



Center for Community Arts and Cultural Policy

Graduate Student Research 2010-2011





From the Director

Dear Reader:

Welcome to the second annual CCACP Graduate Student Research Journal, which profiles the work of University of Oregon Arts and Administration graduate students. In its mission to sustain and strengthen arts, culture and heritage through research, policy, education, and community engagement, the UO Center for Community Arts and Cultural Policy serves as the research arm of the Arts and Administration Program, supporting affiliated faculty as well as students.

Master's degree candidates select one of four concentration areas: Community Arts Management, Media Management, Museum Studies, or Performing Arts Management. Upon successful completion of two specialized courses on research methods and design and the approval of a detailed research proposal, students are assigned a research advisor from the Arts and Administration Program faculty. Subsequent completion of the full research project and required final presentation typically takes at least two academic terms.

This journal provides a snapshot of the terminal theses, capstones, and projects completed during the 2010-2011 academic year. There are a wide variety of topics, ranging from the use of trans-media in music festivals to current practices in cultural mapping. This research also extends well beyond Eugene and Oregon, spanning national and international cultural issues. For full research documents beyond the abstracts presented here, please visit UO Scholarsbank, which is found on the "Research and Publications" link on the Arts and Administration Program website: <http://aad.uoregon.edu> or at <https://scholarsbank.uoregon.edu/xmlui/>

I would like to extend my sincere congratulations to the graduating Arts and Administration master's degree students. They have been wonderful to work with over the past several years, and they have invested a great deal of time and effort in completing their research projects. We wish them the best as they begin the next chapter in their professional lives.

Best regards,

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

Table of Contents

Yasmin Acosta-Myers	4	Kelly Johnson	14
Gathering Places as Cultural Passages: Engaging with Public and Community Arts		Theatrical Productions and Digital Technology: Innovations in the Implications of Digital Production Technology in Regional Theatre	
Rebecca D. Black	5	Mindy A. Linder	15
Leadership and Legitimacy: Rethinking the Role of Arts Administrators		Dimensions of Intercultural Dialogue: Catalyzing the Exchange of Diverse Narratives in the Digital Age	
Sarah Brothers	6	Daniel Linver	16
Creative Partnerships: Arts Mentoring and Youth Development		Crowdsourcing and the Evolving Relationship Be- tween Artist and Audience	
Heather Campbell	7	Stephanie Moore	17
Poetry of Place: Fostering the Arts and Supporting Creativity in Rural/Small Communities		Cultural Mapping: Building and Fostering Strong Communities	
Philip B. Carnahan	8	Arielle Sherman	18
Sports & Arts/Culture Nonprofits: The Skills and Traits of a 21st Century Leader		The Art of Social Giving: The Role of Online Fundraising & Community Engagement in Local Arts Organizations	
Taralynn R. Carter	9	Stephanie L. Sokolowski	19
Preparing Democratic Citizens: The Arts as Cosmopolitan Discourse		Building the Creative Economy: Managing Creative Capital in Museum Development Departments	
Lindsey Cranton	10	Tomas Valladares	20
Living History: Reconstructing the Past for the Present		Independent Producers: A Guide to 21st Century Independent Music Promotion and Distribution	
Alyssa Fisher	11	Elizabeth White	21
Crossing the Transmedia Frontier: The Growing Trend of Transmedia in Music Festivals in the U.S.		Rights and Responsibilities: American Indian Collections in Cultural Museums	
Jaime Galli	12	Susan Whittaker	22
Organizational Management in the Nonprofit Per- forming Arts: Exploring New Models of Structure, Management, and Leadership		Making a Scene: The Impact of Locality and Place on Contemporary Artistic Practice in Portland, OR	
Laura Harrison	13	Kirstin Yingling-Simon	23
Interactive Technology in Art Museum Exhibitions: A Case Study of Giuseppe Vasi's Rome		Rudolph Steiner and the Spirit of Art: Romanticism, Modernism, and the Foundation of Eurythmy	

Gathering Places as Cultural Passages: Engaging with Public and Community Arts

Yasmin Acosta-Myers

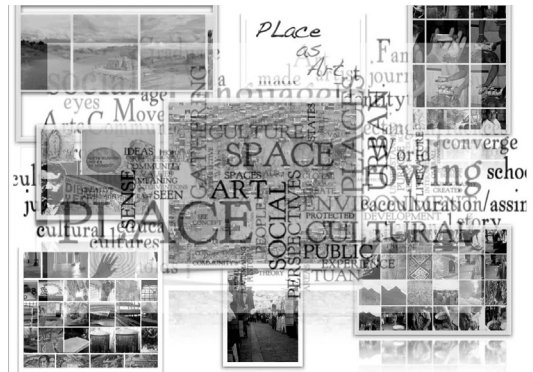
Research Advisor: Lori Hager

My research is informed by my own cross-cultural perceptions of place. My perspective has been, and always will be multi-culturally influenced by the Mexican and Anglo Cultures. Growing up in an urban setting on the border of Baja California and influence of living in Montana created a profound sensitivity to the natural environment; both cultural experiences are key foundations of my appreciation of cultural and historical places. Having worked as an arts educator, I have witnessed how gathering places within school systems and communities foster an environment that evokes the culture of the community, and brings forth participation of its members. It is an environment that has a sense of place, one that enhances, educates, and serves the interests and needs of community members, where hopes and dreams can be represented visually, dramatically, and musically.

These multiple perspectives and experiences in both cultures led me to my current endeavors and research, that of Gathering Places as Cultural Passages, which explores place, and social interactions in relation to art. This research capstone delves into theoretical ways of addressing how different communities evoke the historical memories of a place. An extensive literature review explores how gathering spaces can become sustainable cultural and social assets in engaging communities.

The study additionally presents unique arts projects that engage community members into the learning and creation process, with the purpose of helping communities become aware of their own cultures, and to be socially engaged. I define gathering places as public spaces,

historical, or cultural landmarks in communities, which serve as cultural passages, in guiding the formation and creation of a sense of place. Gathering spaces provide opportunities to create an environment for expression and learning, which represent the cultures of a community. Gathering places created as public art, and those that exhibit community arts are found all over the world; they may be the plazas in urban settings or open spaces in school environments.



Visual representation of research.

Research Question(s)

How does public art and community art engage society to create gathering places? To address key concepts of the research, sub-questions arise: What is community civic engagement and how does it fit into participatory democracy? How do gathering spaces engage communities and aid in the formation of culture?

Keywords

Culture, Space, Place, Gathering places, Civic engagement, Participatory democracy, Place-making, Cultural Landscapes, Identity, Cultural heritage, Public art, Community arts

Leadership and Legitimacy: Rethinking the Role of Arts Administrators

Rebecca D. Black

Research Advisor: Patricia Dewey

Research Question

What is the role of an arts administrator in sustaining and legitimizing the arts and culture sector?

Keywords

Collaboration, Community, Participation, Network Governance, Advocacy

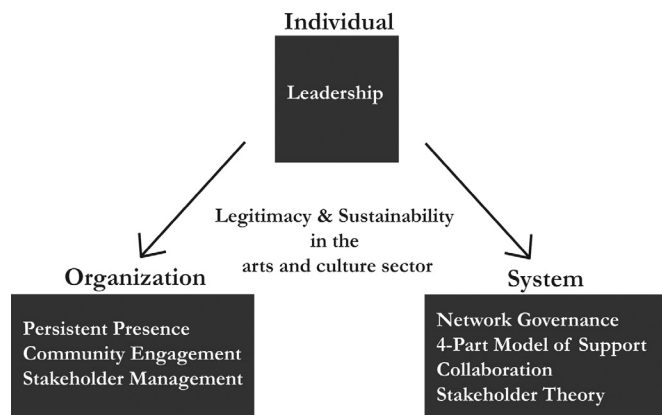
Abstract

Arts organizations around the country are facing many challenges, including declining ticket sales, changing participation habits and competition for scarce public funds. These kinds of changes are not new, though; the environment for the arts and culture is constantly evolving, bringing new challenges and opportunities.

To address these changes, the arts community typically relies on solutions with an internal focus – arts advocacy, expanded fundraising efforts, various ticketing options or the use of new technologies to communicate with current and potential patrons. There is no doubt that the effective implementation of these efforts is important to an organization’s success. The arts community as a whole, however, does not seem to be actively pursuing other avenues to connect with their community or recognize the importance of engaging in issues outside of the arts and culture arena.

If arts organizations are going to meet the challenges they currently face and be prepared for the unexpected challenges of the future, arts administrators must rethink the way that they advocate for their organization and the arts,

more generally. This includes expanding the traditional understanding of “arts advocacy” to include a broader array of issues related to the arts and culture, such as copyright law, media ownership, international trade and zoning, and for arts administrators to more fully participate in and engage with their community.



Conceptual Framework

Through an in-depth review of literature on network governance, collaboration, stakeholder theory and current trends related to the arts, this paper suggests that an expanded view of the role of the arts administrator – being an engaged part of the larger community on a variety of issues, for example, rather than focusing entirely on internal management or issues specific to the arts – would cultivate a greater legitimacy for arts organizations and the entire arts and culture field as valuable and essential community assets.

Creative Partnerships: Arts Mentoring and Youth Development

Sarah Brothers

Research Advisor: Phaedra Livingstone

Research Question

The purpose of this study is to explore art mentoring, investigate the overlapping outcomes for arts learning and mentoring, illustrate how each activity impacts the developmental outcomes of the other when utilized in unison and provide excellent opportunities for youth acquisition of 21st century skills, and to generate a hypothesis and case for further quantitative research in the field. Through this research project, I have addressed the following question: What arts mentoring outcomes create ideal opportunities for youth development of 21st century skills?

Problem Statement and Significance

In both the fields of arts learning and in mentoring, there has been extensive work done to independently demonstrate the benefits of each of these practices on youth development. In many cases, the outcomes identified overlap. To date, there have not been any research studies that draw a distinct connection between the two, and how the practice of arts mentoring creates ideal opportunities for youth to develop 21st century skills. Having managed an arts mentoring program for a number of years, I was able to observe and experience first-hand the power of the arts in breaking down barriers, allowing individuals to express themselves and understand others with empathy, and to say things that would not otherwise have been said. Based on my previous work, it is my belief that the two fields, arts learning and mentoring, inform each other and deepen the experience of the other when done simultaneously. Upon completion of this research, I intend to make the case for further research on arts mentoring outcomes including a longitudinal study to com-

pare the developmental outcomes of youth participating in arts mentoring programs in relation to outcomes of youth participating solely in arts programs or mentor programs.

Research Design

Through triangulation of key literature in the fields of arts learning, mentoring, and 21st century skill development, document analysis, interviews, and case study analysis, I explored art mentoring, and investigated practices and outcomes. I identified outcomes that create ideal opportunities for the development of 21st century skills, and illustrated how they do so. Since much of this research deals with both internal and external perceptions of arts learning and relationship building, it was important to frame the research within a qualitative paradigm that respects the belief of socially constructed reality. Field research in the form of summative evaluation allowed me to directly observe and gather data on the administration and participation in arts mentoring programs in a community based arts organization, serving urban youth, ages 12-18, from culturally diverse and low-income families. The program I selected for case study is a community based arts organization, providing arts mentoring programs through utilization of key benchmarks for quality in arts and mentoring programs: First Exposures in San Francisco.



Mentor Pair: SF Camera-work, San Francisco, CA.

Continued on page 24

Poetry of Place: Fostering the Arts and Supporting Creativity in Rural/Small Communities

Heather Campbell

Research Advisor: Lori Hager

Abstract

This research examines how the arts can promote economic development, celebrate regional heritage, foster cultural participation, and encourage civic engagement. In the influential book, *Arts in the Small Community* (1969), Robert Gard articulated the need for a revitalization or renaissance of the arts in small communities. He states: *And as the small community discovers its role, as the small community generates freshness of aesthetic response across the changing American scene, American art and life are enhanced. Can the United States rediscover, cherish, and strengthen its small communities? Can we assign to small communities the important role deserved in the forthcoming renaissance in the arts?* (as cited in Ewell and Warlum, 2006, p.20) His questions are just as pressing and relevant today as they were over forty years ago.

Research Question(s)

Research questions stem from seeking to understand rural/small town arts initiatives and how small communities might adopt successful models for their own community development efforts. The primary questions are: What makes a small town an art town? How can good ideas be transformed into innovative programs and high impact initiatives? What is the public value of arts in a small community? And how can rural/small town community organizers promote and sustain the arts?

This investigation prompted secondary questions pertaining to the definition and structure of a successful arts town: What causes some communities, like Sisters, Oregon to be con-

sidered a flourishing arts town, while towns like Oakridge, Oregon struggle? What makes a successful model? What are some common pitfalls? Who are the major actors in rural arts initiatives? How are rural arts organizations embracing innovation while addressing the needs specific to small communities? What are some of the challenges and advantages indicative of rural arts initiatives? What is the impact of successful initiatives? And what enables a small town creative economy to flourish?

As rural/small communities reinvent themselves to promote economic growth and to encourage civic engagement, the arts are taking a prominent place in community development initiatives. Arts supporters and leaders of the community are integrating the arts and revitalizing the local economy. Arts have become an intrinsic component of community vitality and sustainability, particularly in rural/small communities.

Research indicates that cultural workers in rural/small communities must act as a liaison between the community and artistic representation. Successful arts programs are often those which celebrate a local identity, both socially and geographically, and intrinsically and extrinsically. It is not for the cultural worker to come into a community and merely articulate its assumed identity, but to gather and involve the people in a portrayal of local identity. Celebrating local identity validates culture while allowing for ownership and authority. These are cornerstones of securing public value and garnering support from the people, arts activists, and individuals committed to the furtherance of rural regeneration.

Sports & Arts/Culture Nonprofits: The Skills and Traits of a 21st Century Leader

Philip B. Carnahan

Research Advisor: Patricia Dewey

Organizations and institutions devoted to the arts, cultural heritage and sports can be found in communities across the country. These institutions and organizations can be both for profit and nonprofit entities. They help to define a region and make it stand apart compared to others, and make up what can be defined as the cultural commodity of an area. The main question of this research is: What personal skills and characteristics does a person need to possess in order to effectively communicate between arts/cultural heritage organizations and sports nonprofit organizations?

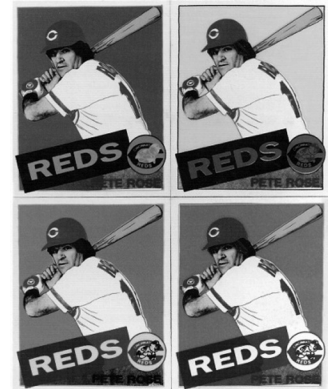
As funding and resources become more competitive in the current economic environment, opportunities exist for collaboration and networking between these types of organizations. A review of management practices of arts/culture management and sports management is developed early in the research. Through a literature review, the argument is made that these two types of organizations, however different in mission, are quite similar in management practices. Building upon that, the research looked for cases in the U.S. where such partnerships and collaborations had already occurred.

The case study portion of this research investigated what types of collaborations that have already occurred between arts/culture organizations and community driven sports nonprofit organizations. A look into some events held in Cincinnati, Ohio provided detailed information on what skills and characteristics are necessary for an organizational leader to help organize and orchestrate a collaborative event and fundraiser

between two differing types of organizations. While there I was able to study three specific events that had taken place between three different organizations located in greater Cincinnati.

Information was gathered from the Cincinnati Art Museum, The Aronoff Center for the Arts and the Cincinnati Reds Community Fund. In addition, an in depth interview with Mr. Charley Frank, executive director of the Cincinnati Reds Community Fund, led to organizational insights as to how certain partnerships in the Cincinnati area were constructed. A summary of findings and data analysis of the research trip provided not only a review of events held, but allowed the formulation of recommendations for individuals going into the cultural commodity nonprofit field.

New administrators will have to be able to communicate effectively between many different types of organizations and this study provided details on the types of skills and personal character traits that will be effective for future leaders. It also uses Cincinnati as a best practice model for other communities and organizations to possibly look to for a model with which they can construct their own collaborative efforts.



cincinnati art museum

*Cincinnati Art Museum
promotional material.*

Preparing Democratic Citizens: The Arts as Cosmopolitan Discourse

Taralynn R. Carter

Research Advisor: Doug Blandy

Research Question

Can arts education serve a democratizing function?

Sub-Question(s)

How are Cosmopolitanism and cultural democracy related? What is the place of the arts in a Cosmopolitan education? Is western education Cosmopolitan? How does one learn Cosmopolitanism?

Abstract

Cultural studies, the arts, and political engagement are rapidly declining in education, yet despite this decline in indicators of freedom and civic participation, the primacy of democracy rhetoric remains constant, particularly in education. Combined with the rapid social and cultural changes wrought by globalization, there is a need to reevaluate our educational priorities and paradigms. What do we truly value in education? Do we value democracy enough to adjust rhetoric and behavior at an institutional level? What changes would see democratic rhetoric become cultural reality?

The purpose of this capstone is to examine the potential of arts education as a democratizing agent, particularly as concerns a Cosmopolitan education. Philosophies of art, education, and liberation are examined in depth, and considered in the context of globalization rhetoric. Philosophical rationale is provided for the potential of arts-inclusive education as a tool for democratization, utilizing primarily the works of John Dewey and Paulo Freire. This rationale is then considered in the context of a globalizing culture and community, with particular atten-

tion paid to the works of K.A. Appiah and J. Paul Gee.

This paper examines educational and democratic rhetoric, and offers Cosmopolitan discourse replete with arts and cultural experiences as a potential democratizing agent. It combines educational history with developmental and sociological theory to address issues of democratization, education, discourse acquisition, and the arts as process. Kwame Anthony Appiah's work on Cosmopolitanism is examined in depth, and the philosophy is used to evaluate the rhetoric and the reality of western education, as well as to shape a vision of democratic education.

Cosmopolitanism is defined as the practice of cultural relativism, and, as such, is related to cultural democracy. Cultural democracy is portrayed as a shared, participatory experience that is a learned discourse inherent in Cosmopolitanism. Finally, the concept of Cosmopolitanism as discourse, and discourse as identity, power, and tool is explored. The essay concludes that the discourse of Cosmopolitanism facilitates the practice of cultural democracy through the exercise of cultural relativism, and that, as a discourse, the acquisition of Cosmopolitanism is best facilitated through "collateral learning experiences" like the arts.



Original work by T. Carter.

Living History: Reconstructing the Past for the Present

Lindsey Cranton

Research Advisor: Phaedra Livingstone

Museum education is an amazingly broad and diverse field. Museums everywhere have their own ideas and procedures that shape the way in which they educate their visitors. Over the past two decades living history has become an increasingly popular way in the United States and abroad in which to educate the general public about historic events that have occurred in our communal pasts. This type of historic teaching is an antidote to traditional museum fatigue. Living history museums are a unique and proportionally small number of museums that postulate learning can be an immersive and enjoyable experience. Living history museums are life size dioramas that visitors can interact with and that require active participation of all of our human senses.

Education at living history museums is designed to be fun and engaging, and is constantly trying to instill in children, and visitors of all ages, a sense of wonder and excitement for both their natural and built environments. This type of 'edutainment' is becoming a more viable option to the dry and outdated modes of education that are found in traditional history museums. People learn best from experiences that they enjoy. This new integration of education with entertainment and multiple forms of communication have made living history museums livelier and more engaging places. This paper examines the educational experience provided to young visitors to America's living history museums. Two of America's most notable and popular living history museums will be examined: Colonial Williamsburg, VA and the partnership of Historic Jamestowne and the Jamestowne Settlement, VA. This capstone addresses the question: are living history



Colonial Williamsburg, Williamsburg, VA.

museums effective tools and institutions for the studying, learning, and understanding of specific time periods in the past?

The conclusions that are reached in this work are that while historical interpretation at living history museums is not always historically accurate, it is still an effective and engaging set of tools and methods that can be utilized to teach visitors about a wide and diverse range of subjects: anthropology, archaeology, academic history, landscape architecture, social history, historical geography, material cultural studies and interpretation, landscape archaeology, and regional folklife. The first American living history institutions, such as Colonial Williamsburg, helped to create a diverse and broad way in which to educate their visitors about the past and the values that were perceived important at the time. More modernized institutions, such as the conjoined Historic Jamestowne and the Jamestowne Settlement have furthered the living history industry's ability to create meaningful and wondrous programming without straying too far from the agreed upon academic historical truths.

Crossing the Transmedia Frontier: The Growing Trend of Transmedia in Music Festivals in the U.S.

Alyssa Fisher

Research Advisor: John Fenn

This study documents and explores the emerging trend of music festivals that are incorporating transmedia narratives into their programming. Through a study of music festivals, the concept of transmedia, and the emergence of a transmedia aspect to music festivals, the reader will gain a background to the field. I will then expand with three case study festivals: Midpoint Music Festival in Cincinnati, Ohio, Treasure Island Music Festival, in San Francisco, California, and South by Southwest, a music, film and interactive media festival in Austin, Texas. Through attendance, observation, and interviews of those associated with the festivals, a few trends emerge. This study serves to document these trends, and its place in a wider culture of media-consumer interaction.

As media becomes more personal and interactive, it plays an increasingly constant role in our lives. A greater level of accessibility to multiple mediums has created a more technologically savvy world, where the general populous knows how to engage with and operate technology with ease and even an intrinsic ability. This allows for information to be shared on several levels, through a variety of mediums and at different points of depth. With this wider range of synonymous data, media producers have been able to supplement mainstream content, like film, with alternative content, such as viral Internet videos, websites with exclusive photograph and interview content, and products such as books, magazines, and director's notebooks. This change in consumer culture is reflected in many areas of media consumption, including media festivals around the country.

The inclusion of what Henry Jenkins calls a 'transmedia narrative' into culture has been well documented, especially by Jenkins. On his blog, Jenkins regularly discusses the changing culture and transmedia's contribution to those changes, including effects on Hollywood, video games, education and music. Transmedia centers around a larger narrative of the culture, event, or organization that is being represented through mediums. Transmedia specifically builds upon one medium- whether that be a music festival, a movie, or a comic book- and adds in any other form of media: video games, books, mobile phone applications, toys- products that will inspire the customer to engage with the narrative, and interact with the media. While transmedia was traditionally more of an engagement initiative among movies, video games, etc., it has become more widespread and widely defined as an everyday encounter between life, media, and branding.



2010 Treasure Island Music Festival, San Francisco, CA.

This new media proliferation into consumers' lives allows for brands such as music festivals to expand their programming and their footprint. In this study, I explore how festivals are using transmedia to engage audiences, and ways in which they are able to financially support these new ventures. Some programming trends that arise include social media integration, digital

Continued on page 24

Organizational Management in the Nonprofit Performing Arts: Exploring New Models of Structure, Management, and Leadership

Jaime Galli

Research Advisor: Patricia Dewey

Arts organizations today face many changes and challenges. A tense economic and political climate, resource concerns, and a rapidly changing technological environment often complicate the leadership and management process. Without accepting one or more different approaches to certain aspects of organizational management, leadership, and decision-making, these organizations will continue to struggle to adapt to the challenges facing them. The non-profit performing arts must re-think their roles not only in a volatile climate but also in times of stability, and there is no one solution. In order for them to more effectively manage internal complexities as well as the challenges and changes that manifest externally, non-profit performing arts organizations will have to not only look to the integration of alternative methods of organizational management, but also, actually start to implement these methods. Currently there is research in abundance that points to a need for change, but does not necessarily provide the ideas or the means to achieve this change.

This capstone, in an attempt to address these complex issues, is divided into three major sections. The first is an overall assessment of the many challenges that non-profit performing arts organizations are facing. The non-profit performing arts operate in an environment of uncertainty, and regardless of the state of the current economic climate, many performing arts organizations work under tremendous financial strain. Like the economy, government and politics play an essential role in the future of the performing arts. Decisions to reduce federal

and state funding for the arts are most often the result of political controversies or agendas. In addition to the deficiency of financial resources, non-profit performing arts organizations are both lacking in and competing for resources like leisure time, audience members, technology, and education. With technology perhaps being the most rapidly changing, and some would say complicated, issue facing non-profit performing arts organizations today, and the arts sector often finds itself at a distinct disadvantage.

The second chapter is an analysis of current practices in non-profit performing arts organizations. Most of these organizations are operating today under a dual leadership structure. This model, though not without some inherent benefits, is often argued as being innately problematic, causing internal tension amongst managers and staff and stagnating the strategic decision-making and planning process. This structure of organizational management is most often mandated due to the lack of leaders that possess the experience and skills that meet both the artistic and administrative needs of the organization. There are steps, however, that can be taken to help eliminate the problems inherent in the dual leadership structure. Additionally, the role of artistic director, a position



Research terms word cloud.

Interactive Technology in Art Museum Exhibitions: A Case Study of Giuseppe Vasi's Rome

Laura Harrison

Research Advisor: Phaedra Livingstone

Abstract

Existing scholarship in museum learning theory emphasizes the importance of meaning making as it relates to learning in the museum setting. Other literature advocates interactivity as a catalyst for making meaning. This research investigates emergent interactive technologies as viable and effective tools for making meaning in the art museum, focusing on the ubiquitous computing components of the Jordan Schnitzer Museum of Art's exhibit: *Giuseppe Vasi's Rome: Lasting Impressions from the Age of the Grand Tour*.

Research Questions

How and what visitors learn in the museum setting has been the focus of alternative education research for the last several decades. Research suggests that "over 80% of learning is not done in a traditional educational setting" (Boram, 1992, p. 121). This revelation speaks to the importance of the study of learning spaces that exist outside the classroom, such as museums, and how learning takes place in these environments, as well as implications for exhibit design as it facilitates learning in the museum setting. Sharon MacDonald (2007) explains, "The field of museum visitor research is not well coordinated, largely because it spans so many disciplines" (p. 149). This diversity has led to several widely accepted theories in the museum education field. It is beyond the scope of this paper to address each of these theories; rather it focuses on a few important approaches that speak to the interactive technology in the exhibit *Giuseppe Vasi's Rome: Lasting Impressions from the Age of the Grand Tour*, and through a detailed analysis of this exhibit.

In this investigation, the overarching question I seek to answer is: Is the technology used in the Vasi exhibit appropriate for the art museum setting?

In addition, this research addresses broader questions that may be relevant to the museum profession. These findings may help support conclusions regarding my main and sub-questions. These include: What exhibit techniques enhance museum learning?; How can exhibit designers appeal to the widest audience possible?; What other types of technology is being used in the art museum setting?

The capstone addresses these questions through research drawn from an extensive literature review, as well as additional coursework. One course that contributed to this research was an art history course that focused on the Giuseppe Vasi exhibit at the Jordan Schnitzer Museum of Art taught by Dr. James Harper. This course explored 18th century Rome, during the time when Giuseppe Vasi and his contemporaries created vedute of the city. The varying perspectives of the vedutisti, as well as the different representational approaches employed by these artists, create a comprehensive picture of what Rome looked like in the 18th century. This course was supplemented by the exhibit: *Giuseppe Vasi's Rome: Lasting Impressions from the Age of the Grand Tour*, on view at the Jordan Schnitzer Museum of Art through January 2, 2011. The ubiquitous computing elements employed in the Vasi exhibit became the focus of my case study.

Theatrical Productions and Digital Technology: Innovations in the Implications of Digital Production Technology in Regional Theatre

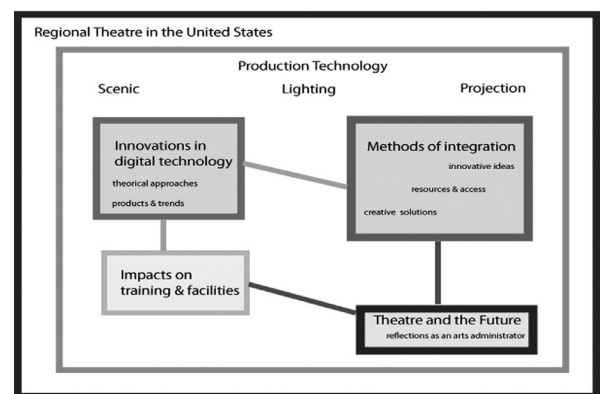
Kelly Johnson

Research Advisor: Lori Hager

Technology is rapidly changing the environment in which we live. All fields of study adapt to technology, constructing new and innovative ways to use technology to improve business operations. Recent developments and enhancements in digital technologies have altered the ways that many individuals and businesses function. With current technologies the collection and distribution of information can be accomplished at lightening speeds, in almost any location, and within a global network. Theatre is no exception to the current technological revolution. As competition for leisure time increases, it is important to find new approaches for engagement and creativity in theatrical productions in order to make connections to digitally saturated audiences. Expectations from audience members, designers, directors, artists and administrators have been altered due to the progression of digital technology. It is critical that the next generation of theatre leadership be aware of current digital technologies and their uses, be able to navigate their meaning, and examine their impacts. This study identifies the variety of technologies available, how they are being integrated, and the resulting impacts on design, production, administration and technology in regional theatre.

The central question of my research is to explore the ways that digital technology is being incorporated into modern theatrical productions. Innovations in production technology are occurring at a fast rate. By exploring relevant literature, attending the USITT trade show and conference, conducting a survey and through

an in-depth case study of the Denver Center Theatre Company, I discovered emerging digital technologies and approaches in regional theatre production in the United States. As the production technology landscape shifts, an adaptive and enlightened community of theatre artisans are crafting engaging and innovative productions for a new age by acknowledging shifting patterns and new technology. In order to engage with modern audiences, the relationship between digital technology and theatre needs to be examined and addressed. Theatre artists have the capacity to unleash the creative potential as well as increased efficiencies provided by new technology. The variety of both legacy and new digital technology that is available for theatrical productions creates a wide spectrum of ability levels in use and implementation.



Conceptual Framework

Within the arts, it has been demonstrated that digital technology can be used as a tool in the creative process, opening new worlds of possi-

Continued on page 24

Dimensions of Intercultural Dialogue: Catalyzing the Exchange of Diverse Narratives in the Digital Age

Mindy A. Linder

Research Advisor: John Fenn

Abstract

As of 2011, the European Union (EU) is comprised of 27 member states with 23 official languages; this does not include the roughly 20 neighboring countries, many of which share significant geographic and cultural ties. As such, the EU faces both great opportunity and challenge in seeking a delicate balance of the promotion of plurality while resisting homogenization. The literature reflects the suggestion that a paradigm shift is necessary, summarized as cosmopolitan integration – a system of reciprocal, fluid intercultural exchange.

As humans, we use a variety of methods and tools, complemented by our senses to exchange thoughts, ideas, and feelings. Advances in technology have impacted this exchange, giving rise to complex networks of interactivity that transcend geographic, lingual and cultural borders. These globalized multivalent connections, many digital, influence new forms of narrative exchange. The convergence of communication, culture and technology has the opportunity to play a significant role in building Europe, creating new spaces for dialogue and interaction. This master's research project explores how cultural organizations engage new media technology to catalyze cultural expression and interaction to support the exchange of diverse narratives. Further, what are the policy frameworks of support (or hindrance)? And, how does this relate to contemporary thinking on cultural diplomacy and intercultural dialogue?

This exploration is served through an extensive literature review and the rich investigation of two case studies. The two case studies purposively



Research terms word cloud.

selected are the LabforCulture (LAB) and the StrangerFestival. Each program was founded by the European Cultural Foundation (ECF), an international nongovernmental organization, that serves to provide advocacy and focus for cultural policy research initiatives. Each program was developed to address communication capability, engaging publics in technological and cultural literacy to realize and share collective creativity and the exchange of diverse narratives. A growing body of scholarship and civic research suggests that literacy – the capacity of actors to engage in the global environment onsite and online – is key to this collective exchange process. Each study provides a unique perspective for my research questions: while the LAB seeks to provide an ongoing macro platform for transnational, multi-lateral exchange across disciplines, the StrangerFestival is a micro discipline specific project targeted at youth to catalyze the exchange of narratives through video media.

Key Words & Concepts

Digital Culture, New Media, Intercultural Dialogue, Cultural Diplomacy, Cosmopolitan Integration, Globalization

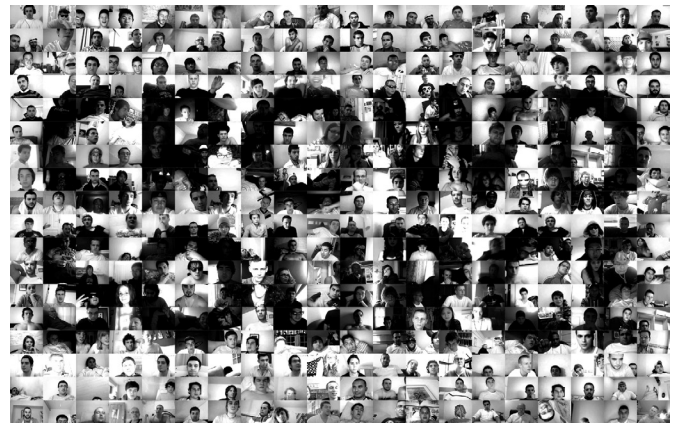
Crowdsourcing and the Evolving Relationship Between Artist and Audience

Daniel Linver

Research Advisor: Doug Blandy

The artist and audience relationship is evolving as a result of technological advancement. The internet is the most recent technological manifestation of this as artists and audiences are using crowdsourcing, a method of harnessing the power of many in order to perform a task, in the creative process. This research project interrogates the current and future relationship between the artist and audience. This is accomplished through my exploration of the relationship between the artist and audience, the historical technological arc of that relationship and by providing examples of creative endeavors that utilize crowdsourcing.

The artist and audience have a reciprocal relationship that can be explored by using different methods. One is the theoretical approach, which sees the audience as a critical part of the artistic process because without it the artist's creation is never fully realized and remains a part of the artist's internal creative process. Another is through practice, like in Boal's (1985) "Theatre of the Oppressed," where the actors interacted with the audience by coaxing them into becoming part of the production. Technological advances are a key aspect in the evolution of the relationship between the artist and the audience. New tools create new environments for both the artist and audience and redefine the ways in which the two relate. The phonograph and the radio both are examples of technology that have affected this relationship. The phonograph introduced a new way for the audience to access a performance and provided an opportunity to expose audiences to a broader scope of music than what was offered before. The radio also provided the audience



Liubo Borissov, Crowdsourcing postcard, 2010.

the convenience of listening to a performance in a location of their choice, but the radio provided a different way to be part of an audience community. The most recent technological advance is the internet, and especially Web 2.0. This development allows people to connect with one another in extensive and profound ways. It has carried over to the artist and audience relationship where the audience is assuming a new role. In this new role they have the same advantages that the phonograph and radio allowed but they can go beyond some of the previous boundaries and interactively create content and become part of the art.

Crowdsourcing, as mentioned previously, is a method of harnessing the power of the crowd in order to perform a task, and is one method that both artists and audiences are engaging in to produce art. Crowdsourcing was fostered in the new environment of disintermediation/decentralization that Web 2.0 facilitates. This environment is where the gatekeepers of the old infrastructure have lost their power due to the internet,

Continued on page 25

Cultural Mapping: Building and Fostering Strong Communities

Stephanie Moore

Research Advisor: Patricia Dewey

The purpose of this study was to take a deeper look at the process of cultural mapping. Cultural mapping has become a part of both the cultural planning and community cultural development fields over the past decade. For the purposes of this research cultural mapping is the process of identifying and stating, in a written or visual inventory, all cultural assets within a specific geographic area. However, this tool is often overlooked in the research and strategies for producing an effective map have only recently become part of the field.

I worked to identify and define the practice of cultural mapping, examine the connections between cultural mapping, community cultural development (CCD) and cultural planning and develop a body of theoretical knowledge around the process of cultural mapping. Through a constructivist/interpretivist methodological paradigm I was able to develop a growing understanding of the cultural mapping field as I moved throughout my research. The conceptual framework I used for this research placed community cultural development and cultural planning theory as the drivers behind cultural mapping. I argued that cultural mapping 1) promotes diversity, 2) builds community identity, 3) promotes equality, 4) develops cultural sustainability and 5) builds a list of community assets.

Main research question

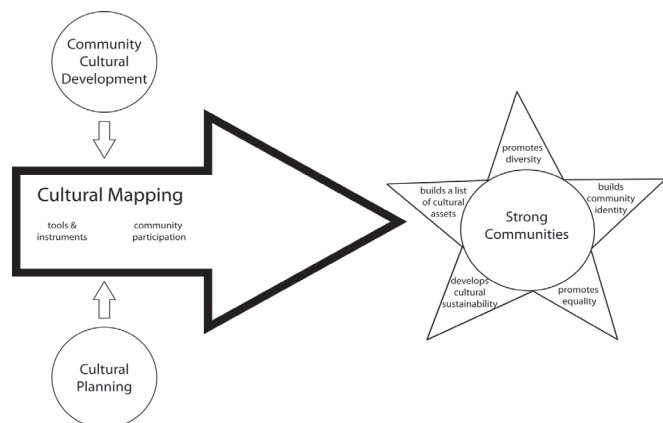
How can cultural mapping at the local level build and foster strong communities?

Sub-questions

How does cultural mapping draw on

community cultural development and cultural planning theories? What tools and instruments are effective in cultural mapping at the local level? Who should be involved and how should they be involved in the cultural mapping process?

Through researching and analyzing case study documents and interviews I sought to understand what community cultural development and cultural planning theories are used throughout the cultural mapping process and what various tools and instruments are needed to facilitate a project within the community. I then analyzed the similarities and differences I found between this specific case study and my literature review of the community cultural development and planning fields and disseminated the standard outline for a cultural mapping project.



Conceptual Framework

My case study focused on the South Georgian Bay Cultural Mapping Project that was recently completed by a partnership of four municipalities in Ontario, Canada: Town of Collingwood, Town of the Blue Mountains, Clearview

Continued on page 25

The Art of Social Giving: The Role of Online Fundraising & Community Engagement in Local Arts Organizations

Arielle Sherman

Research Advisor: John Fenn

Abstract

In my final Master's project, I studied both the practical and theoretical implications concerning the integration of social media and fundraising within arts organizations and how these implications encourage or detract from a sense of community. Of particular importance was the exploration into if and how online communities translate into offline communities and how the boundaries between the physical and virtual realms become blurred via online giving. The ultimate goal, then, was to examine the risks and the potential benefits that online media can provide arts nonprofit organizations in their pursuit for private funding. Does social media remain an exclusive bandwagon for arts organizations to jump on in order to garner support from the select segments of the population that are "connected"? Or has it become an emergent platform for all arts organizations to consider incorporating into their fundraising repertoires?

Problem Statement

While there has lately been a surge of interest in new media and technologies in the arts, oftentimes society's obsession with technology causes us to forget art's primary role as a conversation starter and community builder. In their green paper for Americans for the Arts, *The Future of Digital Infrastructure for the Creative Economy*, Fractured Atlas, Future of Music Coalition, and the National Alliance for Media Arts and Culture (NAMAC, 2010) assert that technologies like the Internet have benefited the arts and cultural sector by employing organizations with new levels of connectivity.



Kickstarter screenshot; case study.

One way that this sector has taken advantage of these new modes of communication is in its fundraising efforts. In the past, most non-federal arts organizations have rarely been able to rely on government funding and have thus survived on private donations alone. Reliance on outside funding remains a problem for arts and culture organizations; they now must look for new ways to reinvigorate current patrons, as well as to attract new patrons. In recent years, these organizations have begun to look to technology as a gateway to potential donors. While some research has been done on the effect of Internet technology on fundraising in general, there exists little research on the use and outcomes of online fundraising within arts and cultural organizations. In particular, the role of community development and engagement in these organizations' online fundraising efforts is extremely underrepresented in related research.

Arts organizations will benefit from this study

Continued on page 26

Building the Creative Economy: Managing Creative Capital in Museum Development Departments

Stephanie L. Sokolowski

Research Advisor: Phaedra Livingstone

This master's capstone research examines the role of museums within the creative economy. Specifically, a correlation between how museums manage their creative (human) capital and how this process contributes to the larger economy is made. A synthesis between human resource management and resource development, this paper specifically focuses on creative capital in a museum's development department. The capstone is organized into three primary chapters which address the creative economy, managing creativity and specifically, managing creativity in museum development departments.

First, the concept of the creative economy is increasingly accepted in the business world as a model for building an enterprise in an innovative and successful manner. The creative economy is a relatively new concept and thus, the term is extremely amorphous and defined by numerous different perspectives. This results in a lack of consensus on a concrete definition. Additionally, although the existing literature discusses the importance of the creative economy and how to classify certain businesses/organizations/institutions within it, there is a lack of relevant data which explains how these enterprises may contribute to the creative economy's well being. By adopting a firm definition of creative economy and extending into how (specifically museums) may contribute to its well being, this research builds on the current findings and forms pragmatic suggestions that museums may follow to ensure their participation in a successful creative economy.

Secondly, the capstone investigates the importance of creative capital and the importance of

managing said creative capital. As the compositional cornerstone of the creative economy, individual ideas are a paramount asset in today's workplace. This section outlines how, through a human resource function, creative management can and should be implemented in a museum environment. Unfortunately, many museums do not have a framework for ensuring its employees are encouraged to exercise their creative ideas. Due to this, many concepts of human resource management are taken from for-profit practice and translated into nonprofit management structure for the purpose of this project.



Conceptual Framework

Lastly, the final chapter synthesizes ideas of human resource management and how to manage creativity. In general, the nonprofit sector attracts individuals who are inherently passionate about the mission of their respective organizations. The sector also has a wealth of inventive individuals in its workforce. Specifically, in the development department of museums, personalities and a balance of innovative and pragmatic thinking are crucial to accruing funds for

Continued on page 26

Independent Producers: A Guide to 21st Century Independent Music Promotion and Distribution

Tomas Valladares

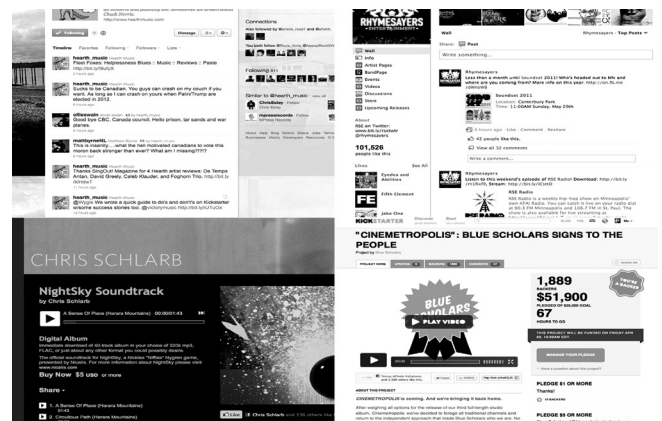
Research Advisor: John Fenn

The proliferation of the internet and internet based communication tools helped to expedite the dismantling of the traditional models by which music was produced, promoted, and distributed. As a result, independent music producers have taken advantage of many of those same internet tools and emerging social networks to try to redefine and rebuild a new era for the music industry. The cases I examined help to highlight ways in which independent artists are adapting traditional promotional methods for the internet and creating new and innovative ways of engaging their fans online.

I've seen throughout these cases a move by artists towards the idea that they are not just musicians but storytellers and content providers. Fans have become more discerning with how they spend their money, yet they will be more engaged and eager to support artists they believe in. The fans no longer just want to buy an album, they want to go to a live show, get to know the artist and feel like they have some sort of connection with them. The artists are seeing that by taking advantage of many of these tools and platforms they are able to cultivate a much more engaged community of dedicated fans. Independent artists have begun to embrace the idea that they are in fact a brand. Now that many of the traditional promotional methods are accessible to independent artists, they have begun to consider strategies for managing their message and brand, whether through logos and merchandise, promotional material, media content, or their communication messages.

A theme that rang true throughout my interviews with my case studies is the way in which these

producers think about and value the consumers of their work. Most of these producers viewed their fans and consumers as patrons or investors of their art rather than simple consumers. These are people who will support artist's endeavors without pause, simply because they want to know that they have played a part in the continuation of and proliferation of an artist's work.



Screenshot of promotion and distribution websites.

One significant way in which independent artists are cultivating a strong pool of patron promoters is to ask them to literally invest in their work, through a platform like Kickstarter.com. Kickstarter offers artists a unique and flexible way of soliciting donations and investments to support specific projects for which they need money. The examples of successful Kickstarter campaigns I reviewed, took advantage of the platform's unique opportunities to engage a relatively small but impassioned pool of patrons willing to go out of their way to support the project and the group or artist. Some of the strengths of the Kickstarter system are it's

Rights and Responsibilities: American Indian Collections in Cultural Museums

Elizabeth White

Research Advisor: Phaedra Livingstone

The presence of American Indian materials in collections is an asset and a liability for museums, a dichotomy that is reflected in the collections management practices and interpretation within exhibitions. As museums are devoted to the preservation of materials and education of the public through their exhibitions and research, a certain level of cultural competence is required for institutions who take up that role. By acknowledging the history of how American Indians' cultural materials were collected and displayed, and developing an awareness of different cultural practices and world-views, museums are able to understand, communicate with, and effectively represent people across multiple cultures.

This research considers the ethical and legal issues surrounding museums collecting and displaying American Indian cultural objects, and how these concerns are evident in museum collections and exhibitions practices. This includes the ethical concerns that exist relating to museum ownership of culturally significant items, the state of current legislation regarding cultural objects, interaction and dialogue between museums and the cultural communities they represent, and actions museums take to ensure they are acting in the best interest of a culture they are representing. Included in this project are two case studies on institutions in the state of Oregon: The University of Oregon Museum of Natural and Cultural History in Eugene, and the Tamástslikt Cultural Institute and Museum in Pendleton. Both locations are evaluated based on their unique collections and exhibitions, response to cultural resource laws, and interpretative methodologies in the

larger context of the cultural museum field. By understanding how tribal and non-tribal museums operate, and how they related to one another, museums can begin to recognize how to apply them to the greater museum community.



Native basketry. Photo courtesy of E. White.

Common themes and approaches have been identified in the practices of the two case study locations to maintain institutional values and principles and demonstrate attitudes and policies that allow them to work effectively with cross-cultural perspectives. Specific methods identified through this research include encouraging institutions to: open collections and provide means of access to cultural materials; consult cultural experts to when questions arise over collections care or acceptability of display; acknowledge cultural concerns, even when not practiced; work towards the main themes of cultural continuity when interpreting Native people, cultures, or events; and develop an institutional policy of overall cultural competency and awareness. These encourage museums to move away from thinking of the museum as a memorial to dead cultures, and rather as a place to foster living cultures. But the situation is complex and the solutions are not always straightforward. Communication and collaboration, the most important aspect of this project, is what all institutions should strive for if they wish to remain relevant and culturally conscious institutions.

Making a Scene: The Impact of Locality and Place on Contemporary Artistic Practice in Portland, OR

Susan Whittaker

Research Advisor: Patricia Dewey

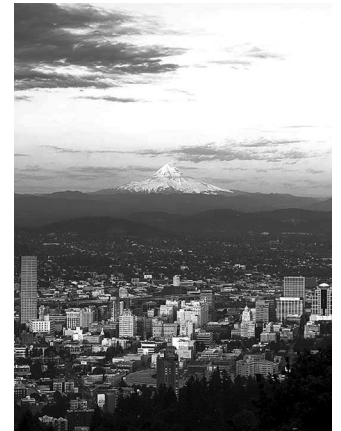
Guiding this research project is the notion that the arts build communities, as emphasized in community development plans, community arts programming, and scholarly research. Yet, often overlooked is the reciprocity between “place-making” and “art-making,” particularly the role communities and regions play in building and strengthening artistic developments within a geographic area.

Research Questions

The two main research questions that framed this research were: How large a role do regional and municipal policies play in shaping the advancement of contemporary art within a region? What are Pacific Northwest artists currently doing on their own to build and strengthen their infrastructure (training, research, resource-sharing, community networks)? Uncovering if and how a place can shape an artistic landscape, based on existing local resources, opportunities, and policies is the main goal of this research.

We see that, worldwide, artists are becoming increasingly inventive in finding funding and work, especially in the United States where resource-sharing initiatives are surging. Yet, general support for a U.S. artist remains hard to come by. Issues of navigating a complex sector, fragmentation of policies, and programmatic gaps can cause several fundamental issues for artists. The current economic state in the U.S. is not strong, so this research did not seek to identify how much public support artists should receive. The larger problem identified in this study, was one of equity and trust.

This study used Wyszomirski’s (2008) Creative Sector as a blueprint in identifying infrastructures specific to visual artists in Portland. This allowed me to identify political, programmatic, organizational, and educational programs and initiatives that support and sustain the visual arts and artists within this community. Through an in depth literature review, I explored how the development of national, state, and local policies not only shape and advance particular art forms and activities, but also shape larger perceptions of what is deemed artistically legitimate. The literature review looked at theories on cultural geography, creative clusters, and place-making in an attempt to understand the relationship between artists and cultural districts, particularly how artists navigate through complex networks, systems, and processes.



Portland cityscape.

Through interviews with local arts and culture representatives and document analysis of public plans, I sought to uncover the in-place systems and infrastructures that a vital local arts and culture scene is contingent on. The findings presented a snapshot of current obstacles and opportunities that exist in a specific environment and demonstrated how a visual arts scene’s shape and form has developed in adaptation to external factors, such as financial climates, attitudes, values, and systems.

Rudolph Steiner and the Spirit of Art: Romanticism, Modernism, and the Foundation of Eurythmy

Kirstin Yingling-Simon

Research Advisor: Lori Hager

This research is an exploratory synthesis into the underlying philosophy and spiritual foundations of Eurythmy. Eurythmy is a dance art form created by Anthroposophist and Waldorf school founder, Rudolf Steiner in the early 20th century. Steiner states that, “The philosophy of Anthroposophy aims to understand the spiritual world and to receive it into our ideas and thoughts, into our feelings, perceptions and will.” It is with this spiritual foundation that Eurythmy was created and today still serves as an integral part of Waldorf arts education.

The most interesting discovery I have found through this research is that the relationship between Steiner’s philosophy of Anthroposophy, and how it is expressed through the arts, is like the very nature of the philosophy itself; interconnected and deeply intertwined. I argue that Steiner created Anthroposophy and Waldorf education with the context of philosophical predecessors and modern contemporaries, and it is my goal to provide a comprehensive yet focused guide to this historical arch.

Through emphasis on the interconnectedness of spirit and its relationship to man as explored by thinkers of German Romanticism, Steiner encourages us to find universal enlightenment through spiritual interaction with the arts. Perhaps most influenced by Wolfgang von Goethe, Steiner’s push to find the true nature of the spirit in art is reflected in his work on color theory, nature, and the spiritual development of the soul through artistic endeavors such as Eurythmy.

The unifying power of art through its mediums is addressed by Steiner and contemporaries such as W. Kandinsky, A. Schoenberg, and P. Mondrian. These individuals were all part of the esoteric spiritual philosophical movement of Theosophy, the spiritual predecessor to Anthroposophy. Direct evidence of the spiritual nature of the soul as expressed in Theosophy, is shown in Kandinsky’s piece entitled “Small Pleasures.”

The development of the philosophy of Anthroposophy, and sub-sequentially Waldorf education, argues for the interaction between art forms that culminates in a universally expressed embodied spirit. Concepts like ‘the music in art’ and the ‘voice of color’ specifically influence Waldorf arts education theory, particularly in the ‘dance art’ form of Eurythmy.

It is with this philosophical ideology that Steiner states that, “Eurythmy shapes and moves the human organism in a way that furnishes direct external proof of our participation in the supersensory world. In having people do Eurythmy, we link them directly to the supersensory world.” This capstone seeks to highlight the philosophical and spiritual framework behind Eurythmy, tracing the arc of influences that Steiner embodied while crafting his theory of this art form.



Continued from page 6

Creative Partnerships

I conducted interviews with key program administrators, as well as 3-5 youth and mentor participants. Mentors and mentees were selected by the program administrators using the following criteria: a) longevity of the match at least a year; b) a diverse sampling of participants according to age, race, and gender. I used an overt participant observation method, openly sharing the purpose and intended use of the data I collected with the participants. During interviews and observations, I used digital media recording for accuracy, and detailed written field notes, simultaneously, capturing my own interpretations of events as they occurred. In order to ensure validity, I did peer member checks to ensure that I accurately captured and interpreted the information. Once all data was collected, I used a thematic method of analysis to extract trends, using both prescriptive and emergent coding techniques. Once all data was checked, coded, and synthesized, I formed a descriptive example of an exemplary arts mentoring program, with a focus on practices and outcomes.

Research Findings: The key outcomes I examined in my research fall under pedagogical relationships and social relationships and are linked to 21st century skills. Development of the 21st century skills I addressed through this research were repeatedly confirmed through theme analysis, creating an over-arching correlation between participation in First Exposure's arts mentoring program and youth development in the areas of creativity and innovation; critical thinking, problem solving, and decision-making; interpersonal communication and collaboration skills; and technological and media skill development.

Emergent themes, in addition to the four core outcome areas I was initially exploring, were also present: Citizenship, civic purpose, and what it means to be in a community; Self-worth, confidence, and self-esteem; and Empowerment, individual identity development, and autonomy.

Continued from page 9

Preparing Democratic Citizens

Under the direction of Bill Ivey, the National Endowment for the Arts recently put forth the right to participate in arts and culture as a fundamental human right, signaling a change in global perception. If access to culture is a right, and protection of individual rights is a primary aim of democracy, it is reasonable to conclude that making arts and culture accessible to students through education has the potential to engender democracy in a student body. Education is widely recognized as being one of the most formidable and influential experiences in a child's life. Numerous schools have explored the potential for democracy through education. What has received less

attention is the role the arts play in democracy and education. Consequently, any unexplored potential for democratization through education ought to be explored. When used properly, arts education could theoretically be used as a positive tool for democratic enculturation and community development. Thus arts-inclusive education could potentially be of great significance to international school-builders, providing an as-yet under-utilized tool for empowerment in what are often economically and socially depressed regions.

Continued from page 11

Crossing the Transmedia Frontier

documentation and sharing on the Internet, art installations, and interactive media elements during the festival. Financial support often comes from corporate sponsors looking to reach a new target audience, and larger umbrella organizations who run the festivals. The study of these trends and the music festivals that are leading them reveals a new way to festival through transmedia integration and audience engagement.

Continued from page 12

Organizational Management in the Nonprofit Performing Arts

that has traditionally been separated from administrative duties, is examined in order to understand the aesthetic requirements of non-profit performing arts organizations. These aesthetic decisions are placed in equilibrium with administrative and financially based decisions, but the financial models that are being used by many organizations do not always allow for a balanced strategic decision making process.

Finally, the third area of my research looks at models drawn from the for-profit, public, and creative sectors and their possible beneficial application to the non-profit performing arts. By applying concepts and strategies found in the for-profit community, the public sector, and through the emerging models of cultural entrepreneurship, to the non-profit performing arts, some of the tensions and problems that are affecting the leadership and management process might be alleviated.

Continued from page 14

Theatrical Productions and Digital Technology

bility. Leaders have the opportunity to implement innovations in technology in order to complement and enhance the creativity of productions and clarity of mission. It is important to identify and highlight the trends and issues facing 21st century theatre and demonstrate through

integration methods and production advancements how incorporating technology can increase efficiencies as well as expand the creative possibilities of the art and process of theatre-making. Examining the uses and impacts of emerging digital technology within theatrical productions will provide a creative framework to examine how technology is reshaping theatrical processes and creating new experiences in live performance. The functions of digital technology within theatrical productions has direct implications for design, production, and administrative professionals in regional theatre. This research asserts that organizations, administrators, and designers need to develop conscious decision making protocols toward technology and communicate their philosophies on technology as the art of theatre-making continues to adapt to digital technology. This research is an investigation of recent developments and innovations in theatre technology, which examines the integration processes and resulting impacts on modern theatre.

Continued from page 16

Crowdsourcing and the Evolving Relationship Between Artist & Audience

and new technologies and networks have presented the public with seemingly unlimited choice and flexibility. There are also those that see a danger in crowdsourcing. This danger is that crowdsourcing can adversely alter the creative process by redefining the role of the artist and the audience and also that expert knowledge will be devalued while the views of the “crowd” will be revered.

Some creative endeavors engage audiences as active and willing participants in artistic works. Others tap the knowledge of the “crowd” to create their art without cueing the audience into their participation in the artwork. Creative endeavors such as Ridley Scott’s new project, ‘Life in a Day’ (Sweeney, 2010) and Eric Whitacre’s Virtual Choir (Whitacre, 2011) are two examples of a fully engaged audience. “Bicycle Built for 2,000” (Koblin & Massey, 2009) and “Narcissus Regret” (Eyelevel BQE, 2010) are examples of art that didn’t cue the audience into the process. While the latter works are crowdsourced, they differ from the previous projects which invited aware participants into the creation process.

The relationship between artist and audience is affected by crowdsourcing not only in regards to the creation and facilitation of arts experiences but also in regards to funding those experiences. This approach of using crowdsourcing to fund artists is called crowdfunding. Crowdfunding occurs without any intermediary: artistic entrepreneurs “tap the crowd” raising money directly from individuals. Crowdfunding helps fund creative projects by utilizing Web 2.0, and facilitates a financial relationship,

between audience and artist. The audience’s ability to have a louder voice and greater impact, along with their use of Web 2.0 tools have brought crowdsourcing and crowdfunding forward as a legitimate and now commonplace method for artistic creation. Artists and audiences who can successfully negotiate this tension are most likely to create work with lasting value.

Continued from page 17

Cultural Mapping

Township and Wasaga Beach. This mapping project brought a new perspective to my research as it was completely funded by the Ontario Ministry of Economic Development and implemented by the municipalities themselves.

Through this study I was able to connect the goals and objectives of this project to the five major goals in my conceptual framework even though the objectives of this project were linked to municipal planning goals: develop a sustainable mapping system, complete a baseline analysis of cultural assets and create a model for partnerships between municipal, community and business stakeholders. Through document analysis and personal interviews I found that community members and municipal officials gained a lot of insight into the unique set of cultural assets in the area and found a new cultural identity. They felt more connected not only to their own municipality, but also to the Region as a whole. A dialogue was started about how the communities can work together to fully embrace the diverse cultural landscape that they share. Analyzing the data from this collaborative mapping project allowed me to identify the specific tools and instruments that are vital to any mapping endeavor. This project focused on gathering Geographic Information Systems (GIS) data, however they started with paper maps of each community. During community workshops people were encouraged to place sticky-notes on the maps to highlight a particular cultural resource that was important to them. Through this hands-on activity the leaders of this project were able to gain more information than they could have on their own.

This research began to develop cultural mapping as an independent project that is used by many fields to reach a desired goal. By connecting the links from current CCD, cultural planning and cultural mapping literature this research shows the interconnectivity between these fields and suggests that further research should focus on including municipal and urban planning literature to the mix.



Continued from page 18

The Art of Social Giving

by reviewing this strategic critique on integrating new media into fundraising efforts. This will allow them to obtain successful fundraising results that are not just purely monetary. As strategist Steven Love notes, "Integration is the new watchword for today's nonprofit organizations" (Hart, 2005, p. 163). In today's culture, integration with regard to online marketing plans will likely imply the use of web 2.0, and arts organizations need to be comfortable enough with these tools to be able to use them effectively. No longer can these organizations simply open a Twitter account; they must know how to compose tweets that will not only bring in money, but also engage the community and encourage the development of offline commitments.

Research Question

How are arts organizations engaging with social media as a fundraising tool to build community? The purpose of this study is to examine how arts organizations engage with social media as a fundraising tool to build community. Previous literature has looked at recent fundraising trends and the distinction between online and offline communities as separate entities, yet they must be observed in tandem to discover how organizations work with certain fundraising tools to build these communities. Key ideas raised in this observation are networks, community development, collaboration, engagement, and integration.

Continued from page 19

Building the Creative Economy

the institution. With that in mind, it is extremely important to cultivate the creativity of development employees. To do this, numerous suggestions are made such as: shaping an entrepreneurial work environment that encourages new ideas and shared dialogue, offering non-monetary incentives for employees and removing negative externalities at work. Additional ideas for further research are also recommended; the primary suggestion would be to compile a project that utilizes contemporary case studies to investigate if/how museums exercise the above managerial qualities.

Ultimately, this capstone addresses how museums can contribute to the creative economy to the best of their ability, specifically focusing on the effective management of creative capital in their development departments. By looking at the creative economy on a macro level and a micro level within museums, a practical investigation is formed.

Continued from page 20

Independent Producers

inclusion of many of the core functions of effective social media networks, including a blog feature, media embeds, and sharing capabilities to other networks. Successful Kickstarter campaigns often cleverly and effectively use media to promote and engage the patrons and prospective donors.

Creating a sustainable community comes from providing engaging content that connects directly to patrons forming a wide network of strong personal relationships. The artists I interviewed for this research employ a variety of techniques, like concentrated communication strategies and 'real world' offerings, to build those relationships through online platforms. The most effective community builders from my cases adopted carefully considered communication strategies which balance the amount of promotional material and frequency of posts on their various social networks. Through these carefully planned strategies, the producers are able to create a dialogue around their content or offer eager fans a more personal way of engaging in their work and their process.

An essential theme that is present in the approach of all the producers I interviewed has been a deep embrace for exploration and experimentation when it comes to the adoption and facilitation of social media networks and internet tools for promotion and distribution. Having a healthy degree of adaptability keeps artists flexible in this ever-evolving landscape of new tools and platforms.

The mapping of these tools and strategies has provided a helpful guide for developing successful approaches to the communication and development of a dedicated and engaged community of fans and followers. Independent arts administrators and media managers can learn from these cases in adopting similarly effective social networking and internet based communications and distribution strategies.

Graduate Student Activities

Highlighting 2010-11 Student Initiatives and Events

Emerging Leaders in the Arts Network

In 2010-2011, the Emerging Leaders in the Arts Network (ELAN), the Arts & Administration Program graduate student group and affiliate of Americans for the Arts, continued its tradition of hosting numerous programs throughout the year. These ranged from a community-wide Creative Conversation on the role of public art in Eugene to its annual Beats & Brushstrokes silent auction/fundraiser.

In 2011, ELAN was recognized by the Americans for the Arts Emerging Leaders Council as a model organization for being the only student-run group affiliated with the council. In June 2011, representatives of the Eugene chapter of ELAN will speak at the Emerging Leaders reception, sponsored by the UO Arts and Administration Program, at the 2011 Americans for the Arts Conference in San Diego, CA.

The impressive range of activities conducted by the association is available on its website: <http://aaablogs.uoregon.edu/elan/>



2010-11 Executive Committee

Patricia Morales, *Representative*
Tomas Valladares, *Vice-representative*
Arielle Sherman, *Secretary*
Steph Sokolowski, *Treasurer*
Sarah Brothers, *AAASAC Representative*
Sara Bateman, *Public Relations Representative*

CINEMA PACIFIC Film Festival

2011 marked the second annual Cinema Pacific Film Festival. Coordinated by graduate students in the Arts and Administration Program, under the leadership of Festival Director, Richard Herskowitz, Cinema Pacific is a multi-day event that features film screenings, new media performances and art exhibitions from Pacific-bordering countries. Focusing this year on China, the Festival presented an array of films and visual artworks by highly acclaimed Chinese artists and film directors. Information on the diverse range of onsite and online programs is available at <http://cinemapacific.uoregon.edu/>.

Sustainable Cities Initiative

The UO Sustainable Cities Initiative (SCI) is a cross-disciplinary organization that seeks to promote education, service, public outreach and research on the design and development of sustainable cities. Graduate students in the Arts and Administration Program are participating in the SCI Sustainable City Year (SCY) program through integrated coursework. SCY: Gresham and SCY: Salem afforded AAD students with cultural mapping opportunities. The findings presented city leaders with an inventory, on which future planning and development strategies can be based. More information can be found at <http://sci.uoregon.edu/content/scy>.



2010-11 Graduate Student Fellowships, Awards & Conferences

Graduate Fellowships

- Yasmin Acosta-Myers** Graduate Research Fellow, Wired Humanities Project
- Rebecca Black** Graduate Research Fellow, Center for Community Arts and Cultural Policy
- Sarah Brothers** Graduate Teaching Fellow, Arts and Administration Program & Graduate Research Fellow, Center for Community Arts and Cultural Policy
- Emily Dobkin** Graduate Research Fellow, Center for Community Arts and Cultural Policy
- Jaime Galli** Graduate Teaching and Research Fellow, Arts and Administration Program
- Mindy Linder** Graduate Teaching and Research Fellow, Arts and Administration Program
- Daniel Linver** Graduate Teaching Fellow, Museum of Natural and Cultural History
- Patricia Morales** Graduate Administrative Fellow, Arts and Administration Program
- Arielle Sherman** Graduate Teaching and Research Fellow, Arts and Administration Program
- Steph Sokolowski** Graduate Teaching and Research Fellow, Arts and Administration Program
- Tomas Valladares** Graduate Research Fellow, Center for Community Arts and Cultural Policy
- Susan Whittaker** Graduate Administrative Fellow, Center for Community Arts and Cultural Policy

Laurel Awards

- Jen Hernandez** Jordan Schnitzer Museum of Art, Education Department
- Stephanie Moore** Museum of Natural and Cultural History, Exhibits Department

Scholarships

- Roya Amirsoleymani** AAD Promising Scholar Award, Helen Martin Scholarship, Graduate School Research Award & General University Scholarship
- Rebecca Black** CCACP Conference Travel Award & 2011 IAVM Performing Arts Managers Conference Scholarship
- Sarah Brothers** Effie Lou Fairchild Scholarship & CCACP Conference Travel Award
- Alyssa Fisher** Ina McClung Scholarship in Arts and Administration for 2010-11
- Kelly Johnson** CCACP Conference Travel Award
- Amanda Kaler** AAA SAC Travel Award
- Arielle Sherman** CCACP Student Research Award & Digital Media and Learning Conference Volunteer Scholarship

Conferences, Meetings & Workshops

2010 California Music Education Association Bay Section Conference
Attendee: Lauren Silberman

2010 California Band Directors Association All-State Conference
Attendee: Lauren Silberman

2010 Community Engagement and Place-making Panel
Panelist: Stephanie Moore

2010 Oregon Arts Alliance Conference
Attendee: Sarah Brothers

2010 Oregon Arts Summit
Volunteers: Roya Amirsoleymani, TJ Arnold, Sara Bateman, Emily Dobkin, Johanna Doty, Gretchen Drew, Alyssa Fisher, Jen Hernandez, Kelly Johnson, Marissa Laubscher, Mindy Linder, Daniel Linver, Stephanie Moore, Patricia Morales, Carmen Sanjaun, Jay Shepherd, Arielle Sherman, Lauren Silberman, Steph Sokolowski, Susan Whittaker, Nan Yang

2010 Oregon Latino Agenda for Action
Attendee: Patricia Morales
Presenter: Yasmin Acosta-Myers

2010 Oregon Music Educators Association All-State Conference
Attendee: Lauren Silberman

2010 Public Folklore in the 21st Century Symposium
Attendees: Rebecca Black, Alyssa Fisher, Patricia Morales, Allison Putnam, Arielle Sherman, Tomas Valladares, Susan Whittaker
Panelist: Stephanie Moore

2010 Radical Philosophy Association Conference
Attendees: Roya Amirsoleymani

2011 Americans for the Arts Annual Conference
Attendees: Patricia Morales, Sara Bateman

2011 American Association of Museums Annual Meeting
Presenter: Jen Hernandez

2011 Digital Media Learning Conference
Attendee: Patricia Morales
Volunteers: Alyssa Fisher, Arielle Sherman

2011 UO Digital Scholars Symposium
Attendees: Roya Amirsoleymani, Tomas Valladares, Susan Whittaker

2011 IDEAI /LAX - Latino ARTist Exchange
Attendee: Patricia Morales, Yasmin Acosta-Myers

2011 Inter/National Coalition for Electronic Portfolio Research (INCEPR)
Presenters: Arielle Sherman, Steph Sokolowski, Tomas Valladares

2011 National Association for Music Education Northwest Conference
Attendee: Lauren Silberman

2011 Performing Arts Managers Conference
Attendee: Rebecca Black

2011 Salem Human Right Commission Meeting
Presenters: Johanna Doty, T.J. Arnold, Jay Shepherd & Lauren Silberman

2011 Visual Culture Symposium
Volunteers: Roya Amirsoleymani, TJ Arnold, Emily Dobkin, Johanna Doty, Alyssa Fisher, Daniel Linver, Amanda Kaler, Arielle Sherman, Tomas Valladares, Susan Whittaker



2010 Internships

Rebecca Black	Administrative and Marketing Intern, Newport Symphony Orchestra, Newport, OR
Sarah Brothers	Intern, SPARC, Venice, CA & Root Division, San Francisco, CA
Philip Carnahan	Intern, Creative Advocacy Network, Portland, OR
Taralynn Carter	Homol'ovi Interpretive Education Intern & Site Steward Project Administrator Arizona State Parks, Winslow, AZ
Lindsey Cranton	Marketing Coordinator, RMS Queen Mary, Long Beach, CA
Alyssa Fisher	Development Assistant, Saugatuck Center for the Arts, Saugatuck, MI
Jaime Galli	Development Intern, Oregon Bach Festival, Eugene, OR
Jen Hernandez	Education & Development Intern, The San Francisco Exploratorium, San Francisco, CA
Kelly Johnson	Intern, La Jolla Playhouse Company Management, La Jolla, CA
Daniel Linver	Research Intern, National Alliance for Media Arts and Culture, San Francisco, CA
Stephanie Moore	Intern, United Arts Council of Greater Greensboro, Greensboro, NC
Patricia Morales	Administrative Intern, K Space Contemporary, Corpus Christi, TX
Richard Nosiglia	Exhibits Specialist Assistant, Smithsonian Institute, Washington, D.C.
Allison Putnam	Intern, Los Angeles County Arts Commission, Los Angeles, CA
Deidre Schuetz	Administrative Intern, Young Audiences, Portland, OR
Arielle Sherman	Marketing & Press Assistant, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA
Kirstin Simon	Marketing and PR Manager, Dynamo Windrad, Kassel, Germany
Steph Sokolowski	Junior Consultant, The Arts Consultant Group, Seattle, WA
Kelly Tavares	Education Intern, Fundacao Casa Franca-Brasil, Rio de Janeiro, Brazil
Tomas Valladares	Content Development Intern, GuideOne Mobile, Brooklyn, NY
Susan Whittaker	Development Intern, Portland Art Museum, Portland, OR & Communications Intern, Wexner Center for the Arts, Columbus, OH



Arts and Administration Program, class of 2011. Photo courtesy of S. Bateman.

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 through research, policy, education and community engagement.

Center faculty, students and affiliated members conduct and disseminate policy-relevant research, and create and provide professional development opportunities to address the needs of current and future leaders in a broadly defined cultural sector. The CCACP is most closely aligned with faculty and graduate students in the Arts and Administration Program and the Historic Preservation Program in the School of Architecture and Allied Arts.

ccacp.uoregon.edu

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 design of the master's degree program in arts management is based on the underlying belief that professional arts managers must be familiar with the social, cultural, and ethical contexts of the arts in general.

aad.uoregon.edu



UNIVERSITY OF OREGON

School of Architecture and Allied Arts

An equal-opportunity, affirmative-action institution committed to cultural diversity and compliance with the Americans with Disabilities Act. This publication will be made available in accessible formats upon request. Accommodations for people with disabilities will be provided if requested in advance by calling 541-346-2050.

email: ccacp@uoregon.edu
 web: <http://ccacp.uoregon.edu>
 mail: University of Oregon, School of Architecture and Allied Arts
 Center for Community Arts and Cultural Policy
 5230 University of Oregon, Eugene, OR 97403-5230