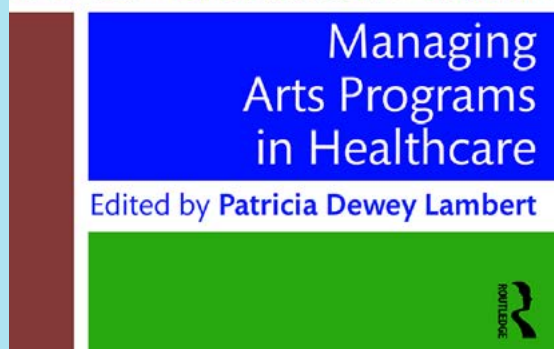
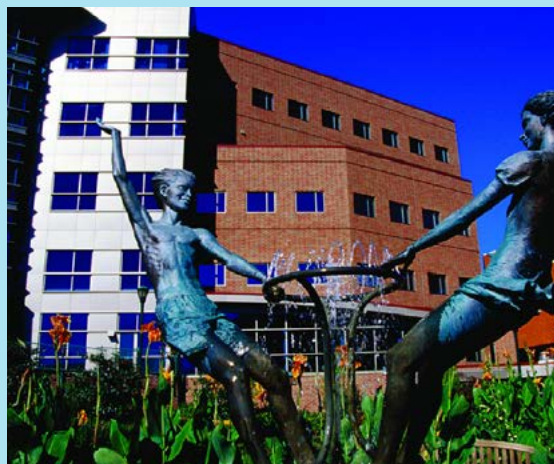
## Managing Arts Programs in Healthcare

*Edited by Dr. Patricia Dewey Lambert*

*Managing Arts Programs in Healthcare* (Routledge, 2015) is the first reference book of its kind to focus on the professional leadership and management of arts programs and activities in healthcare settings.

A growing body of research demonstrates how the arts—including literary, performing and visual arts as well as architecture and design—can greatly enhance the experience of healthcare, contributing to improved health outcomes, a better patient experience and lower healthcare costs. This unique book provides an overview of what the arts in healthcare can achieve and how to implement the arts in the most effective manner.

Exploring possibilities for innovative program design and implementation - from healing gardens through public performances to bedside activities - the text draws on examples from a wide range of arts. The book then goes on to look at how programs can be aimed at specific populations and fields, such as children, palliative care and caregivers. This comprehensive book is an invaluable reference for all those studying or engaged in creating, designing, managing and evaluating arts in healthcare programs and initiatives



# 2015-2016 Graduate Student Research Journal

## Access and Representation in the Arts

### Representing the Complexities of Celtic Culture

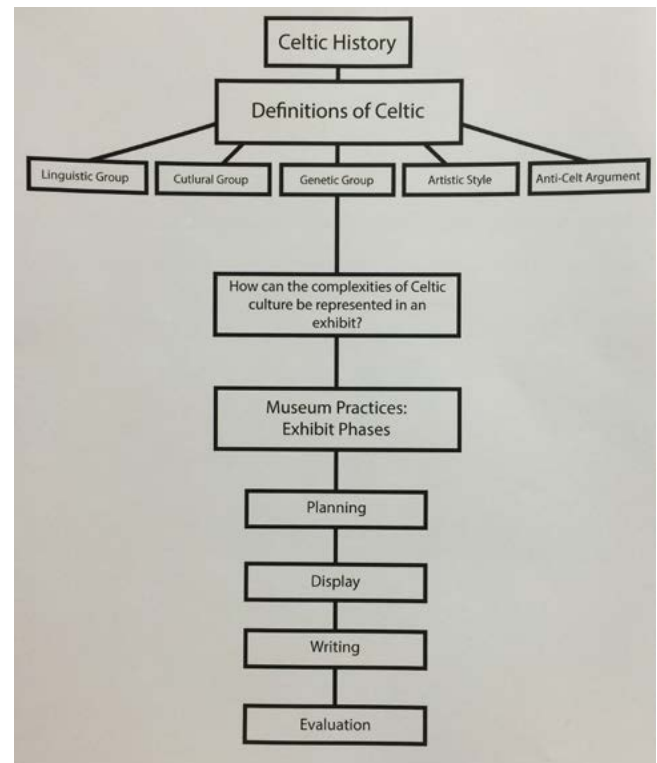
**Shannon Barry**

Research Advisor: Dr. Eleonora Redaelli

Representing cultural communities in museums is both challenging and important. In this study, I explored issue of representations of Celtic culture(s) through museum exhibitions. My main thesis is that in order to represent and display Celtic culture accurately, those creating exhibit content must understand the complex history of Celtic peoples. Mainstream assumptions are that the Celts only inhabited the British Isles, as they are most associated with that region today. In fact, the Celts emerged in what is now central Austria. Their history was one of expansion and movement. At its farthest, there were Celtic settlements from Turkey to Spain, yet the Celts were never a single, unified kingdom. This complicated history leads to a debate among scholars about how to define the term “Celt.” Scholarly opinions include arguments that the Celts are a genetic group, a linguistic group, an artistic style, or a cultural group with shared beliefs and practices. Another important aspect that surfaces while researching these varied definitions is the ‘Anti-Celt’ idea, which argues that the term is not broad enough to describe the numerous Celtic groups spread across Europe.

This research capstone includes a brief explanation of Celtic history, a literature review covering the various scholarly definitions of the term “Celt” listed above, and a step-by-step analysis of the phases involved in building an exhibit that

encompasses planning, display techniques, writing (interpretation), and evaluation. The final research product is a framework that can be utilized to represent the complexities of Celtic culture in a culturally appropriate and knowledgeable way.



# MidBoss and Social Justice

**Stephen Carlson**

**Research Advisor: Dr. John Fenn**

The purpose of this study is to examine how one media-entertainment company, MidBoss, works to create inclusivity in mainstream media for the LGBTQ+ communities. MidBoss is headquartered in San Francisco, California, and has been central to several projects in recent years that work to bring inclusivity to mainstream media. The gamer community is a core audience for MidBoss initiatives, and at the time of writing, there is a broad gap in access and inclusion within the mainstream gamer community. By and large, the community consists of white, straight-identifying males aged 18-34. With a recent push for greater inclusivity of women, people of color, and other minorities in the entertainment industry at large, this study examines how this emerging acceptance and incorporation of LGBTQ+ communities into the broader gaming environment helps the organization meet its own mission to create an environment where inclusive characters can be a part of mainstream media and beyond. This case study relies on a literature review focused on LGBTQ+ inclusion in media, along with researcher observation of how MidBoss functions, and an analysis of general trends towards inclusivity in media. Primary to this review is an examination of exactly how MidBoss' work aligns with their mission and how they may be affecting the

entertainment industry. Additionally, this paper will include several recommendations that other entertainment companies, particularly game companies, might be able to use to increase inclusivity in their products and programming. The study shall serve the following purposes: 1.) To take inventory of the methods by which MidBoss actively acts upon its mission statement in the products it produces; 2.) To examine each product individually and assess in what ways it is either playing for or against the company's message; and 3.) to be able to use information extracted from this study to create a list of suggestions by which other companies interested in creating a more inclusive media space might use in future projects.



## Recommendations for Designing Art Programs for Children on the Autism Spectrum in Art Museums

**Halley Perry**

Research Advisor: Dr. Christina Kreps

This research seeks to discover the practices used in art therapy, formal learning environments, and free learning environments in order to understand ways of educating children with Autism Spectrum Disorder (ASD). This research project is rooted in a thorough literature review that examines ASD and learning outcomes for those affected, as well as two case studies of programs specifically designed for children with ASD at the Denver Art Museum, in Denver, Colorado and at the Jordan Schnitzer Museum of Art in Eugene, Oregon. Art education programs offer formal and informal learning opportunities to individuals with various experiences and abilities. However, there are fewer resources available to contribute to the cognitive, social, and emotional progress of children with ASD. While many museums do offer creative art programs that are accessible for students with ASD, these programs are not yet readily available in smaller museums or art centers in more rural settings. Similar practices that are used in large art museums can be applied in smaller organizations across the country by creating awareness of ASD and providing examples of successful programs that have been designed for children with ASD. By understanding ASD and comparing these case studies, brief recommendations are provided to help implement programs for children with ASD. Small museums can use these recommendations to help create accessible learning opportunities for children with ASD that will enhance their social learning skills.

## Strategic Planning for a Community Arts Center for Adults with Developmental Disabilities

**Cait Bothwell, Raquel Vargas Ramirez,**

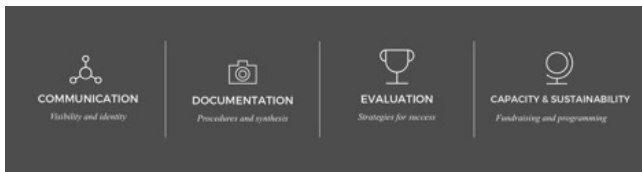
**Emily Payne, Sarah Wyer**

Research Advisor: Dr. John Fenn

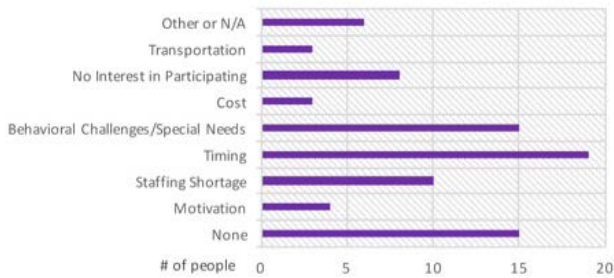
The Oregon Supported Living Program (OSLP) is a private, nonprofit organization that works with adults with disabilities offering support services in group homes, supported living, and vocational training. In 2012, the OSLP Arts & Culture Program became the fourth pillar of the program, formed in response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

During the 2015-2016 academic year, a team of graduate students, facilitated by John Fenn, served in the capacity of consultants to create a three-year strategic plan in collaboration with the OSLP Arts & Culture Program. This project used multiple research methods to acquire data necessary to produce the strategic plan, including review of existing documents, surveys, observations, and in-depth interviews. The final result, a three-year strategic plan, describes the goals, objectives, and action steps that the OSLP Arts & Culture Program can use to manage growth, implement evaluation, and establish financial sustainability. In addition to the strategic plan, an academic document was composed of several sections narrating the process undertaken to achieve the strategic plan, as well as further information about the results found through each stage of the process and individual reflections on the experience.

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



### Challenges/Barriers to Participation





# Explorations Across the Field

## Articulating the Contemporary Circus Sector in the United States

**Josh Francis**

Research Advisor: Dr. Patricia Lambert

The contemporary circus arts are in an era of growing prominence in the United States due to increased exposure in a wide range of media and throughout a variety of different performing arts forms. In spite of this, the art form still maintains a degree of separation from public understanding – many still view it at once as a rare art form that only a select few learn and practice and as a shallow, spectacle-based performance style that is appealing mostly to children. Furthermore, those who are participating in the circus arts either as an artist, administrator, teacher, or in any other capacity are not as aware as they could be of the services and products present throughout the country for and by other circus organizations.

This project endeavors to explore the activities present in the circus field by approaching it as a microcosm of the “creative sector,” as articulated by Cherbo et al. (2008). Understanding the resultant circus sector in this way involves analyzing the people that work at the core of the sector, the circus activities in which this core engages, the downstream distribution infrastructure that connects the sector with its markets, the upstream production infrastructure that supports and develops the sector itself and its workers, and the general public infrastructure that externally supports the sector and lays the foundation for further growth. From there, the exploration expands to an analysis of how the circus arts are viewed in the United States, and how a lack of understanding results in a lack of legitimacy that places a barrier to the continuing growth of the sector.



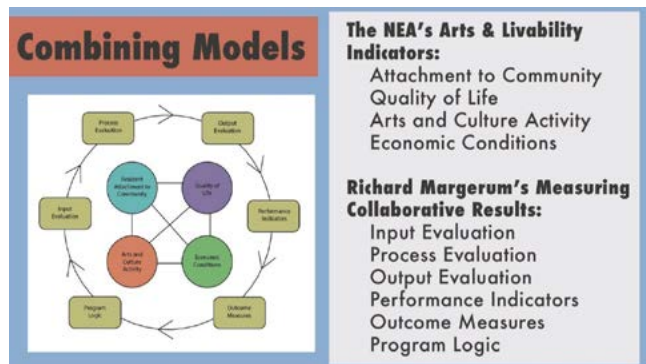
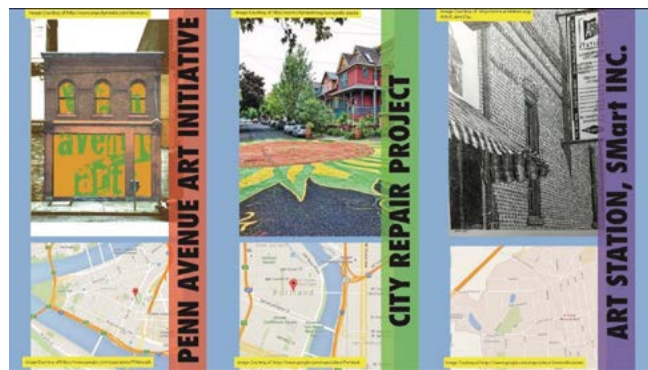
# Creative Placemaking: Towards an Evaluative Framework

**Lena Freeman**

**Research Advisor: Dr. Eleonora Redaelli**

Creative placemaking has an important role in cultural community development. Collaborations and partnerships are intrinsic to the development of these initiatives that seek to engage their communities through the use of the arts. However, as creative placemaking efforts gain credence in shaping community development, placemaking initiatives are increasingly burdened with the difficult task of demonstrating their impact on their communities through the use of evaluation criteria that may not align with what is possible to achieve through these kinds of projects. This research explores the creative placemaking evaluation criteria established by the National Endowment for the Arts that suggests that effective creative placemaking projects will increase the quality of life, stimulate arts and culture activity, and stimulate economic development. While these evaluation indicators are important in understanding the stability and vibrancy of a community, successfully achieving these criteria are often outside of the control of a creative placemaking project. Therefore, creative placemaking initiatives have often found it difficult to demonstrate their direct impact on their communities based on these evaluation indicators alone.

In this research paper, I argue that creative placemaking should not be evaluated solely on these indicators to determine success, but rather, to also incorporate the evaluation of the partnerships and collaboratives that are used within a creative placemaking's process. By



doing so, this will allow policy makers, funders, and evaluators the opportunity to recognize the impact that collaboratives have within creative placemaking, as well as present a more holistic approach to the overall evaluation of creative placemaking outcomes.



## What is the Economic Value of Creative Tourism in Santa Fe, New Mexico?

**Brent Hanifl**

**Research Advisor: Dr. Patricia Lambert**

While it is often suggested that Creative Tourism is the next big trend in experiential travel, a significant gap exists in New Mexico in examining the process through which “Creative Tourism” activities are contributing financially to a creative economy.

National and international cities and countries are calling for a new way to connect with visitors; Recent articles consistently mention the benefits of sound creative tourism initiatives, including sustainability, cultural identity, capitalization of creative industries, tourism development and new creations of cultural goods and service. However, published studies and literature in the field rarely address tangible economic outcomes of creative tourism. My case study of Santa Fe Creative Tourism provides economic information on the Santa Fe Creative Tourism Initiative for the last five years through existing data. The study also provides data on artists who provide cultural tourism workshop, but who are not actively participating in the Santa Fe Creative Tourism Initiative. In sum, this study explores and describes the economic value of “Creative Tourism” activity in Santa Fe, New Mexico as it relates to formal and informal cultural tourism initiatives.

## Experimental Contemporary Art Practice in Rural Place: A Study of Rural Artist Residencies and Collectives

**Stacey Ray Roth**

**Research Advisor: Dr. Patricia Lambert**

Across rural America there is widespread misunderstanding about rural contemporary artists, and a lack of understanding about their exposure to experimental art practices, while at the same time, there is little supportive framework for this exploratory creative work to be developed and sustained by those rural artists working in this terrain. Rural America faces challenges fueled by major transformations in the 21st century. Experimental creative practices have the potential to encourage critical inquiry and new ways of thinking about complex contemporary issues, while bringing together artists, organizations, and communities. Artist collectives and residencies are naturally suited to provide structure and support for artistic collaboration and experimentation in an isolated environment.

The purpose of this study is to better understand what characterizes the field of rural artist residencies and collectives across the United States, and how such organizations support socially-based experimental contemporary art practice in a rural context. More broadly, this research begins to investigate how experimental art practice, social engagement and critical inquiry are currently situated within the field of rural arts and culture. An initial “field mapping” process generated an overview of rural U.S. artist residencies and collectives that explores broad similarities and differences across the field, from which six case study organizations were selected for more





“Ruminant” by Karl Unnasch. (Photo Credit: Aaron Dysart)

in-depth analysis. Utilizing triangulation of methods that include interviews and data analysis, the illustrative case studies demonstrate how the organizations relate to social engagement or broader concepts of place and rural culture, their relationship with experimental art practice, and provide deeper analysis of structure, purpose, programs and projects.

This research builds on previous inquiry into contemporary rural arts, and provides a field guide for some of the socially-based experimental art practices of artist collectives and residencies in the rural United States. It serves to advance this emerging genre and encourage others to explore relationships between experimental art and rural place, further diminishing boundaries between traditional “urban” and “rural” art concepts and traditional ways of engaging with contemporary art.



The Black Hornet. M12 Image Archive (2010, I-76 Speedway, For Morgan CO)



Photo courtesy of the Wassaic Project

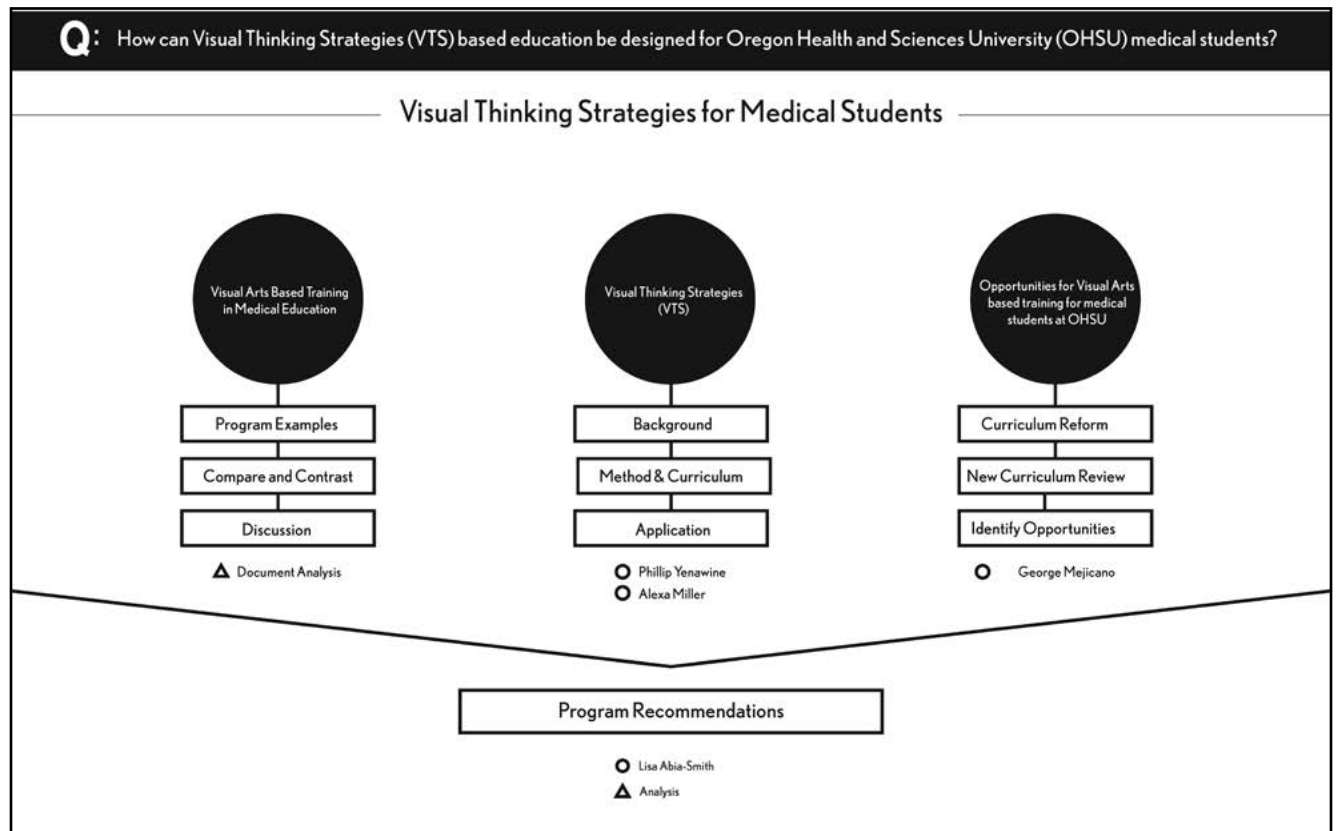
# Visual Thinking Strategies for Medical Students

**Noriko Rice**

Research Advisor: Dr. Patricia Lambert

Arts-based learning has been utilized in medical schools to enhance students' observation skills. This research project explores the broad topic of visual arts and its use in medical schools, focusing specifically on Visual Thinking Strategies (VTS) as a method. VTS is a way of looking at art where a facilitator asks three questions to initiate student-driven discussion about the artwork.

After analyzing medical school reform and the new curriculum at Oregon Health Sciences University, I made a set of recommendations for how to create a successful arts-based program for medical students. The data was collected through conducting four key-informant interviews. This research includes explanation of how developing skills using arts-based methods benefits the doctor, patient and society as a whole.



# The Arts, Social Media and the Internet—Chinese Case Studies

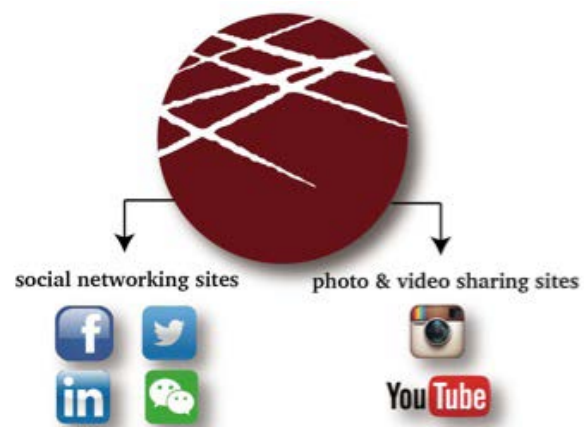
## Social Media Study of Arts Education Program: A Case Study of China Art Foundation International

Shafei (Sophie) Li

Research Advisor: Dr. John Fenn

This study draws on the researcher’s internship site, China Arts Foundation International (CAFI), as a case study to research the use of social media marketing for arts education programming in a multicultural organization.

CAFI is a multicultural organization committed to promoting Chinese arts and culture in American society. The CAFI Art Education Program is an educational outreach plan initiated in 2015 that includes Young Club, a convention and internships as its three main educational components. During a two-months internship in the summer of 2015, the researcher recognized gaps in the organizational social media marketing plan when engaged in planning, researching, evaluating, implementing and promoting CAFI programs in art education. This study aims to examine the intersection of a multicultural organization, social media marketing, and arts education programming. Ultimately, the capstone provides a comprehensive marketing analysis, organizational SWOC analysis, and exploration of the features of particular social media sites. In identifying marketing objectives and target audiences for CAFI, the researcher describes the ways in which six social media platform—Facebook, Twitter, LinkedIn, YouTube, Instagram, and Wechat—can effectively meet CAFI education marketing needs and audience demands.



# Exploring “Micro Film” Advertising Strategies and their Uses in Chinese Museum Promotions

**Tiantian (Tina) Li**

Research Advisor: John Fenn

This capstone research paper examines the use of “micro film” and the ways in which it appears in advertising contexts in China. Although “micro film” advertising is developing as a form of online video advertisement for the new generation in China, it is important to note how the prevalence of mobile communications infrastructure can lead to the establishment of a new advertising market. In order to have an in-depth understanding of micro film advertising, this research compares and analyzes this format with traditional television commercial (TVC) advertising, product placement, and online video clips in order to have a clear understanding of the difference between these “legacy” media forms and the new media of “micro film.” This study looks at the advertising communication characteristics and the communication effects of “micro film” to enrich academic discussion about this kind of advertising; analyze the characteristics and advantages of “micro film” advertising; and explain the positive role of “micro film” advertising in the brand building and promotion effects of art organizations.

After analyzing “micro film” advertising, the research introduces how this can be used in Chinese museum promotions and how the popularization and marketing of museums can be developed through “micro film” advertising.

Current Chinese museum advertising is often uninteresting and is not interactive, making

it difficult to attract new general audiences. “Micro film” advertising is gaining in popularity. This capstone studies and defines “micro” film advertising communication characteristics in order to analyze how “micro film” advertising can help Chinese museums to build a better popular image.

Note to the reader: “Micro film” in the context of Chinese media is a short film, typically 30 seconds to five minutes in length, that tells a story using cinematic conventions and is distributed through social media channels.

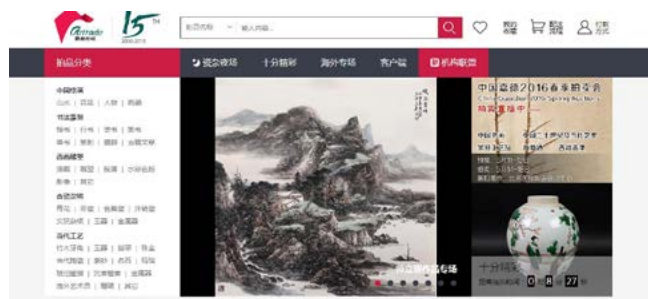


# Engaging Arts Through Internet: A Study of Marketing Strategy for Chinese E-Commerce

**Xiao (Shawn) Li**

Research Advisor: Dr. John Fenn

This research explores the current marketing strategies employed by Chinese art e-commerce websites and portals. This research introduces the history and status of the development of the online Chinese artwork market, and uses a case study to analyze the types of art e-commerce websites in current use and describes trends in this domain of online retail sales. The Chinese government is pursuing an “Internet Plus” action plan that seeks to drive economic growth by integration of Internet technologies with manufacturing and business. With the central support of the Internet and e-commerce, sales in Chinese arts e-commerce has experienced rapid growth. However, online art dealers in China are lacking experience with arts e-commerce, especially with regard to targeting buyers or audience. Despite this lack of experience, many artwork trade websites continue to launch, thereby fueling the development of the artwork market. This research analyzes the current marketing strategies used by artwork trading websites and proposes development strategies and suggestions in order to offer resources to the development of art e-commerce websites. There are many studies exploring marketing strategies of e-commerce in general, however there are few studies specifically exploring online art trading, thus, this study explores how characteristics of internet marketing affect Chinese art e-commerce’s marketing strategies.



# A Growing Trend in Commercial Theater

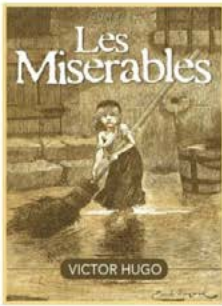
**Xiaoqing (Max) Ma**

Research Advisor: Dr. John Fenn

This research looks at ways transmedia storytelling can be practically applied within commercial theater productions. Transmedia Storytelling is “the technique of telling a single story or story experience across multiple platforms and formats including, but not limited to, games, books, events, cinema and television” (Andrea, 2012, p.x). A theatrical production “is any work of theatre, such as a staged play, musical, comedy or drama produced from a written book or script” (Donald, 2006, p.1). As a capstone project, this study is informed by an extensive literature review and capstone courses that explore the phenomenon of transmedia storytelling. The literature review principally emphasized the significance of

transmedia storytelling by providing a history and examples of past practice across several media forms. The research identifies the benefits and challenges of commercial theater production utilizing transmedia storytelling narrative.

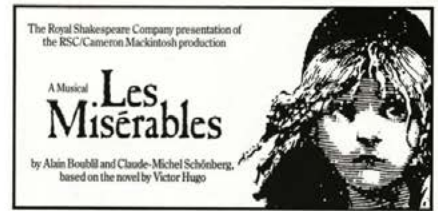
Another topic of this research is to examine public engagement as an element of participatory culture. According to Jenkins, the term participatory culture “contrasts with older notions of passive media spectatorship. Rather than talking about media producers and consumers as occupying separate roles, we might now see them as participants who interact with each other according to a new set of rules that none of us fully understands”(Jenkins,



1862  
French novel by Victor Hugo



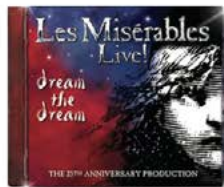
1980 Paris  
Original French production



1985 London  
West End production



1986 Washington DC  
Broadway production



2010 The 25th Anniversary Concert



2012 Working Title film  
Les Misérables: Highlights from the Motion Picture Soundtrack



## Social Media Marketing Strategies in Commercial Movies

**Simin (Samy) Zhang**

Research Advisor: Dr. John Fenn

2007, p.3). How do we understand the public as participants rather than spectators when multiple media deploy and intersect through commercial theater productions? This study uses a case study of Les Miserable to examine this concern. Through an exploration of programming, branding and marketing, this study served to document trends, and the place of a transmedia theater in a wider culture of media-consumer interaction. This growing trend can give art administrators in the field a look into how to narrative storytelling through variety media, and can thus keep arts experiences relevant and audiences engaged in the future.

With the rapid development of the Internet, more and more movies are promoted via social media platforms. The purpose of this research is to explore differences in social media marketing strategies between the United States and China and provide recommendations about using social media in the film industry. This study examines both the background of social media and various movie marketing strategies, using two case studies focused on two specific movies, Fast & Furious 7 (America) and Lost in Hong Kong (China). After analyzing data collected from the inventory and the case studies, the research summarizes different social media marketing strategies used in China and the United States and gives some related recommendations to the Chinese and American movie industries.





## Today's Museum

### Preserving St. Louis: A Study of the National Building Arts Center

**Bridget Hall**

Research Advisor: Dr. Christina Kreps

Over the past century, the built environment of St. Louis, Missouri has changed dramatically. The destruction of the riverfront warehouse district, the urban renewal of the 1960s and the construction of the Gateway Mall and Arch have all contributed to the ever-changing landscape of the city. The architectural remains of these endeavors ended up either destroyed, repurposed or recovered. Created in 2007, the National Building Arts Center (NBAC) holds a large collection of building arts artifacts from St. Louis, as well as from around the United States. The founder and owner of NBAC, Larry Giles, began recovering portions of buildings set for demolition in the St. Louis area nearly 30 years prior to the Centers conception. NBAC is a research center, a library, a repository and has the makings of a building arts museum. The mission of NBAC revolves around a desire to educate the public on all aspects of the building arts, from design to fabrication.

This research project examines the National Building Arts Center on cultural, community, financial and organizational levels. The research began with a literature review focusing on understanding the history of American architecture and the place of St. Louis' architecture within this history. Research also included informant interviews and document analysis of financial statements and other organizations documents. The analysis of this data, paired with an organizational situational analysis that assessed the strengths, weaknesses and challenges of the National Building Arts Center, informed a set of recommendations for possible opportunities for continued organizational growth and community outreach.

### The Use of Education Collections in Natural History Museums

**Lacey Wegner**

Research Advisor: Dr. Christina Kreps

The purpose of this research project is to provide comparisons and patterns found in the utilization of an education collection within natural history museums. Through a comparative case study and informant interviews, this project explores the evaluation of three education collections and the use of objects within educational programming. Each case study examined the management and care of these collections, as well as the organization and classification of the objects within the education collection.

### Authors Guild v. Google Inc: The 2015 2nd U.S. Circuit Court of Appeals Decision and Its Effects on Mass Digitization Initiatives at The Metropolitan Museum of Art

**Erin Zysett**

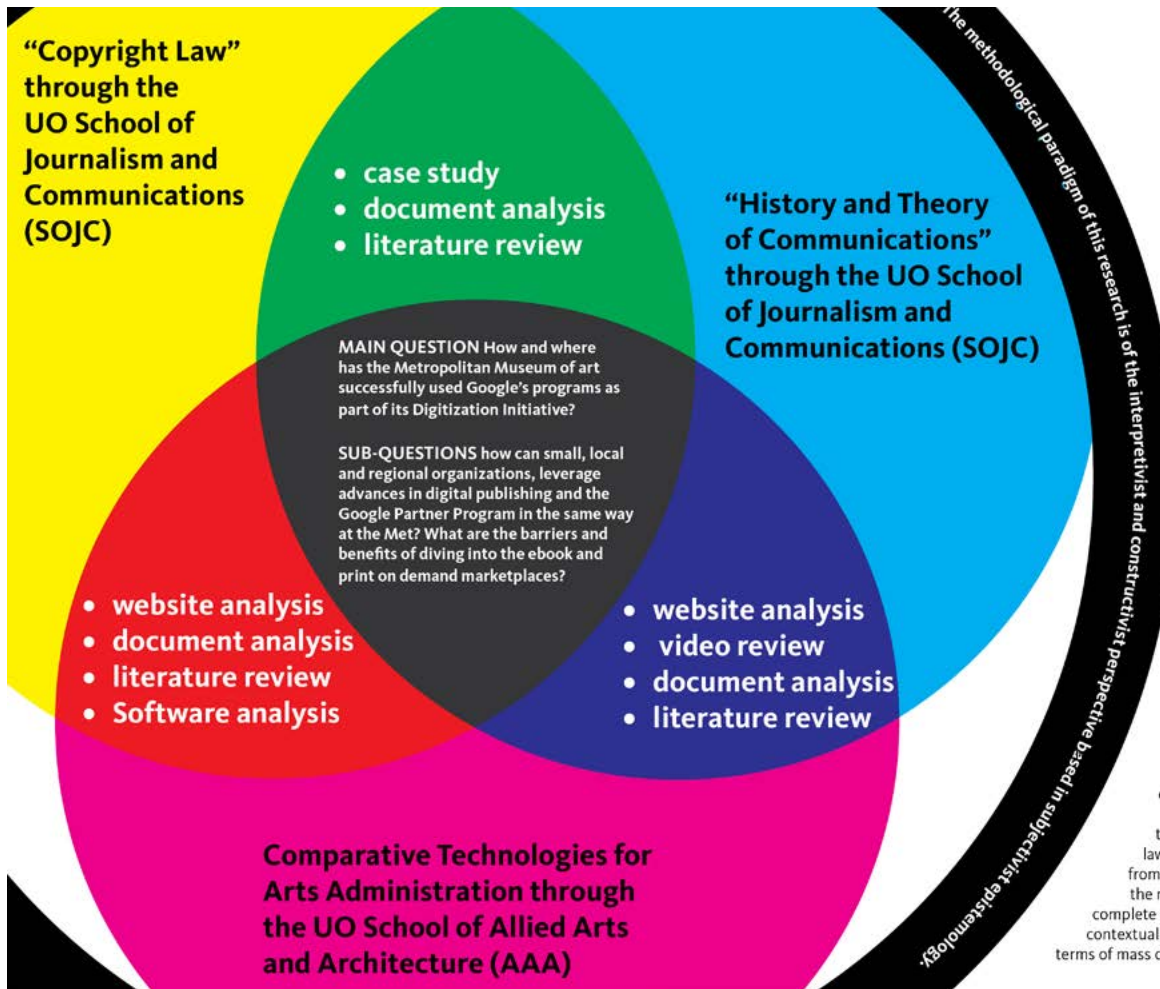
Research Advisor: Dr. Patricia Lambert

There is a growing trend among larger museums and heritage organizations to digitize their collections, both their artifact collections, and their collections of research publications and books. Some of these printed works are still under copyright, and some are in the public domain. Of those copyrighted works, some are owned by the organization, and some are not. This creates some significant legal hurdles for organizations wanting to digitize large collections on a massive scale. By looking at the recent legal case Google v. Authors' Guild and





# CAPSTONE



courses were selected to deepen the author's understanding of the role of copyright law in creating ebooks from existing works, and the resources needed to complete such projects, while contextualizing these topics in terms of mass digitization projects.

the mass digitization projects at the Metropolitan Museum of Art, this research capstone study examines the emerging issues of mass digitization projects, and the marketing potential of making collections available online.

In 2004, Google announced a new program called Google Print. This program initially consisted of fifteen publishers that agreed to make their products available online via Google's database. Two months later, in December 2004, the Google Library Project's first cohort of five prominent libraries signed on and agreed to make digital scans of their collections available worldwide. Google initiated its Library Project by announcing agreements with five initial partners: Harvard University, the University of Michigan, the New York Public Library, Stanford University, and the University of Oxford. Under the partnership agreements, the libraries allowed Google to digitize their printed collections. In turn,

Google indexed the contents of the books, displayed “snippets” of the books in Google search results, and provided the libraries with digital copies.

On September 20, 2005 plaintiffs: the Authors Guild, Betty Miles, Jim Bouton, and Joseph Goulden, individually and on behalf of all others, brought a putative class action suit against Google's Library Project on behalf of rights-owning authors and publishers who are facing the same copyright issues. This lawsuit landed in the 2nd Circuit Court of Appeals, and that case was decided in favor of Google on October 16, 2015. A few months later, the Metropolitan Museum of Art altered its online language to reflect Google's Library Project copyright holder policy. Through document analysis, literature review, and website analysis, this capstone research examines how Google's handling of copyright permissions, and the subsequent lawsuit is having immediate consequences.



# Graduate Student Activities 2015-2016

## Graduate Student Activities

### ELAN - Emerging Leaders in the Arts Network

[ELAN](#) is the official student group for the University of Oregon Arts & Administration Program. As an affiliate member of the [Americans for the Arts Emerging Leaders Network](#), ELAN is open to students across UO interested in careers in the arts and culture sectors. Each year, ELAN hosts a series of events intended to engage students, working professionals, community members, and faculty in a wide range of events that help members of ELAN sharpen their professional skills and build their professional networks. Throughout the 2015-2016 academic year, ELAN sponsored the following events for students, faculty and members of the wider arts and cultural community.



### Beyond Networking: Making Meaningful Connections

*November 3, 2015*

One of ELAN's goals throughout the year was to supplement the subjects covered in class with professional development opportunities for students across campus. To that end, ELAN was proud to host the [Professional Outreach and Development for Students](#) (PODS) Director, Dr. Kassia Dellabough in presenting "Beyond Networking: Establishing Meaningful Connections." This interactive discussion and workshop with students and creative professionals was designed for emerging art leaders to explore many different aspects when thinking beyond networking. Once networking has been established, how does one navigate the process that happens afterward to stay connected and memorable? The workshop explored the development of a professional identity, the connections within the arts and creative sectors, how to gain professional exposure, and how to sustain the meaningful connections made through networking.

## Creative Conversations: Idea Lab

February 25, 2016

In an effort to expand the network of emerging arts leaders, ELAN designed an opportunity for student and community leaders, campus organizations and student groups, and involved faculty to come together for a discussion about arts and cultural programming and leadership at the University of Oregon. Facilitated by Tomi Anderson, Director of [Cultural Services for the City of Eugene](#), Creative Conversations: Idea Lab provided opportunities for networking, and roundtable discussions about challenges and opportunities facing those working to cultivate arts and creative projects at the University of Oregon and beyond. Roundtable topics included marketing, development, engaging students, event and festival planning, exhibitions and galleries, and balancing life and work as an artist and administrator.

## Q&A Panel: Festival and Events Management

March 2, 2016

After receiving feedback that members of ELAN were interested in learning more about festival and event management from a professional perspective, ELAN brought together a panel of four professionals working in various aspects of festival and event management for an interactive question and answer session. The panelists shared their professional experiences and their career paths within the festival and event management world, followed by an interactive discussion with attendees about all aspects of the field that ranged from their greatest successes and failures to what a normal day looks like for an event manager.

The four panelists represented a breadth of different focuses coming from a variety of different organizations—Jessica Watson, [Lane Arts Council](#)'s event organizer for the First Friday Art Walk, which features a monthly art walk showcasing current art happenings around the greater Eugene area, with



Creative Conversations, facilitated by Tomi Anderson

a central focus on downtown; Colette Ramirez, the [City of Eugene Cultural Services](#) department manager of operations and logistics for the summer event programming series EUGFun! as well as Fiesta Cultural happenings each September; Chelsea Joyce, the Production Coordinator for the [UO Cultural Forum](#), a University of Oregon student-led program that presents music, film, visual and performing arts, contemporary issues, and hosts its own summer festival, the Willamette Valley Music Festival; Erin Boberg Doughton, the Performing Arts Program Director for [Portland Institute for Contemporary Art](#) (PICA), a multidisciplinary arts organization that hosts the internationally known Time Based Arts (TBA) festival every summer in Portland.

## Beats & Brushstrokes Block Party

*April 2, 2016*

This year marked the 7th Annual Beats & Brushstrokes, the annual fundraiser for ELAN. The event was held simultaneously at [Sam Bond's Brewing Co.](#) at the Foundry and [The Barn Light](#) (East) across the street. This year's event was a celebration of the arts being created in Eugene by local artists and included a silent auction; a "Prints and Pots" exhibition of local visual artists' work; a silent disco; local food, wine, and craft beer; and live performances. Hosted by drag queen Facisha Farce, the event featured performers including the UO Slam Poets along with four DJs: DJ Mandy Mac, Conner Jay, Dez Anthony, and Ryder Sherwood. Eugene Printmakers also did live letterpress throughout the night.

ELAN raised over \$1,800 for ArtsVenture, the annual student-led field trip that explores a selected city's cultural sector through targeted meetings with established arts professionals in that city.





Students at the 7th Annual Beats & Brushstrokes

## Andrew Horwitz: The Agile Arts Manager in a Changing World

*April 22, 2016*

Every year, ELAN brings a creative sector professional doing great work somewhere in the United States to hold a talk and professional development session centered on their work in the field. This year, ELAN hosted arts leader, cultural producer and critic Andy Horwitz, Director of Programs at the [Skirball Cultural Center](#) in Los Angeles, who gave a talk about how the arts and art

management fields have changed over the decades and how emerging arts leaders can be prepared to be proactive and effective ahead of these changes. Drawing from the lessons of his own career and current trends in the sector, he explored the intersection of programming, cultural production, criticism and community engagement.



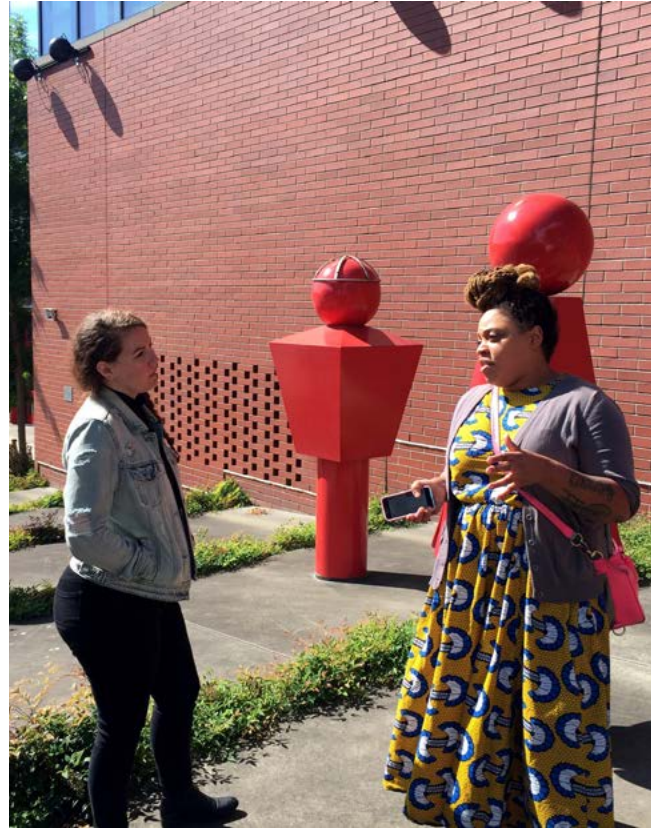
Andrew Horwitz with the 2015-2016 ELAN Leadership Committee

## ArtsVenture: Seattle, Washington

*May 20-22, 2016*

As the culminating event of the year, ELAN ventures out to engage with the arts and culture sector of another city. This year, the group went to Seattle to learn about the cultural scene there. Twelve ELAN members went on this excursion and had the opportunity to meet with a variety of arts professionals including Lara Davis, the Arts Education Manager at the [Seattle Office of Arts and Culture](#), who won the Americans for the Arts Emerging Leader Award in 2015. Other activities included visits to the [Seattle Art Museum](#), the [Experience Music Project](#), Pike Place Market, and a get-together with Seattle-based AAD alumni.

ArtsVenture was made possible by the generous sponsors, donors, and volunteers of Beats & Brushstrokes Block Party.



## AAD Hosted Field Trip

### Oregon Shakespeare Festival

*February 26-27*

Late in winter term, a group of AAD students, staff and faculty took a trip to Ashland to experience one of Oregon's foremost arts organizations, the [Oregon Shakespeare Festival](#). During the trip, the group met with Russell Zook, Education Program Coordinator, who gave an insider's look into the growth, development, and operations of the organization, while outlining his own arts administration career path.

Students and faculty attended two shows: the sold-out production of *Twelfth Night*, reinterpreted to take place in 1930s Hollywood, and a world-premiere adaptation of Gilbert and Sullivan's

*Yeoman of the Guard*. During the latter performance, the group had "promenade" seats, which meant that they were onstage with the performers the entire time, moving around and interacting with the show. "It was unlike any theatrical experience I've ever had," said AAD student Stacey Ray, "I was thoroughly engaged the whole time."



## Student-Centered Activities

### JSMAC Skills Development Workshops



This year [JSMAC](#) (The Jordan Schnitzer Museum of Art Student Member Advocacy Council) launched a Skills Development Workshop series aimed at providing valuable information and experiences to arts and museum-minded students from all disciplines at the University of Oregon. Workshops were free and designed around a casual, bring-your-own-lunch model, allowing students to meet with JSMA professional staff in the museum twice a term. Workshops included Careers in Art Museums with Dr. Johanna Seasonwein, Senior Curator of Western Art; Working with Masterworks with Miranda Callander, Registrar; and Marketing Yourself on Social Media with Debbie Williamson-Smith, Communications Manager.

### JSMAC Art Exhibitions

JSMAC also designed, planned, and implemented two student art exhibitions in the JSMA this year. Cross Cultural Realities: Self-Expression, Heritage, and Conflict was JSMAC's Fall term Student Art Exhibition and featured original artwork by UO students. The exhibition had an opening reception with 150 attendees. The Spring term Student Art Exhibition was Taboo! and looked at censorship, transgressions, and self-realization. Both student art exhibitions were planned, implemented, juried, installed, and coordinated by JSMAC student members, providing valuable professional experience from event management and arts marketing to curation and art handling.





## JSMAC Sketchbook Collective



The JSMAC Sketchbook Collective was started by AAD student Stacey Ray as part of the Jordan Schnitzer Museum of Art Student Member Advocacy Council in spring 2015 in response to interest in keeping a sketchbook for personal growth, mental health, and exploring art process. All year the collective hosted times for students across all academic disciplines to come together every two weeks in locations on and off campus to sketch, write and make art in their sketchbooks. Weekly creative prompts were posted through social media for inspiration and practice, as well as additional resources to inspire sketchbooks on the JSMAC blog. Students met at coffee shops, outdoors, and at both campus museums to sketch together.

## University of Oregon Graduate Research Forum

*February 26, 2016*

AAD student Halley Perry presented her work at the annual [University of Oregon Graduate Research Forum](#). This annual forum gives graduate students the opportunity to present research and creative work that span a variety of topics and themes. Halley's presentation was part of the "5 Minute Blitz," where a panel of four graduate students from across the university present their research. The title of her presentation was "Informal Arts Education Curriculum Accessible for Students with Autism," and focused on the best practices for arts education programs to teach students with autism in meaningful ways.

## A&AA Student Night

*February 1, 2016*

AAD student Tara Burke represented the program with a presentation at the [School of Architecture and Allied Arts'](#) (A&AA) Student Night, where students from within each discipline presented their perspectives about their respective programs. This presentation was in support of a Dean's Office initiative to give students in A&AA the opportunity to put interdisciplinary teams of students together to create a working proposal for a project that would help to define the common ground across disciplines within A&AA.



## 2015-2016 Graduate Student Fellowships, Awards, and Conferences

### Graduate Fellowships

#### **Cait Bothwell**

Graduate Teaching Fellow  
AAD 252 Art & Gender  
Graduate Research Fellow  
Assisting Christina Kreps  
Arts and Administration Department

#### **Tara Burke**

Graduate Teaching Fellow  
AAD 251 Art & Visual Literacy  
Graduate Research Fellow  
Assisting Patricia Lambert  
Arts and Administration Department

#### **Josh Francis**

Graduate Administrative Fellow  
Events & Communications Coordinator  
Arts and Administration Department

#### **Bridget Hall**

Graduate Research Fellow  
ChinaVine  
Arts and Administration Department

#### **Charissa Hurt**

Graduate Teaching Fellow  
AAD 301 Understanding the Arts and Creative Sector  
Graduate Research Fellow  
Assisting John Fenn  
Arts and Administration Department

#### **Lauren Nichols**

Graduate Administrative Fellow  
MNCH Ambassadors Head  
Museum of Natural and Cultural History

#### **Stacey Ray Roth**

Graduate Administrative Fellow  
Operations & Development Coordinator  
Arts and Administration Department

#### **Raquel Vargas Ramirez**

Graduate Teaching Fellow  
AAD 250 Art & Human Values  
Graduate Research Fellow  
Assisting John Fenn and Eleonora Redaelli  
Arts and Administration Department

#### **Sarah Wyer**

Graduate Administrative Fellow  
JSMA Student Member Advisory Council President  
Jordan Schnitzer Museum of Art

### 2015-2016 Laurel Awards

#### **Shannon Barry**

Laurel Award, UO Museum of Natural and Cultural History

#### **Halley Perry**

Laurel Award, Jordan Schnitzer Museum of Art

#### **Lacey Wegner**

Laurel Award, UO Museum of Natural and Cultural History

### 2015-2016 Scholarships and Awards

#### **Emily Payne**

Program for Continuing Education Grant

#### **Chanin Santiago**

Conference Participation Award  
Ford Family Foundation Scholarship

#### **Karen Tate**

First Year Student Research Excellence Award

#### **Sarah Wyer**

AAMG Student Scholarship Award

#### **Josh Francis**

James J. and Kathryn B. Walton Award

#### **Cait Bothwell, Raquel Vargas Ramirez, Emily Payne, and Sarah Wyer**

James J. and Kathryn B. Walton Award

### Conferences, Meetings, and Workshops

#### **Americans for the Arts Annual Convention 2015 in Chicago**

Attendees: Josh Francis, Stacey Ray Roth

#### **Association of Academic Museums and Galleries 2016 Annual Conference in Washington DC**

Presenter: Sarah Wyer

#### **Association of Western States Folklorists 2016 Conference in Eugene**

Attendees: Tara Burke, Josh Francis, Lena Freeman, Lauren Nichols, Stacey Ray Roth, Chanin Santiago, Jordan Schwartz, Karen Tate, Sarah Wyer

#### **Performing Arts Managers 2016 Conference in San Antonio**

Attendee: Tara Burke



**National Arts Education Association 2016  
Conference in Chicago**

Attendee: Halley Perry

**University of Oregon 2016 Graduate Student Research  
Forum in Eugene**

Presenter: Halley Perry

**University of Oregon School of Music and Dance 2016  
Musicking Conference in Eugene**

Attendee: Raquel Vargas Ramirez

**2015 Graduate Student  
Summer Internships**

**Shannon Barry**

Santa Cruz Museum of Art  
Santa Cruz, CA

**Cait Bothwell**

Yellow Springs High School Drama Club & Thespian  
Troupe 4671  
Yellow Springs, OH

**Tara Burke**

Madison House Presents  
Boulder, CO

**Stephen Carlson**

Eugene Film Society  
Oregon Truffle Festival  
Eugene, OR

**Josh Francis**

Regional Arts and Culture Council (RACC)  
Portland, OR

**Lena Freeman**

Jordan Schnitzer Museum of Art  
Eugene, OR

**Bridget Hall**

National Building Arts Center  
Sauget, IL

**Shafei (Sophie) Li**

China Arts Foundation International  
New York, NY

**Tiantian (Tina) Li**

Ogilvy & Mather  
Beijing, China

**Xiao (Shawn) Li**

Beijing Century Building Integrated Houses  
Technology Co. Ltd.  
Beijing, China

**Xiaoqing (Max) Ma**

Gaga Café  
Shenzhen, China

**Emily Payne**

Newport Symphony Orchestra  
Newport, OR

**Victoria Perez**

Friends of Deepwood/Deepwood Museum & Gardens  
Salem, OR

**Halley Perry**

Jordan Schnitzer Museum of Art  
Eugene, OR

**Raquel Vargas Ramirez**

Willamette Jazz Society  
Eugene, OR

**Stacey Ray Roth**

Portland Institute for Contemporary Art (PICA)  
Portland, OR

**Lacey Wegner**

Oregon Bach Festival  
Eugene, OR

**Sarah Wyer**

Seattle Art Museum  
Seattle, WA

**Simin (Samy) Zhang**

Guomai Culture Co.  
Shanghai, China



## About Us

### Arts and Administration Program

The University of Oregon Arts and Administration Program educates cultural sector leaders and participants to make a difference in communities. The program works to prepare and inspire leaders based on the belief that professional arts managers must be familiar with the social, cultural, economic, political, technical, and ethical contexts in which the arts flourish.

### Center for Community Arts and Cultural Policy

The University of Oregon Center for Community Arts and Cultural Policy (CCACP) sustains and strengthens arts, culture and heritage in the American West through research, policy, education, and community engagement.

CCACP operates as a hub of support and connectivity for faculty, students, and affiliate members to work along a continuum of research and practice. This continuum spans concepts of community, art, culture, and policy and encompasses one-off projects, long term initiatives, professional development opportunities, practical skills development, and creative engagement with communities. Research and practice operationalized through CCACP engages with of a wide range of partnerships and collaborations, reflecting the working dynamics that drive the arts and culture sector, broadly defined.

In our commitment to the community of practice and practitioners in the cultural sector:

- We invest in community partners
- We produce convenings and events that are timely and relevant
- We host high-impact scholars and practitioners
- We practice through field work
- We publish scholarship accessible to the arts and culture sector practitioner
- We celebrate achievements of practitioners, leaders, and scholars

### Personnel

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## Stay Connected with Us

### Find Us Online

Want to learn more about the different ways to get involved with the [Center for Community Arts and Cultural Policy](#) or the [Arts and Administration Program](#)? A visit to our websites will connect you to all of our news, events, and current research.

### Visit us on Facebook

You can also stay connected through social media. Both [CCACP](#) and [AAD](#) have active Facebook pages, where you can find more information about student activities, upcoming events, and discussions about current issues pertinent to the field of arts management. Be sure to “Like” us!

### Follow us on Twitter

Not able to attend an event? Follow the conversation on CCACP’s [twitter account](#), where we have started live tweeting at events to broaden the conversation.

### Support our Programs

Get even more involved with a gift in support of our Programs!

### Mail

Send a check made payable to: UO Foundation, 36-E 10<sup>th</sup> Avenue, Ste. 202, Eugene, OR 97401. Be sure to note AAD or CCACP in the memo line and include your email address.

### Donate

[Get online](#) and specify CCACP or AAD in the Gift Designation and Amount ‘Other’ box.

