

Center for Community Arts and Cultural Policy

**Annual Bulletin and Graduate Student
Research Journal, 2016-2017**

Letter from the Director

Dear Reader,

Welcome to the eighth Annual Bulletin and Student Research Journal featuring significant research and program initiatives undertaken during the 2016-2017 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 twelve 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.

Through these efforts, we are proud to announce several new publications, including three book manuscripts this past year: *Performing Arts Center Management*, co-edited by Patricia Lambert; a second edition of *Exhibit Makeovers: A Do-it-Yourself Handbook for Small Museums*, co-authored by Alice Parman; and *Along the Long Tom River*, authored by David Turner.

This year also marked the 20th anniversary of our publication *CultureWork: A Periodic Broadside for Arts and Culture Workers*, a digital publication that provides timely workplace-oriented information on culture, the arts, education, policy, and community. This year the *CultureWork* publication invited authors from throughout the past 20 years to reflect on perspectives associated with the topics of their original essays or artwork and develop concise responses regarding arts and cultural management in the twenty-first century. In addition to this unique and valuable edition of the publication, CCACP hosted events in Eugene and Portland to bring together faculty, students, alumni, and community members in celebration of this anniversary. These events sparked great discussion around a theme of diversity, equity, and inclusion in the arts and cultural sector.

As we look forward, I am pleased to announce an exciting step in the evolution of the Arts and Administration Program that will begin to take shape in the next academic year. Beginning in September 2017, our academic programs in Arts Management and the CCACP will have a new home within the University of Oregon's School of Planning, Public Policy and Management (PPPM). We are all looking forward to the opportunities this merger will provide. We will continue to communicate with our many constituents as we move forward with this realignment of our programs, so please stay connected through our websites, social media, and e-news communications. We welcome the opportunity to answer any questions or provide additional information about our research and program initiatives.

Best regards,
Patricia Lambert, PhD

Director, Center for Community Arts and Cultural Policy
Professor, 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 2016-2017

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 2016 – 2017. Most significantly, Dr. Lambert has been commissioned by the National Organization for Arts in Health (NOAH) to serve as the lead author for a major White Paper project. 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.

Art in Health in America White Paper

Dr. Patricia Lambert, Professor and Director of the CCACP's Oregon Arts in Healthcare Research Consortium, has been commissioned by the National Organization for Arts in Health (NOAH) to serve as lead author for a major White Paper project titled *Arts in Health in America*, to be published in September 2017. Focused on the U.S. national context, this White Paper will present updated information, summaries of research, and examples of best practices from throughout the arts in health field. The White Paper will include discussion of policy, research, and recommendations for the field. It will serve as the voice of NOAH in describing arts in health to educate and advocate for the field to a variety of audiences, such as health care administrators, government policy makers, funders, physicians, nurses, caregivers, artists, therapists, and the general public.

Dr. Patricia Lambert Appointed Ambassador to the National Organization for Arts in Healthcare

Prof. Patricia Dewey Lambert was appointed Ambassador for the National Organization for Arts in Health. In this capacity, she will support the organization in an advisory role, and she will serve in support of NOAH's nation-wide field building initiatives. Among upcoming responsibilities will be Lambert's presentations at the NOAH's annual conference to be held in Austin, Texas in September 2017.

New Pilot Course for OHSU Medical Students at the Jordan Schnitzer Museum of Art

Lisa Abia-Smith, Senior Instructor in the Arts Administration program and director of education at the Jordan Schnitzer Museum of Art, taught a pilot course for medical students from Oregon Health Sciences University on rotation at PeaceHealth Hospital at Riverbend in Springfield during winter and spring terms. Abia-Smith recently published a book chapter, “Preparing the Mind and Learning to See: Art Museums as Training Grounds for Medical Students and Residents” edited by Dr. Patricia Dewey Lambert and published by Routledge. Her chapter in *Managing Arts Programs in Healthcare* discusses the use of art museums in the training of medical students and residents and highlights 20 programs from across the country and in Ireland.

After teaching five cohorts of medical students from Oregon Health Sciences University during winter and spring terms, she will present her research at the Arts in Society International Conference at the Sorbonne in Paris, France in late June 2017. The research examines how using inquiry-based approaches such as Visual Thinking Strategies (VTS) when investigating visual art leads to improved visual acuity skills and communication skills, thus translating to better patient care. The intervention of VTS as application has been proven to improve these skills and Abia-Smith’s course will provide further documentation about the value the visual arts has on preparing medical professionals.

During their course, medical students meet at the Jordan Schnitzer Museum of Art and spend time interpreting paintings on display, mining the content for meaning, and collaboratively discussing the interpretation. Medical students are evaluated on their interpretation of works of art and medical imagery such as CT scans and MRIs with pre- and post- course comparisons. These are used to measure the impact of this process on the medical students ability to communicate more collaboratively, clearly, and detect more detail when interpreting patient cases.

Featured Initiatives & Projects

Understanding Arts Management in the U. S.: From Context to Professional Tasks

Presented by Dr. Eleonora Redaelli at the International Conference on Cultural Policy in Seoul, Korea

Dr. Eleonora Redaelli presented her paper, “Understanding Arts Management in the US: From Context to Professional Tasks” at the International Conference on Cultural Policy in Seoul, Korea. Redaelli presented alongside Professor Margaret Wyszomirski, Professor Woongjo Chang, and Professor Ann Galligan in a session titled, “Professionalism in the Arts Workforce.” Redaelli’s paper deconstructs the impact of government changes, private foundations involvement and mass communication development in shaping the life of arts organizations. In particular, Redaelli analyzed how these changes impacted the professional skills needed in areas such as education, communication, development, and marketing. Drawing from these findings, Redaelli’s presentation included suggested guidelines for curriculum development.

Creative Placemaking in the U.S.: The Case of Portland, Oregon

Presented by Dr. Eleonora Redaelli at the Association of Arts Administration Educators conference in Edinburgh, Scotland

This summer at the Association of Arts Administration Educators 2017 conference in Edinburgh, Scotland, Dr. Eleonora Redaelli presented a case study of creative placemaking in Portland, Oregon.

In this research, Redaelli considered creative placemaking as it has developed as a national policy in the United States. Redaelli analyzed the multilevel governance of the creative placemaking policy developed by the National Endowment for the Arts, pointing out how three different tools

have been used by the government to promote this policy: research, grants, and partnerships. Then, Redaelli turned attention to the local level and investigated how each of these tools is connected to a specific art program in Portland, OR: Trimet’s Interstate MAX Public Art Program; Time Based Art Festival by Portland Institute of Contemporary Art; and My Story by We Are Portland. Redaelli analyzed each of these programs, addressing the following questions: Who are the partners involved in the implementation process at the local level? What programs are developed and how was the community involved? What is the role of artist?

Grounded in intergovernmental relations theory that brings the focus on the values and interests that define the participation to partnerships, this research is an ethnographic investigation that analyzes interviews conducted with multiple key actors. Redaelli selected interviewees that had an influential role in all stages of the process on the local level for the three different programs. The information gathered from the interviews was integrated with documentary sources, including major policy plans, program reports, and newspaper articles.

This research contributes to the literature on creativity and the city in providing an assessment of the impact of national initiatives for the implementation of local programming, unpacking the elements that are most influential and the dynamics between a normative national policy platform and the local outcomes. The choice of Portland, OR is crucial as it brings attention to what is happening in the dialogue between creativity and the city in a mid-sized American city. While Portland is not at the forefront of the arts and cultural market, it has been drawing a lot of attention as a popular new destination and attracting a young generation of creative people.

The Spread of Creative Placemaking in the U.S.

Presented by Dr. Eleonora Redaelli at Politecnico de Milano in Milan, Italy

The concept of creative place-making refers to a variety of community-based practices that draw on local arts and cultural assets to build a stronger community. Creative placemaking is gaining traction in the field of arts and culture around the U.S.. In particular, it has been spreading as a national policy promoted by the National Endowment for the Arts. In this lecture at Politecnico di Milano in Milan, Italy, Redaelli analyzed the definitions emerging from the tools used to promote creative place-making. Finally, for each policy tool, Redaelli looked at examples at the local level, investigated how each of these tools is connected to a specific art program, and explained how this frames and incentivizes specific roles of the arts in urban planning processes.

New Governance Solutions to Support Local Cultural Development: Europe and U.S. Policies Confronted

Presented by Dr. Eleonora Redaelli at Bocconi University in Milan, Italy

Bocconi University invited Dr. Eleonora Redaelli, to co-present with Fanny Bouquerel, Capacity Development Expert with Med Culture Regional Program. The presentations examined European and American cultural policies, comparing and contrasting the two settings. Redaelli's presentation focused on "Creative Placemaking in the United States - The Federal Government and Local Projects" and Bouquerel's presentation highlighted "European Regional Policy: The Case of Sicily - European Funding and Regional Initiatives."

Make the Arts Great Again: The Role of the Performing Arts Center in Uncertain Times

Moderated by Dr. Patricia Dewey Lambert and Robyn Williams at the Performing Arts Managers Conference in Chicago, Illinois

Dr. Patricia Lambert, Professor in Arts & Administration, and Robyn Williams, Executive Director of Portland's Centers for the Arts, moderated a panel of industry executives at the Performing Arts Managers Conference on February 28- March 1, 2017, in Chicago, Illinois. The session titled "Make the Arts Great Again: The Role of the Performing Arts Center in Uncertain Times" covered topics around leadership strategies on how a performing arts center can best support its community and the role of PACs around the country in these politically new and uncertain times. The panel featured contributing authors from *Performing Arts Center Management*, a new book publication by co-editors Lambert and Williams (Routledge, 2017), which was promoted throughout this major national conference.



Robyn Williams and Dr. Patricia Dewey Lambert, Performing Arts Managers Conference, Chicago, Illinois

Books by Architecture & Allied Arts: Professor Patricia Lambert

Led by Dr. Patricia Lambert

In a new event series hosted by the School of Architecture and Allied Arts Library, Books by A&AA, Dr. Patricia Lambert, Associate Professor in the Arts and Administration Program, presented her book *Managing Arts Programs in Healthcare*. The book addresses the benefits of incorporating the arts into healthcare and explores innovative ideas for implementation of a variety of arts programming.



Dr. Doug Blandy Participated in Five Presentations at the National Art Education Association Convention, New York, New York

Fellows Forum: Local Learning – Adinkra Cloth-making in New York

(co-presented with Paddy Bowman and n’Ketiah Brakohiapa)

N’Ketiah Brakohiapa discussed (Ghanaian) adinkra cloth-making and how he translates adinkra symbols and stories into contemporary fashion. Participants were also introduced to strategies from material culture studies and folklore to introduce children and youth to traditional arts.

A Conversation on Change, Research, and Issues in Art Education

(co-presented with Dr. Mary Ann Stankiewicz, Dr. Kerry Freedman, Dr. Laurie E. Hicks, and Dr. Graeme Sullivan)

This panel led a discussion on the importance of historical research in art education and the methods associated with such research. Questions addressed by the panel included: What kinds of historical research do you think our field needs? Are there holes you see in the range of historical research methodologies, approaches, or content areas of our field that we have not explored at all or enough? How do you get started on an historical research investigation? What knowledge and skills would you encourage graduate students and others interested in undertaking historical research to develop? What are some of the motivational highlights as well as pitfalls you or your students have encountered in doing historical research, which you would care to share?

Fellows Forum: The End

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

Presenters and participants considered “The End” as a force within professional and personal practice, and a necessary condition for change in art education.

Higher Education Forum: University Reward Structures and the Homogenization of Scholarship

(co-presented with Dr. Juan Carlos Castro, Dr. Amelia Kraehe, Dr. Amy Pfeiler-Wunder, Dr. Amanda Alexander, and Dr. Ross Schlemmer)

A moderated discussion on the homogenization of intellectual thought and research activity through university reward structures. Panelists offered ideas and strategies for change within and against institutional norms.

National Art Education Foundation Grants Program

(co-presented with Larry S. Barnfield and Kathi R. Levin)

Dr. Doug Blandy chairs the National Art Education Foundation (NAEF) grants program and served on a panel at the National Art Education Association Research Pre-Conference at Teachers College / Columbia University, New York City, February 28 and March 1, 2017. This conference presentation discussed the NAEF Grants available to NAEA members which include the Research Grant, the Teacher Incentive, the Halvorsen Professional Development Grant, and the Mary McMullan Grant.

The Shape of Things to Come or Future-Proofing Folklorist

Co-chaired by Dr. John Fenn

Dr. John Fenn co-chaired a panel at the 2016 American Folklore Society (AFS) Annual meeting in Miami, Florida. This roundtable sought to provoke, in the productive sense, a discussion about the emerging possibilities - and present limits - on what knowledges and practical skills folklorists will need to sustain individual and collective work. Recognizing that producing a definitive list of such competencies is both formidable and beyond the scope of a single panel session, the panelists sought to open up a dialogue among participants – those on the forum as well as those in the audience – on the perpetually emergent nature of the profession and practitioners. Participants assessed a range of items in a broad gamut of practices and skills toward tracking how and where folklorists acquire, refine, and utilize them. Fenn explored “practices and skills” holistically: from competency with media technologies to a facility in the methodology of historical preservation survey work, from collaborations with communities of origin on cultural policy and social justice issues to managing and developing local cultural heritage assets, from writing grants to organizing complex events.

Building on previous AFS sessions and reports on the themes of succession, training and the future of the discipline, this roundtable navigated questions such as: What are the elements of training we deem valuable as educators? What skills do we desire highly as employers? What is omitted from our disciplinary constructs and conceptual frameworks and what are the costs to ourselves, our students, and the community members we engage within the course of our work? Ultimately, through collective exploration of these questions, panelists outlined a sketch of the “complete” folklorist as one who can work creatively and competitively in any number of settings.

Current European and U.S. Approaches to Community Cultural Development

Co-presented by Bill Flood and Dr. Patrick S. Föhl at the Imagining America Conference in Milwaukee, Wisconsin

Bill Flood, Instructor in Arts & Administration, and Dr. Patrick S. Föhl, Director of the Network for Cultural Consulting, Berlin, presented at the Imagining America conference on October 6-8, 2016, in Milwaukee, Wisconsin. Countries of the European Union and the U.S. share similarities and challenges around community development, support for local cultural groups, and barriers to real cross-cultural understanding and community cultural development. This workshop focused on current approaches to engaging and supporting arts and culture in building stronger human and physical communities and more relevant support systems for local culture. Flood and Föhl discussed current European (especially German) and U.S. examples, then facilitated a discussion contrasting European and U.S. practices and policies. European case studies centered around how large cultural institutions can be anchors for community change, examples and current approaches to public/civic engagement, empowerment methods including identification of local heroes, digital platforms, and cooperative models for knowledge transfer via neighborhood-based cultural projects and refugee work/projects. The presenters engaged session participants to better understand their work and communities and explored what is different and similar between U.S. and European issues and approaches.

Using What We're Learning Through Evaluation in the Arts

Moderated by Bill Flood

In fall 2016, the Arts & Administration program hosted a Friday Forum at the White Stag Block in Portland, Oregon. A panel of professionals with experience evaluating statewide arts and culture programs presented around the topic: Using What We're Learning Through Evaluation in the Arts. Bill Flood, Kelly Jarvis, Kim Leonard, Chari Smith and Deb Vaughn led a discussion around making evaluations meaningful and useful for arts and culture organizations and engaging in creative program evaluations. Forum leaders used examples from ongoing Oregon program evaluations to present real-life initiatives and processes including: Oregon Arts Commission, Connecting Students to the World of Work, and the Oregon Community Foundation, Creative Heights & Studio to School initiatives. The forum utilized current evaluation practices to deepen the collective knowledge and skills of arts and cultural organizations in Oregon.

Bill Flood Leads Clackamas County Cultural Coalition Cultural Plan Update

Consultant and Project Leader: Bill Flood

Bill Flood, Instructor in the Arts & Administration program, was selected to lead the Clackamas County Cultural Coalition in updating its cultural plan. He is leading the Coalition in analyzing historical data and county demographics, hosting public engagement events around the county, and creating and distributing surveys to cultural organizations, grantees, and the tourism sector. The information collected from data, events, and surveys will be used to create new priorities and a new cultural plan that fits the needs of Clackamas County.

The Coalition's mission is to distribute Oregon Cultural Trust Community Cultural Participation Grant funds in Clackamas County, advocate on behalf of the Cultural Trust and its tax credit program, and implement the cultural plan. Allocating Cultural Trust funds through grants is the Coalition's primary function, however, the Coalition strives to invigorate the cultural scene throughout Clackamas County. Members represent a diverse landscape geographically and organizationally including areas of music, education, art, sculpture, dance, writing, heritage, business, and celebratory events. The Coalition encourages support for and participation in our culture, that is, everything that revives the human spirit.



Arts
Heritage
Humanities
Grants

Comics: Visual Narrative of Student Learning

Presented by Julie Voelker-Morris and Dr. Catherine Ballard at the Arts Integration Conference in Eugene, Oregon

Julie Voelker-Morris and Dr. Catherine Ballard led a presentation that explored visual narrative in comics as an assessment tool through which students may demonstrate what they know in other subject areas. Participants used comics to stretch and play with activities that do not have specific outcomes and reflected on their own work process through the development of and revision of comic panels based on both think aloud methods and dialogue with other participants. Applying these tools in the classroom can lead to richer input about student experiences as well as build cognitive, psychomotor, and affective skills.

AAD Students Present at Undergraduate Research Symposium

Project Mentored by Julie Voelker-Morris

Julie Voelker-Morris, Senior Instructor in the Arts & Administration program, taught a First-Year Interest Group (FIG) course AAD 199: “Portable Life Museum” in fall 2016. Students read Ta-Nehisi Coates’ book *Between the World and Me* and created artwork to respond to the text’s themes of prejudice, identity, inclusion, and marginalized communities in America. Voelker-Morris encouraged students to reprise their artwork exhibit for the undergraduate research symposium on the UO campus. Most of the FIG student presenters updated and added to their creative work from the fall either modifying, adapting, or creating work anew for this event. The final product included photography, colored pencil, video, and other creative responses from the students.

“Involving first-year students in this work is highly important to their engagement with the research life of the university — and their own place and contributions as researchers at the university,” said Voelker-Morris.



Julie Voelker-Morris with AAD Alum, Jen Cornelius (The Arts Center, Corvallis, OR), Arts Integration Conference, Eugene, Oregon

Julie Voelker-Morris Participated in Two Presentations at the Oregon Art Education Association Conference

Hearing Student Voices/ Engaging Students in Community Panel

Moderated by Julie Voelker-Morris

In a panel forum, Paige Winston, Michelle Ferguson, and Madelayne Varela, three University of Oregon Arts & Administration undergraduate students, shared their ideas for better engaging students ages 18-25 in arts related events, programming, and marketing materials. Moderated by Julie Voelker-Morris, UO Senior Instructor.

Comic Books + Literacy = Engagement

(co-presented with Marianne Walker of Imagination International Inc.)

This workshop focused on developing student literacy through character development, use of narrative action, and writing with images. A range of comics and graphic novels available to teachers, artists, and their students for use in the classroom and beyond were shared. Studio time included some narrative comic panel sequencing and built toward developing specific types of comic characterizations. Lesson plan and assessment tool ideas were shared.



*Oregon
Art Education
Association*

*Annual Fall Conference
Wilsonville High School
October 14th & 15th, 2016*

Oregon Historical Society, History Hub Exhibit

Consultant: Dr. Alice Parman

Dr. Alice Parman, Instructor in the Arts & Administration program, collaborated with Formations Inc., a Portland, Oregon-based firm specializing in planning, design, fabrication, and installation of interpretive exhibits, to create the History Hub exhibit at the Oregon Historical Society Museum.

History Hub is an exhibit where Oregon's youth, students, and families can explore the topic of diversity through fun, hands-on interactives, objects, and pictures. History Hub is developed in partnership with an advisory committee of students, teachers, cultural organizations, and museums to tell the stories of people who live in Oregon, today and in the past.

The History Hub content will change every three years and OHS will partner with cultural organizations and museums across Oregon to share their stories in History Hub. From 2016 to 2019 partners for History Hub are the Oregon Black Pioneers, Portland Public Schools Indian Education Program, and the Southern Oregon Historical Society.

Woodburn Historical Museum Redesign

Consultant and Workshop Leader: Dr. Alice Parman

The Woodburn Historical Museum is enriching its exhibits in 2017 with financial support from a grant the museum received last year from the Oregon Parks and Recreation Department's Heritage Program. The city is using two consultants, Dr. Alice Parman and Liz White, Exhibition Designer at the Museum of Natural and Cultural History, who facilitated a number of community workshops as part of the exhibit makeover process. The goal of the workshops was to begin the design and vision work and learn what the community members would like to see in their local museum. Parman and White also led volunteer training and work sessions, as much of the work on the museum is being done by community volunteers.

The redesign is focused on updating and modernizing the exhibits to better reflect the diversity of Woodburn's history. This process will also modernize the museum; as part of the Heritage Program grant, the new exhibits will feature touch screen tablets that will provide an interactive element to the exhibits, as well as provide information in English and Spanish.

Linn County Historical Museum, Telling Untold Stories Exhibit

Consultant: Dr. Alice Parman

This year, the Linn County Historical Museum opened a new permanent exhibit, “Telling Untold Stories: Linn County’s Black Pioneers.” Dr. Alice Parman served as a consultant to the museum, assisting with planning workshops and exhibit design.

The exhibit folds the stories of African-American pioneers into the existing displays, illustrating the contributions black pioneers made to the economy and culture of area communities. In addition to the wall graphics, the exhibit includes a mock-up of a shoeshine shop in Albany with original shop signs.

City of Eugene Cultural Services Division, Art in Public Places Research

Consultant: Betsy Tanenbaum

Betsy Tanenbaum, AAD Instructor, has been working with City of Eugene Cultural Services Division (Art in Public Places) to conduct research on collections management systems for public art programs. Tanenbaum presented her research and findings to the City’s Public Art Committee on May 17, 2017. She is now in the implementation phase, including public art data organization and migration to the new system. The project connects to the goals and objectives outlined in the City’s Public Art Master Plan.

Exhibit Makeovers Workshop

Led by Dr. Alice Parman, Liz White, Lyle Murphy, Lauren Willis, and Ann Craig

In celebration of the second edition of the book, *Exhibit Makeovers: A Do-it-Yourself Workbook for Small Museums*, Alice Parman and the Museum of Natural and Cultural History hosted a free workshop for students, faculty, and community members. Alice Parman, Liz White, Lyle Murphy, Lauren Willis, and Ann Craig led participants through mini-lectures, discussions, and hands-on activities.



Exhibit Makeovers Workshop

CultureWork Celebrates 20th Anniversary

For 20 years, *CultureWork: A Periodic Broadside for Arts & Culture Workers* has been a voice for practitioners in the fields of arts, education, policy, and community. A fully digital publication from its inception, *CultureWork* provides timely workplace-oriented information for and about the field. Offering case studies, advisories, and critiques, *CultureWork* authors have explored questions, problems, and celebrations of advocacy, funding, and political support for the arts; education in museums and classrooms; social media and other forms of marketing; rural and urban culture around the arts and heritage; festival and event management; evaluation and assessment of arts programming; research and theory applicable to the role of the practitioner; impacts and the role of community cultural development; arts in recreation, leisure, and healthcare settings; diversity and equity in producing, presenting, and educating; historical and generational perspectives; entrepreneurship and career planning; censorship and the arts, culture, and commodification, among many other topics relevant to the field.

As part of celebrating this 20th anniversary, authors from throughout the past 20 years of *CultureWork* developed concise responses regarding significant 21st century arts and cultural management developments and perspectives associated with the topics of their original essays or artwork. The 20th anniversary volume provides a compendium of short articles and visual responses. Topics range

from the civic impacts of the arts, generational leadership transition, practices in museums, greening public art, regional and international community and neighborhood development, designing for the web, the evolving importance of youth arts and rural arts, and the future of the field. By hearing from multiple, wide-ranging author voices, the journal continues to uphold its democratic core. Read more at:

***CultureWork* 20th Anniversary Double Issue:**

<https://blogs.uoregon.edu/culturework20th/>

***CultureWork* Previous Issues:**

culturework.uoregon.edu

In conjunction with the 20th anniversary volume of the *CultureWork* publication, the Center of Community Arts and Cultural Policy (CCACP) hosted events throughout the year in Eugene and Portland to spark discussion around some of the most relevant topics in the arts and cultural fields. These events brought together faculty, students, alumni, community members, and leaders to engage in topics including diversity across arts and cultural practice, the future of U.S. cultural policy, and arts and cultural equity. We want to thank all of our guest speakers, participants, and community partners who contributed to these valuable and crucial discussions.

The logo features the word "culture" in a lowercase, bold, black sans-serif font. Below it, the word "work" is written in a larger, bold, black sans-serif font. To the right of "work", the number "20" is displayed in a large, teal-colored, stylized font with a decorative, wavy top edge.

making visible
making visible

diversity in the future of public history

with Miguel Juárez

Making the Invisible Visible: Diversity in the Future of Public History

To kick off the 20th anniversary celebration of *CultureWork*, CCACP and the Arts & Administration program welcomed Miguel Juárez to engage with our students and community partners around the topics of diversity, representation, and visibility for Latinxs and communities of color. This presentation was inspired by his 1997 *CultureWork* article, *The Invisible Careers for Latinos: Public History and Museum Studies*.

Preservation of cultural history requires cultural competency from programmers, arts educators, archivists, librarians, museum curators, and historians that can be passed on to future generations. In his presentation, Juárez presented many relevant questions to spark conversation: As culture workers, how do we create tools, repositories, and programs that recognize the historical and cultural representations of communities of color? How do we pass along cultural competencies to future generations? How do we build trust with communities that look different than us? Juárez provided many examples of ways we can use technology and neighborhood-based programs to create representation and visibility. Juárez asserts that there needs to be a sense of trust, respect, and accountability to communities that have been excluded, marginalized, or underrepresented.

Juárez is a doctoral candidate in the Borderlands History Program at the University of Texas-El Paso. He holds a Masters in Library Science (MLS) and a Masters of Arts (MA) in Border History. He is the author of *Colors on Desert Walls: The Murals of El Paso* (1997) and is co-editor of *Where Are All the Librarians of Color: The Experiences of People of Color in Academia* (2015). His research interests include libraries and archives, artists and art making, borderlands history, public history, Chicana/o history, and urban and planning history.



Miguel Juárez

Current Political Trends and the Future of U.S. Cultural Policy

Given uncertainties of federal budget priorities and funding allocations, what will happen to arts funding if the National Endowment for the Arts, National Endowment for the Humanities, and Corporation for Public Broadcasting are dissolved? How will our business models, strategies, and donor relationships evolve to accommodate these cuts? Led by Dr. Patricia Lambert and Dr. Eleonora Redaelli, the Arts & Administration department held a discussion session that addressed these uncertainties and potential policy changes. The discussion reviewed the history and impact of the National Endowment for the Arts and National Endowment for the Humanities, the meaning and implications of cultural federalism, and steps for the future.



Arts & Cultural Equity: Current Examples and Relevant Strategies

This forum brought together arts and cultural workers, managers, educators, and students to share current insights, experiences, and practices around equity and leadership within arts and culture organizations. Presenters represented the range of equity work within Oregon-based arts and cultural organizations and groups. Throughout the event, presenters and participants discussed approaches that can be used to sharpen the collective work around arts and cultural equity. This event was held in Portland, Oregon on Friday, May 12, 2017.

Presenters from around the state joined us to share the equity story of their organization. Including:
Roya Amirsoleymani, Director of Community Engagement at Portland Institute for Contemporary Art, Member of Arts Workers for Equity

Toni Tabora-Roberts, Founder and Chief Esper at the Esper House; Member of Arts Workers for Equity

Andre Middleton, Director of Equity & Digital Inclusion at Open Signal; Member Arts Workers for Equity

Kathleen Holt, Associate Director and Editor for the Oregon Humanities Magazine

Sharifa Johka, FAIR Experience Manager at Oregon Shakespeare Festival

Eloise Damrosch, Executive Director of Regional Arts & Culture Council

Phillip Hillaire, Board Member of Regional Arts & Culture Council

This event was presented by the University of Oregon's Center for Community Arts & Cultural Policy (CCACP) in collaboration with the University of Oregon Arts and Administration Program (AAD) with special support from the Regional Arts & Culture Council (RACC) and Oregon Humanities.

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. The 20th anniversary issue was Robert's final issue as an editor for the journal. Please join us in thanking Robert for his 12 years of service on the journal.

CultureWork's mission is to provide timely workplace-oriented information on culture, the arts, education, and community. Topics published this year outside the 20th anniversary double-issue included:

Who is Writing about Cultural Policy and Arts Management?

by Eleonora Redaelli and Jonathan Paquette (August 2016, Volume 20, Number 3)

Providing research data about arts and culture has been a long standing challenge for many organizations. For instance, imagine a request from your Board regarding your organization's impact in your sector; where can you find the data to present to the Directors at the next meeting? Or do you need to deliver a grant proposal that includes detailed citations of specialized studies in order to support the mission of your work? What about putting forward an argument to your supervisor for the type of project you feel would be the next

step in providing services to targeted audiences? Or maybe you want to better understand the arts and culture sector broadly. Where do you go for data or other types of research information when you need it?

Eleonora Redaelli and Jonathan Paquette share where knowledge in the field is created, produced, and published. They also suggest ways of accessing such knowledge whether from government, discipline based, service organizations, academia, or other sources.

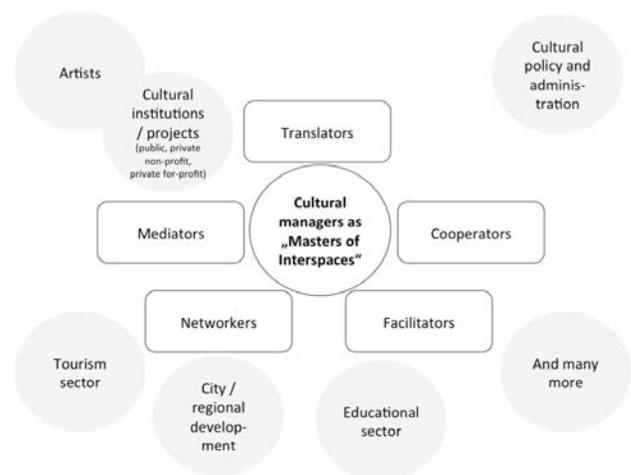
Cultural Managers as "Masters of Interspaces"

by Patrick Föhl and Gernot Wolfram (October 2016, Volume 20, Number 4)

This article examines the theory and practice of cultural managers as "masters of interspaces" and ways in which this perspective informs cultural programming in certain European arts and culture sectors. Patrick Föhl and Gernot Wolfram, German cultural managers and educators, describe the multiple ways in which arts and cultural managers translate, mediate, cooperate, facilitate, and network to build relationships and broker with essential stakeholders. These approaches encourage purposeful, meaningful, and planned approaches to the "interspaces" found in the roles and organizations of arts and culture workers. Föhl and Wolfram describe the requirements needed for interspace management to succeed and be sustainable over time.



Four Main Institutional Settings



Roles of Cultural Managers as "Masters of Interspaces"

CultureWork 20th Anniversary Special Double Issue

(April 2017, Volume 21, Number 1 & 2)

In this special anniversary issue, authors from throughout the past 20 years of *CultureWork* developed concise responses regarding significant 21st century arts and cultural management developments and perspectives associated with the topics of their original essays or artwork. They represent and delineate the responsibilities, functions, and points of access associated with creative cultural expression in artistic spaces characterized by an embrace of diverse thought, identity, and social formation.

By hearing from multiple, wide-ranging author voices in this double issue, the journal continues to uphold its democratic core. Articles included in the *CultureWork* 20th anniversary special double issue:

Cultural Synthesizism Updated: Policy Initiatives and Shifts Related to the Arts and Cultural Nonprofit Sector in Colombia – Susan Appe

Culture in Agriculture 2.0 – Savannah Barrett

Video piece Walk While You Can – Risa Bear

CultureWork and Creative Democracy – Dr. Doug Blandy

2nd Mix: Personalization of Place: Remixing the Eugene Coloring Book – Emily Hope Dobkin

Did the STEAM Movement Result in Education and Workforce Change in 2014? Is a Policy Window Opened now? – Ann M. Galligan

Revisiting “Designing Web-based Instruction: A Research Review on Color, Typography, Layout, and Screen Density” – Michael G. Geraci

Valuing the University of Oregon Arts and Administration Program – Elizabeth Hoffman

Culture, Art and History: Its Collection, Presentation, and Archiving – Miguel Juarez

Advocacy in Even More Interesting Times – Anne Katz

More Work to Do: Recognizing Artists as Public Intellectuals – Jodi Kushins

All Creativity is a Collective Dialogue – Helen De Michiel

Understanding the Nonprofit and Commercial Arts: An Update – David B. Pankratz

Museums: What’s New? – Alice Parman

Folvine.org: GLOCAL Action Scholarship & Changing How We Do Scholarship – Craig Saper

(re)Examining Museum Queering – James H. Sanders III

Mid-Career Professional Development: Long-Term Asset or Short-Term Liability? – Victoria J. Saunders

The Intrinsic Side of the Arts Management Employment Interview – Deborah Snider

Reflections on “Reviving Arts Education Through Collaboration” – Mary Ann Stankiewicz

525 Words – Lynn Susholtz

“Processes, Resources, Collaboration: Considerations for Greening Public Art Programs” Revisited – Betsy (Bostwick) Tanenbaum

Collaboration Revisited – Laurie Dean Torrell

Outcome-based Evaluation: Practical and Theoretical Applications – Robert Voelker-Morris

Creating Connection in Play: How the Portland Playhouse is Learning, Growing, and Adapting to Connect with Public Values – Brian Weaver

CultureWork continues to activate and be a voice for practitioners in the fields of arts, education, policy, and community. Please send art, graphics, and article contributions to culturwork@uoregon.edu for consideration in future publications.

Visiting Scholars & Practitioners

Dr. Patrick Föhl, Community Cultural Development in Germany

Dr. Patrick Föhl, founder and director of the Network for Cultural Consulting, is an internationally recognized cultural development planner and cultural management trainer. During his time on the UO campus, Dr. Föhl presented to the AAD community on Community Cultural Development in Germany. His goal and challenge in Germany is to engage people in participatory projects and facilitate collaboration across intricate German cultural politics. Dr. Föhl discussed the current cultural policy and infrastructure in Germany and the need for transformation that his country faces. Through collaboration, cultural placemaking, repurposing spaces, creating new funding streams and training personnel, he believes this transformation can take place. A specific project Dr. Föhl presented on was his time spent in the city of Dusseldorf, Germany, working to transform their current cultural policy and practices.

Dr. Föhl believes that cultural and arts managers must play the role of “Masters of Interspaces,” meaning cultural managers best serve as mediators, translators, cooperators, networkers, and facilitators within communities to bring people and communities together.



Dr. Patrick Föhl



Dr. Patrick Föhl leads a discussion with UO graduate students and faculty.

Dr. T. Bettina Cornwell, Sponsorship and Corporate Social Responsibility

Dr. T. Bettina Cornwell, Edwin E. and June Woldt Cone Professor of Marketing at the University of Oregon, presented a talk addressing Sponsorship and Corporate Social Responsibility. Professor Cornwell looked at the corporate support of sports, arts, entertainment, and charity. This type of support is often part of a Corporate Social Responsibility (CSR) program that usually aligns with communication goals and can no longer be considered simply as philanthropy. Professor Cornwell's presentation considered basic premises and understanding of CSR from a marketing perspective as it relates to sponsorship. Students engaged in learning about the macro, micro and meso levels of CSR and how corporations must align each of these levels to truly make an impact.



Dr. T. Bettina Cornwell presenting to AAD students and faculty

A Conversation with Kristen Gallerneaux

Kristen Gallerneaux, Curator of Communications and Information Technology at the Henry Ford Museum, shared some of the practical realities of everyday museum work through her own experiences. Gallerneaux has been working on reviving the Charles and Ray Eames-designed exhibit *Mathematica*, building a permanent exhibit about the history of communications technology, co-hosting the CBS educational show *Innovation Nation*, and producing Maker Faire Detroit.

During her time on campus, Gallerneaux also led a lecture presented by the Folklore Department titled, *Sonic Spectres & the Object Hereafter*. In this multimedia lecture, Kristen Gallerneaux shared selections from her forthcoming publication *High Static, Dead Lines: The Sonic Spectre and the Object Hereafter*. Gallerneaux describes the hypothetical “sonic spectre” as being hitched at the hip with the history of objects. Utilizing her background as a writer, artist, and museum

curator, Gallerneaux reactivates the emotional and physical histories of communication technologies and charged landscapes. In a series of “object lesson” vignettes, she explored various boundary objects that benefit from a multidisciplinary approach—blending folklore and material culture studies with media archeology and experiments in sonic exploration.

Gallerneaux graduated with a masters in Folklore and minor in Arts & Administration from University of Oregon in 2011 and is a current PhD candidate in the Art Practice: Art History, Media Theory, and Criticism program at University of California San Diego.



Charles and Ray Eames designed exhibit *Mathematica*

Faculty Awards & Achievements

Two Arts & Administration Faculty Members Receive Promotion

The Arts & Administration program is very pleased to announce two promotions:

Patricia Lambert, Ph.D., was promoted to the position of full professor and Eleonora Redaelli, Ph.D., was awarded tenure and promoted to the position of associate professor.

Dr. Patricia Lambert Selected as Thought Leader for Grantmakers of America

On February 24, 2017, a national gathering of leaders from government and private agencies that support the growing arts in health movement took place in Orlando, Florida, to discuss strategic investment in field development. This Funder Forum for Arts in Medicine was convened by Grantmakers in the Arts (GIA), which invited Prof. Lambert to participate in the meeting as one of eight “thought leaders” selected from national experts. In the meeting, thought leaders and funders discussed effective ways to invest time, talent, and funding to professionalize the work of artists in healthcare and elevate the role of the arts as a vital service. Dr. Lambert will continue to partner in this area of GIA strategic investment in upcoming webinars, publications, and conference presentations.

Dr. Eleonora Redaelli Accepts Position as Book Editor for the Journal of Arts Management, Law, and Society

Dr. Eleonora Redaelli, Arts & Administration Assistant Professor, accepted a position as Book Editor for the *Journal of Arts Management, Law, and Society* (JAMLS). In this position, Redaelli invites

University of Oregon students and faculty to engage with the national and international community by writing book reviews for JAMLS. Redaelli views this position as an opportunity to stay current on the latest publications within the Arts Management field.

Dr. John Fenn Accepts New Position with Library of Congress

At the end of fall 2016, Arts & Administration Program Director and Associate Professor, Dr. John Fenn, accepted a new position as Head of Research and Programs for the American Folklife Center at the Library of Congress. Fenn’s new position includes supervising staff members involved in public programming, publications, research, and training in the field of folklife. The Arts & Administration Program was blessed to have Dr. Fenn as a faculty member for the past 9 years and we wish him the best in his new position.

Dr. Greg Gurley Awarded “Above and Beyond” Faculty Award

Dr. Gregory Gurley, a Senior Instructor in the Arts and Administration program, was recognized on May 22 as recipient of the 2017 “Above and Beyond” Faculty Award given by the Student-Athlete Advisory Council (SAAC) during the athletic department’s third annual “O Show” awards ceremony. Each year faculty are nominated by the different sports teams and the athletes vote at large for the recipient of the faculty award.

Julie Voelker-Morris, Selected as a Williams Fellow

Arts & Administration Senior Instructor, Julie Voelker-Morris, was selected as a Williams Fellow for 2017-2018!

The Tom and Carol Williams Fund for Undergraduate Education was established to provide financial support for initiatives that enhance the quality of the educational experience for undergraduate students at the University of Oregon.

The Williams Council seeks out recipients who have demonstrated an extraordinary commitment to undergraduate education by challenging their students academically, creating an engaged learning environment, striving to improve the learning process, and fostering interdepartmental collaboration.

Dedicated to continuously improving student learning, Julie Voelker-Morris teaches courses in arts and culture management as well as courses for Comics and Cartoon Studies, First-Year Programs, and the Common Reading. Students in her courses learn to analyze methods of arts and creative production and their own roles in contributing to arts and culture management. Her students explore, in the words of past program director, Patricia Lambert, “ways in which creative work and practice both enforce and challenge prevailing norms of and practices around significant social issues.”

Students repeatedly praise Voelker-Morris for challenging them to think and perceive in new and creative ways as well as for taking their opinions seriously. One student wrote about the Art and Gender course, “even though I wasn’t a perfect student, I took a lot away from this class: a better understanding of what it means to be a woman in this complex world. ... And how interpreting art can incite change in an individual.”

Voelker-Morris is part of the Faculty Working Group for Inclusive and Intercultural Teaching and the Contemplative Pedagogy Working Group. She is also an advisor for Art Core, which supports arts in the public schools.



Julie Voelker-Morris

She presents regularly at workshops for the Teaching Engagement Program and at regional and national conferences. She also edits the journal *CultureWork* for the Center for Community Arts and Cultural Policy.

Senior Vice Provost for Academic Affairs Susan Anderson stated that Voelker-Morris received this award because of her “extraordinary accomplishments in undergraduate education and is a clear reflection of the high regard in which [her] colleagues and students hold [her].” Voelker-Morris will receive support to enhance undergraduate learning experiences and continue sharing important work in the field of arts administration.

Faculty Publications

Flood, B. & Redaelli, E. (2016). Creative Placemaking in the United States. Arts and Cultural Strategies for Community Revitalization. In Mendel, B. (Ed.) *Vom Audience Development zum Cultural Development. Konzepteeiner sozial inklusiven "niedrigschwelligen" Kulturvermittlung*. Bielefeld, Germany: Transcript

Huette, S. E. (2017, March 17). [Review of the book *Creating Cultural Capital: Cultural Entrepreneurship in Theory, Pedagogy and Practice*, edited by Olaf Kuhlke, Annick Schramme, and René Kooyman, Eds.]. *Journal of Arts Management, Law, and Society*, 1-3, doi: 10632921.2016.1241971

Lambert, P.D., & Williams, R. (2017). *Performing Arts Center Management*. New York: Routledge.

Parman, A., Craig, A., Murphy, L., White, L., & Willis, L. (2017). *Exhibit Makeovers: A Do-it-Yourself Workbook for Small Museums*. Lanham, MD: Rowman & Littlefield.

Redaelli, E. & Paquette, J. (2016). Who is writing about cultural policy and arts management? *Culturework*, 20 (3), 1-7

Redaelli, E. (2016). Understanding Arts Management in the US: From Context to Professional Tasks. *Journal of Arts and Cultural Management*, 9 (1), 166-182

Redaelli, E. (2016). Creative Placemaking and the NEA: Unpacking its Multi-level Governance. *Policy Studies*, 37(4), 1-16

Turner, D. (2017). *Along the Long Tom River: Observations from the Past and Present*. Eugene, OR: Paw Print.

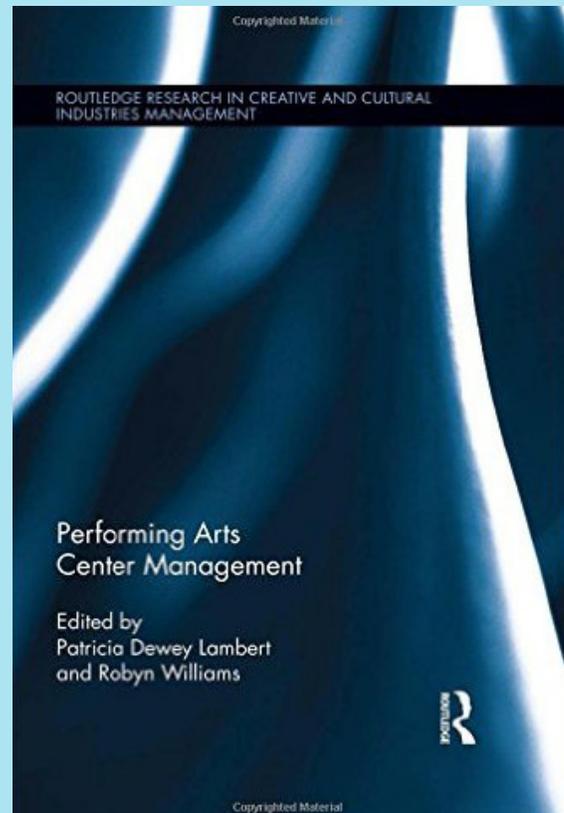
Voelker-Morris, J. (2017, March 6). [Review of the book *Culture as a Vocation: Sociology of Career Choices in Cultural Management*, by Vincent Dubois]. *Journal of Arts Management, Law, and Society*, 47, 161-166, doi:10632921.2016.1231646

Performing Arts Center Management

Co-Edited by Dr. Patricia Dewey Lambert and Robyn Williams

Performing arts centers (PACs) are an integral part of the cultural and creative industries, significantly influencing the cultural and economic vitality of communities around the world. Throughout North America, PACs contribute to civic vitality, enhance the vibrancy of city centers, promote cultural tourism, serve historic preservation goals, strengthen creativity and the arts in society, provide arts education, and encourage a rich cultural identity. Virtually all PACs are community-based and serve the public interest, whether structured as a public, non-profit, or for-profit entity. However, there is a lack of knowledge about the important leadership role of performing arts centers in America's arts and culture sector. This is startling, given these organizations' ubiquitous presence in urban centers, small communities, as well as colleges and universities throughout the United States and internationally.

This co-edited research book provides valuable information at the intersection of theory and practice in the professional field of executive leadership of performing arts centers. Drawing on the expertise of current leading academics, consultants, and executives, this book focuses on institutions and practices in the United States, and is contextualized within additional fields such as cultural planning, urban revitalization, and economic development.



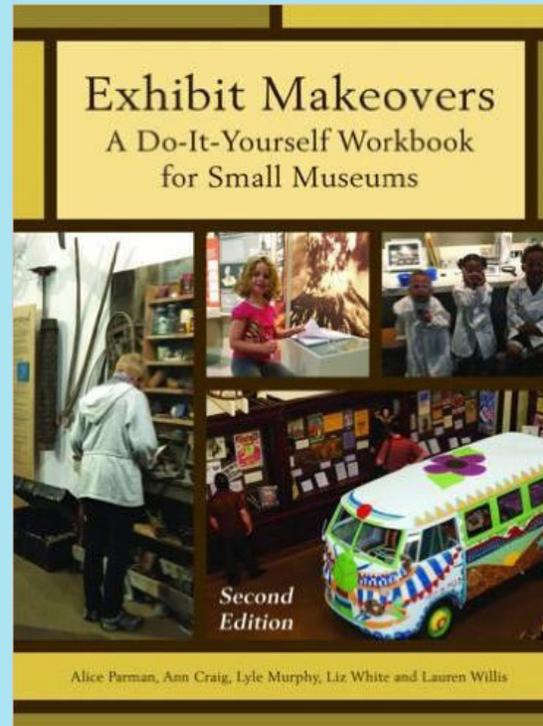
This book serves as a valuable resource for researchers, university students, urban planners, public venue managers, and arts administrators. *Performing Arts Center Management* was developed to meet the need for a reference book packed with information, insight, and expertise that will educate university students and guide professionals in this specialized area of theory and praxis.

Second Edition- Exhibit Makeovers: A Do-It-Yourself Workbook for Small Museums

Co-Authored by Dr. Alice Parman, Ann Craig, Lyle Murphy, Liz White, and Lauren Willis

Since its publication in 2008, *Exhibit Makeovers* has been a useful do-it-yourself handbook for museum staff and volunteers. This workbook provides grounding in interpretive principles, how-to-advice, step-by-step guidance, and moral support for in-house exhibit planning and design. The revised and expanded 2nd edition preserves the supportive tone and easy-to-follow steps that make the original *Exhibit Makeovers* so user-friendly. Significant revisions and updates, especially in technology practices, make this new edition a must-have addition to any museum's toolkit.

The book includes a new emphasis on visitor input, with step-by-step guidelines for evaluation studies during planning and design, new text and worksheets to guide development of interactives, and ensure varied levels of visitor participation. The authors offer options for affordable software to help with exhibit planning and design, as well as low-cost technologies that can vary and deepen the visitor experience. Brand-new chapters on exhibit design, production, and installation are written by the experienced team responsible for in-house exhibits at a thriving, mid-size museum.



Following the same pattern as the 2008 original, the revised edition guides users through step-by-step processes of a single-case makeover, development of a new exhibit, and renovation/renewal of an entire gallery or museum.

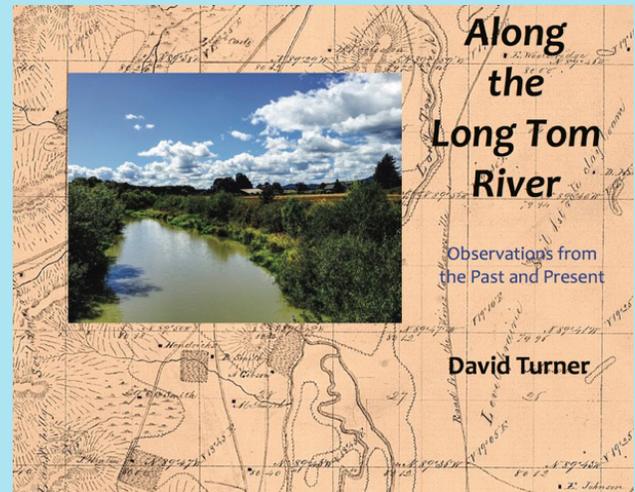
Along the Long Tom River

Author: David Turner

The Long Tom River, which flows on the western side of Eugene, Oregon is the site of many important historical moments that define this region. The book, with full color illustrations throughout it, features writings by local historians and naturalists, plus interviews with the area's residents, all of whom describe the rich history of the area, dating back 10,000 years to the early Kalapuya settlements along Coyote Creek, now covered by Fern Ridge Reservoir.

During the 1850s, the Long Tom River banks were traversed by many early European-American settlers, who traveled along the historic Applegate Trail through Monroe, some then heading to Eugene, others going south through Elmira/Veneta toward California. At that time, the settlers could homestead the land, which was carefully surveyed and mapped by the General Land Office (GLO) to show their new land claims of up to 640 acres. Many families still living in the area, like the Richardsons and McFaddens, both featured in the book, are living on these original land claims from the 1840s and 1850s.

One of the most visually interesting sections in the book was prepared by naturalist, Ed Alverson, who compares the beautifully illustrated GLO maps and their hand written field notes, to Google Earth photographs of the same area to show how the land has sometimes changed dramatically and other times changed very little.



The book is richly illustrated with historic maps, historic photographs, and contemporary photographs, featuring work by Art Johnson, Susie Morrill, Herman Krieger, and David Turner.

This is the second book on local history written by David Turner. The first one on Eugene and published by Arcadia in 2012 featured over 180 historic photographs of the area. Turner is currently on faculty of the Arts & Administration program at UO and sits on the board of the Long Tom Watershed Council.

2016-2017 Graduate Student Research Journal

Queer Representation and Inclusion within U.S.-based Museums

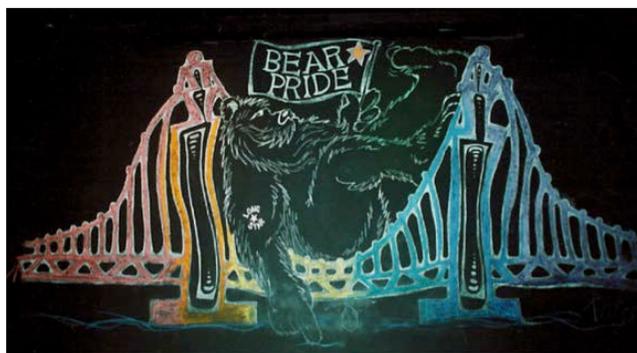
Alanna Schuh

Content Advisor: Dr. Alice Parman

Research Advisor: Dr. Patricia Lambert

The purpose of this research capstone is to provide an overview and examination on the landscape of queer-themed art held within U.S.-based museums and to identify methods of incorporating substantial queer-themed exhibitions within U.S.-based museums. I chose to focus my examination on the landscape by looking at the forms of representation and inclusion of queer art and artists within U.S.-based museums. Historically, the depiction of queer-themed art and artists within U.S.-based museums have been portrayed in a few specific ways. While these portrayals are important, I argue that when museums continue to portray queer-identified people in these specific ways, it perpetuates stereotypes and the social construction of what is considered to be normal. This research also looks at the use of power, oppression, and socially constructed ideas of heteronormativity to inform the common queer-themed exhibitions.

The discussion about the effects of power and socially constructed ideas of heteronormativity surfaced while researching the various queer-themed exhibitions due to many of the exhibitions featuring many common stereotypes and tropes. Through the use of two literature reviews and a comparative case study, I examine and analyze various queer-related exhibitions within U.S.-based museums in their relation to representation and inclusion. This research capstone was conducted in order to gain a better understanding of the types of queer-themed exhibits that are commonly featured within U.S.-based museums. The research was also done to examine the impact that these common exhibition themes have on the representation of queer-identified people, and to identify possible methods for creating more substantial forms of representation and inclusion for queer art and artists.



“Bear Pride” Image by cartoonist Fran Frisch for the GLBT Historical Museum Community Exhibit

(re)Breaking the Glass Ceiling: Current Methods in Feminist Performance

Jordan Schwartz

Content Advisor: Dr. Greg Gurley

Research Advisor: Dr. Patricia Lambert

Theatre has always been a refuge for the educated woman. The women's movement, in all its iterations, has made use of the stage. During the campaign for suffrage, this meant propaganda plays that defied the censor. In the second wave beginning in the 1960s, women adapted Augusto Boal's techniques from *Theatre of the Oppressed* to bring the audience into feminist dialogues. Now, during a period of transition in third wave feminism, we are seeing these dialogues in commercial theatre. Whether it is the feminist one-liners in Lin-Manuel Miranda's *Hamilton* or Lauren Gunderson, a playwright devoted to putting women's history on the stage, becoming one of the most-produced playwrights in the United States, feminist performance has officially become big-business. This capstone intends to understand the impact of popular feminism on commercial theatre and to expand feminist performance scholarship to include the commercial theatre industry by applying pre-existing theory to contemporary productions.

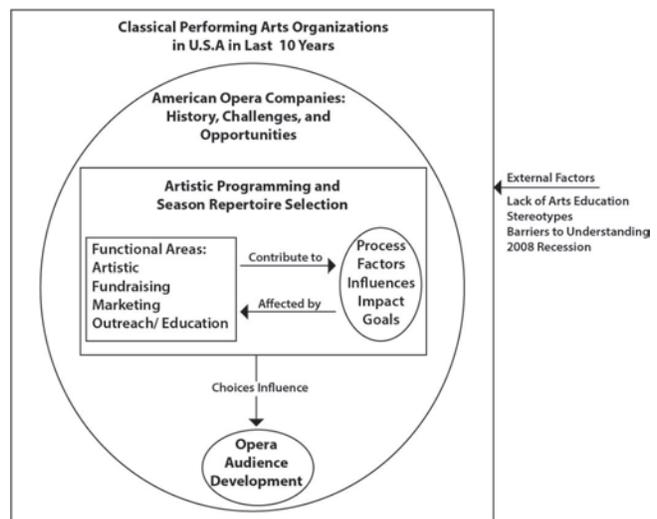
Repertoire Programming Decisions of Major West Coast Opera Companies

Brittney Leemon

Research Advisor: Dr. Patricia Lambert

This graduate research project serves as a guide for emerging leaders and arts professionals in understanding the relationship between artistic programming choices of North American opera companies, and community participation in the art form. Studies and statistics echoed through a variety of media outlets over the past 10 years have recorded a significant drop in opera attendance, which many opera companies have attempted to combat with new or re-energized artistic programming. A gap in research exists between the repertoire programming process of American opera companies, and the community engagement it fosters. This study presents: a literature review of the challenges facing performing arts organizations in the United States; a comprehensive history and contemporary analysis of opera in the United States; a collective case study of the San Francisco Opera, the Portland Opera, and the Seattle Opera; a set of considerations for arts administrators using the case study findings.

After collecting data from all three sites, the findings uncovered that many opera companies do not include the many functional areas of the organization to help select repertoire, but rather rely solely on the Executive Director to make the annual programming decisions. The main recommendation stemming from the findings are that more companies should work to include key staff and department heads in the repertoire programming process. By ensuring collaboration and harnessing the creativity of their arts leaders, opera has the opportunity both stay relevant in modern society and grow into an avenue for innovative and timely storytelling.



Conceptual Map



Interpreting China's Culture: A Study of ChinaVine.org

Wuerxiya

Research Advisor: Dr. Doug Blandy

The purpose of this study was to discuss the interpretation of China's cultural heritage for educational purposes. The primary focus was on the intangible cultural heritage of Inner Mongolia. Associated with this focus was an analysis of the interpretation of the cultural heritage of Inner Mongolia on the website ChinaVine.org.

ChinaVine is an educational project dedicated to the documentation and interpretation of China's cultural heritage. ChinaVine's mission is to educate English-speaking/reading children, youth, and adults about China's cultural heritage. The strategies that ChinaVine uses to interpret China's heritage are fieldwork in China followed by interpretation of that fieldwork on the website. Eduvine, a subsite within ChinaVine, provides curricular suggestions related to the materials posted to ChinaVine. In 2013, the ChinaVine research team visited Inner Mongolia and explored and documented a broad range of the Inner Mongolian intangible culture heritage for interpretation on the ChinaVine website. This includes the Bayan Oboo Festival (Bai Yan Aobao); Mongolian Calligraphy: Chao Luo Meng (Colmon); and Saran's Tailor shop. As an early effort to communicate about China's cultural heritage, ChinaVine does introduce English speaking and reading audiences to a view of China that is respectful of Chinese scholarship and the commitment to the intangible aspects of culture. Through the academic and cultural exchange associated with ChinaVine, the awareness of protecting traditional culture meets the intention of ICH's Conventions.



Opening the Curtain to Collaboration: Allowing for Cross-Border Theatre Partnerships in Vancouver, BC and Seattle, WA

Charissa Hurt

Research Advisor: Dr. Patricia Lambert

This study approaches the lens of cross-border collaboration and partnership in the Pacific Northwest region through an artistic framework. Drawing upon an existing body of literature in border management, security, trade, and economics that focus on the Pacific Northwest as a region, this study seeks to answer the question “what are the opportunities for the theatre communities of Vancouver, British Columbia, and Seattle, Washington, to collaborate to increase cultural vitality in the transborder Pacific Northwest?” From there, the study investigates current levels of collaboration between the two communities, the barriers to collaboration, and the significance of encouraging artistic collaboration. An in-depth literature review features detailed information about the cities of Vancouver, BC, and Seattle, WA, their individual theatre communities, their respective state and province, the Pacific Northwest Region, and the cultural policy of Canada and the United

States in order to give a framework for this research. Qualitative research methods are applied to supply a personal perspective from the theatre communities and examples of certain barriers and benefits that can be derived from cross-border collaboration. Through these methods, the study presents and analyzes the views of professional theatre artists and arts administrators towards collaboration between the two cities. Ultimately, these methods and instruments work together to provide a plan for increased theatrical collaboration between the two theatre communities. This plan details specific methods that theatre artists and managers can realistically apply in the next 1, 5, and 10 years in order to increase artistic collaboration to further the creative vitality of the Pacific Northwest region.

Responses to the Question: Have you ever worked on a collaborative theatre project (the creation/curation of a production or performance) with another theatre company in your local area?



Figure 1: Seattle, W.A. Responses

Responses to the Question: Have you ever worked on a collaborative theatre project (the creation/curation of a production or performance) with another theatre company in your local area?



Figure 2: Vancouver, B.C. Responses

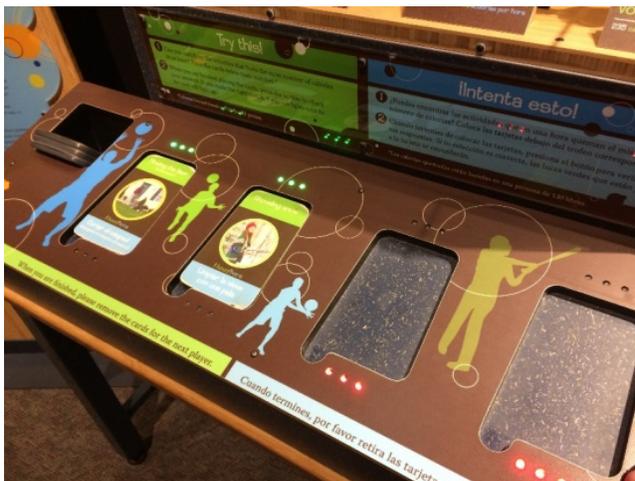
Putting the “Play” Back into Display: Interactive Exhibits in Small Museums

Baylie Stillwell

Content Advisor: Dr. Alice Parman

Research Advisor: Dr. Patricia Lambert

Museums of the late 20th and into the 21st century are moving their focus from collections to museum audiences. This results in more diverse programming as well as more inclusive exhibition design for a participatory experience. Interactive displays and technology are often utilized to encourage a more hands-on museum visit. This graduate research project lays a foundation for the historical context of exhibits and interpretation; explores museum theorist insights on visitor needs; researches the internal and external influences of exhibition development; and ultimately answers the question of how museums can develop interactive displays on a minimal budget. The purpose of the research is to offer guidance for museums to create interactive exhibits on a small budget, while including computer-based and non-computer-based activities. The result of this research is a comprehensive list of interactive display categories and suggestions for how inexpensive and sustainable technologies can be woven into the exhibition development plan.



The Role of Collegiate Performing Arts Centers: Exploring Business Models Used to Serve and Connect the Academic and Surrounding Community

Susanna Brown

Research Advisor: Dr. Patricia Lambert

Performing arts centers (PACs) located on college and university campuses have an opportunity to play an important role in serving and connecting the academic and surrounding community. While these venues play a valuable role in many college campuses around the country, there is very limited exploration into the mechanisms and strategies used by these venues to achieve their goals. This research project examines the history and evolution of performing arts presenters in higher education, explores the many types of collegiate PACs around the country, and investigates the business models used by one type of collegiate PACs, large public universities located in college towns, to achieve their missions. This research investigated how these venues navigate serving two distinct communities and aimed to create a foundation of literature for future investigation into collegiate PACs.

The investigation began by exploring the existing literature on the performing arts in higher education and performing art center management. Data was collected through a national survey sent to collegiate PAC leaders around the country, two key informant interviews with well-known professionals in the field, and case study analysis at two sites: Indiana Auditorium at Indiana University and the Performing Arts Center, San Luis Obispo at California Polytechnic State University.

The study concluded with findings about collegiate PAC characteristics, business model strategies, and recommendations for serving and connecting the academic and surrounding communities. Characteristics of collegiate PACs tend to be driven by the type of institution and the type of community they serve. The smaller the surrounding community, the more impact the collegiate PAC can make. Business model strategies, including operations, programming, and finances, appeared to be dictated by the mission and focus of the collegiate PAC. They fell along a spectrum between being completely student driven to being completely financially driven. When it comes to connecting the academic and surrounding community, this research found that it must be a truly strategic and mission-driven decision. Leaders considered the most successful collegiate PACs to be the ones that successfully serve and connect both the internal and external communities.



Indiana Auditorium

Exploring the Role of Social Media in Museum Membership Programs

Lauren Nichols

Content Advisor: Darrel Kau

Research Advisor: Dr. Patricia Lambert

This research project explores how museums are using social media as a tool to communicate and engage with their members. This study aimed to gain an understanding of the history and current trends in museums using social media for audience engagement by exploring how these trends can be used within a museum membership program and through identifying membership programs that are creating member-centric social media content to engage with their current members and attract new members. The goal of this research was to explore the role social media plays in museums' and nonprofit organizations' membership programs. Because the inclusion of social media platforms and strategies in museum membership programs is a relatively new trend and is constantly evolving, this research focused on what museums are doing now.

This study was conducted through an in depth literature review and case study analysis of selected museums and nonprofit organizations. One of the main goals of the case studies was to understand whether the social media platforms and content of each case study organization have been successful and what type of evaluation methods are used to measure that success. Lastly, based on the research, a list of recommendations was created for museums that are interested in implementing a social media engagement strategy for their membership program. The main concepts explored in this research project were social media engagement, membership programs, and membership engagement strategies.



Evaluation Methods for Inclusive Art Programs

**Tara Burke, Sarah Kim, Cara Mico,
Chanin Santiago, Mark Stevens,
Alexis Thompson**

Content Advisor: Dr. Alice Parman

Research Advisor: Dr. Patricia Lambert

The primary purpose of the of this project was to provide the Oregon Supported Living Program (OSLP) with effective program evaluation practices in order to improve their Arts & Culture program with the goal of attracting more community members to their classes. OSLP is a private, nonprofit organization based in Eugene which serves adults with cognitive and severe physical disabilities. OSLP provides support services in group home settings including educational and vocational training as well as a program which provides inclusive access to arts and culture classes which was initiated in 2012. The Arts & Culture Program is an inclusive community arts center where people of all ability levels are enabled to have access to quality programs such as painting, dance, yoga, and sign language classes. The courses are almost entirely open to the public as well as specifically serving adults with disabilities. In 2015, an academic team from the University of Oregon developed a strategic plan for the Arts and Culture program which identified the need for program evaluation.

During the 2016-2017 academic year, a team of graduate students, facilitated by Dr. John Fenn, Dr. Alice Parman, and Dr. Patricia Lambert, assessed OSLP program evaluation methods by conducting two focus groups comprised of OSLP staff and community members and also conducted a literature review of relevant arts education program evaluation methods and best practices. The literature review examined the history of arts education for people of varying ability levels, methods of program evaluation for arts education programs, and fundraising strategies for programs that serve the disabled population. Recommendations aimed at improving OSLP program evaluation practices were developed from the findings along with input from OSLP staff.

The final result of this project includes findings from data analysis, community visibility and marketing, inclusivity, analysis of major themes across both focus groups, recommendations on who, what, when, and how to evaluate, and barriers/challenges to evaluation.



Towards Equitable Placemaking: Incorporating Adaptive Reuse for Cultural Sustainability

Karen Tate

Research Advisor: Dr. Eleonora Redaelli

This capstone project aims to explore the current framework of creative placemaking and its critiques to envision equitable urban development through adaptive reuse that respects the past, honors the present, and imagines a sustainable future for U.S. cities. Following World War II, thousands of city properties were abandoned during suburbanization causing widespread blight and vacancies. Urban living has become popular again due to the rise of the Creative Class, inspiring governmental agencies and arts organizations to utilize creative placemaking as an economic development tool to revitalize city neighborhoods. But with creative placemaking comes consequences of displacement for marginalized populations due to increased property values, globalized aesthetics, and social and cultural transformations. How can the intrinsic benefits of creative placemaking be supported equally to its economic prosperity in order make placemaking both sustainable and equitable?

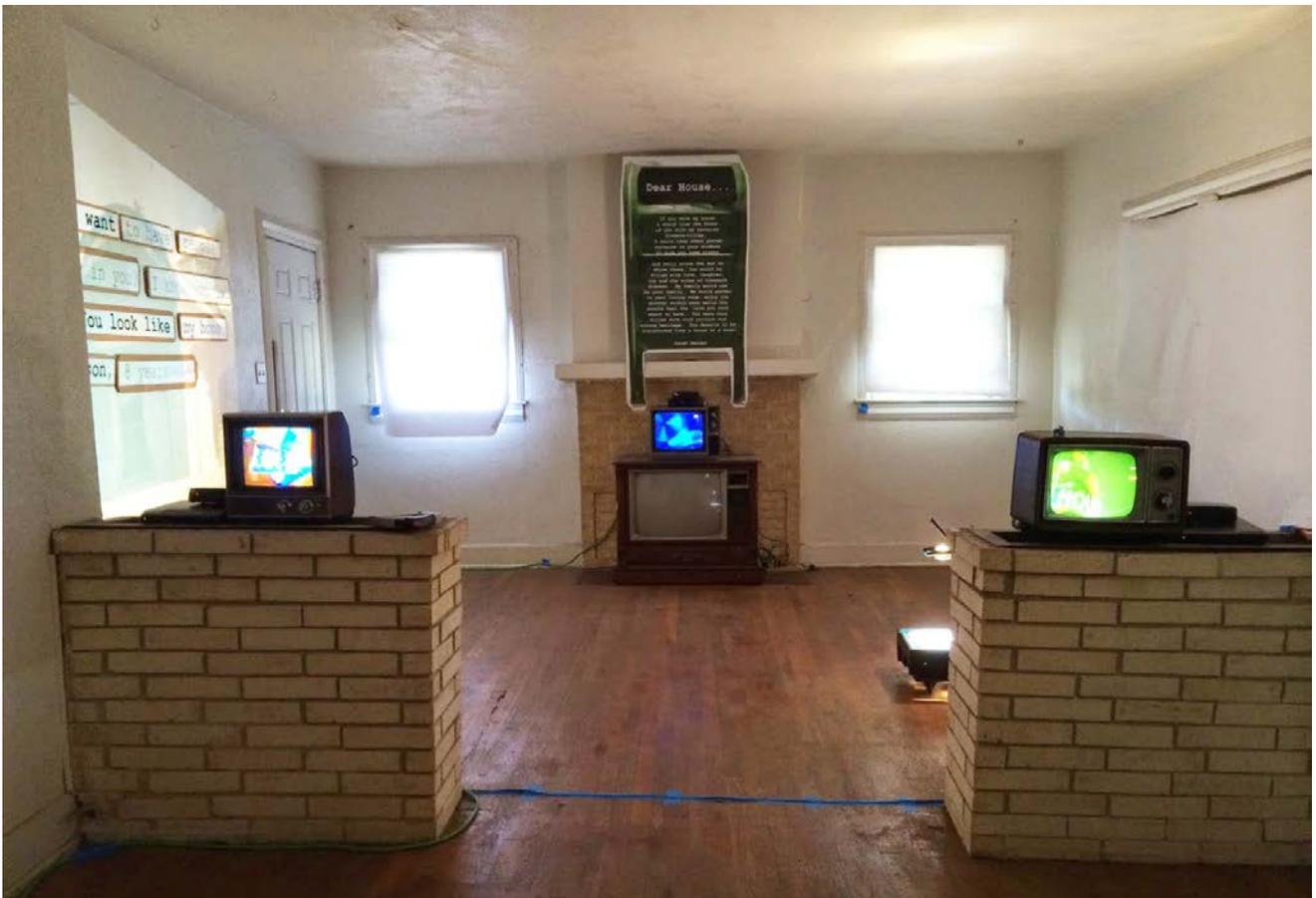
This research proposes the incorporation of adaptive reuse into placemaking initiatives to alleviate displacement of marginalized communities following the four Pillars of Sustainability—economic, environmental, social, and most importantly, cultural. It is also important to consider our everyday lexicon and imagine new terminology that supports equitable practices, such as placekeeping instead of placemaking, to provide a sense of belonging within a community. Case studies were conducted between The ARtery in Milwaukee, WI, and Activating Vacancy in Dallas, TX, in order to analyze equitable placemaking processes and purposes, while also examining their sustainability impact on surrounding neighborhoods. While there is no solution for gentrification yet, policy changes, attitude shifts, and economic incentives for adaptive reuse in placemaking can support sustainable communities.



The Ark on Noah Street, a temporary installation part of Activating Vacancy in Dallas, TX



A performance in The ARTery, Milwaukee, WI



Dear House, a temporary installation part of Activating Vacancy in Dallas, TX

Intergenerational Program Design Recommendations for Arts Organizations

Hannah Bastian

Research Advisor: Dr. Patricia Lambert

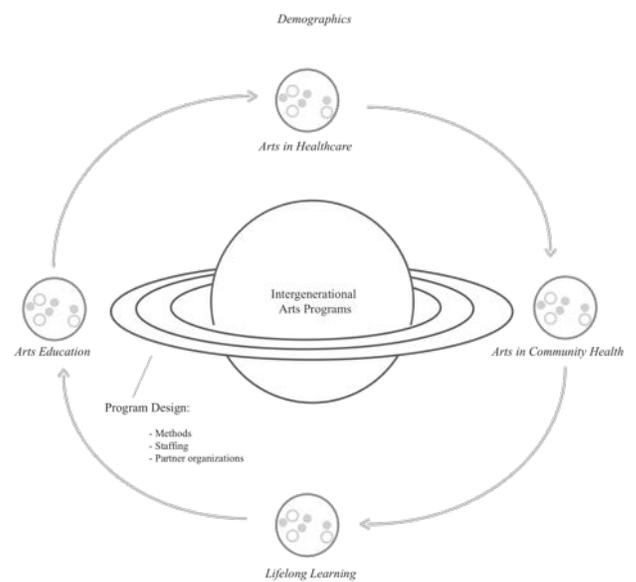
Intergenerational art programs bridge generations while inspiring the creative process. Although projects involving participants of different generations have been in existence for many years, the development of intergenerational arts program design for nonprofits, museums, and senior centers is relatively new. In this new field, research has been promising, revealing improved health and social outcomes for older adults participating in arts programs and increased understanding of aging for youth participating in intergenerational programs.

The purpose of this study is to understand the program design behind current, examples of intergenerational arts programs. This study investigated three organizations, seeking out overarching themes and key elements. Three organizations were highlighted as case studies: Opening Minds through Art (OMA), TimeSlips, and the Geezer Gallery. The case studies were investigated through key informant interviews, document analysis, and participant observation. Each case study provided a unique style of program design, based upon their community, resources, and needs. These case studies were used to inform a set of recommendations for beginning an intergenerational arts program.

This project builds upon existing research covering the impact of lifelong learning, intergenerational programs, and arts programs for both children and older adults. It serves as a reference point for professionals in the field of Arts and Healthcare, marking current, key organizations offering intergenerational arts programs alongside program design recommendations.



“Night Chaos” by artist George, courtesy of Opening Minds through Art



Conceptual Map

The Context and Development of a Music Education Start-up with an Integrated Digital Presence

Pat Waters

Content Advisor: Eric Schiff

Research Advisor: Dr. Patricia Lambert

Starting a music lessons business in an increasingly digitized society provides unique challenges that merit detailed investigation. This project aims to understand these challenges and use the knowledge gained to develop a guitar-lessons business with an integrated digital presence. The processes for this project are organized into two distinct sections.

The context section presents the research conducted on the topic through a literature review on the broad topical areas of music education, digital learning environments, emerging technologies, digital communities, and gamification. A comparative case study of two online music lessons services, Drumeo and Guitartricks, looks at the similarities and differences of each organization's content, production and marketing strategies.

Findings from the context section emphasize the importance of community, especially in the digital context, and explore how research collected from the comparative case study and literature review can be used to inform a music lessons start-up.

The development section includes a business plan, marketing plan, and website (www.guitarclimb.com) for a start-up guitar lessons business called Guitarclimb. Supplemental marketing materials are also included for consideration. The business plan was developed as a result of the research conducted in the context section and forecasts a three-year trajectory for the business with an anticipated launch date of summer 2017. The business plan details how Guitarclimb will connect "physical" and digital audiences to develop a community of guitar-learners across the globe.



Subculture and Popular Culture: Negotiations of Alternative Communities in 21st Century Museums

Andrea Hadsell

Content Advisor: Dr. Alice Parman

Research Advisor: Dr. Patricia Lambert

Museums, as social institutions, have a responsibility to communities to act as a public space where museum visitors can interact with source communities. To incorporate accurate representations of communities, museum professionals have worked to increase diversity in staffing, collections, and community interaction. This increase in diversity has changed the standards of museum practice, particularly for collaborating with marginalized source communities. However, these standards are often focused on museums of art, history, and anthropology. Other museums, such as popular culture museums, represent communities through exhibitions and programming without apparent collaboration with the source communities. Using the standards developed for collaborative environments in other museums, popular culture museums can benefit from creating a new collaborative environment that features a community as a whole rather than individuals.



Museum of Pop Culture, Seattle, Washington

*Tim Balogh
Photography*



Rock And Roll Hall Of Fame (Photo Credit: T. Balough)



Youth Culture - Punk 1980s-1990s (Photo Credit: P. Townsend)

Graduate Student Activities

2016-2017

Graduate Student Activities

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.



ELAN leadership team (from left): Brittney Leemon, Baylie Stillwell, Hannah Bastian, Karen Tate, Lauren Nichols, and Brea DeMontigny

Q&A Panel: Museum Leadership

January 31, 2017

After receiving feedback that members of ELAN were interested in learning more about working in museum management, ELAN brought together a panel of four professionals with experience working in various roles in museums for an interactive question and answer session. The panelists shared their professional experience in museum leadership and different approaches to organizing and leading museum programs, events, departments and initiatives including potential challenges and necessary skills to become a successful museum leader. This was an opportunity for both undergraduate and graduate students to gain valuable insight into an exciting field with many dimensions and moving parts.

The four panelists represented a breadth of different focuses from a variety of different organizations—Ann Craig, Director of Public Programs at the Museum of Natural and Cultural History, Dr. Deana Dartt, Instructor in the Arts & Administration Program and former Curator of Native American Art at the Portland Art Museum, Jill Hartz, Executive Director at the Jordan Schnitzer Museum of Art and President of the Association of Academic Museums and Galleries, and David Turner, Senior Instructor in the Arts & Administration Program and former Executive Director at the Colorado Springs Fine Arts Center.

Creative Conversations

March 8, 2017

In an effort to expand the network of emerging arts leaders, ELAN hosted this interactive and engaging event to bring together individuals and groups who are working to cultivate arts and culture programs, events, and collaborations in Eugene. Facilitated by Colette Ramirez, Community Events Manager for the City of Eugene Cultural Services Division, Creative Conversations engaged participants in a series of rotating, roundtable discussions about challenges and opportunities that individuals and organizations are facing to cultivate arts and creative projects at the University of Oregon, Eugene, and beyond.

This event was a truly unique opportunity for students, faculty, community leaders, campus organizations, community organizations, and student groups to network and come together for a collaborative discussion around arts and culture programming and leadership in Eugene. Participants shared ideas and used this event as an opportunity to problem solve, workshop strategies, and connect with others who work to encourage innovative, and relevant arts and culture programming and participation at the UO and our surrounding community.



Museum Leadership Panel (from left): Ann Craig, Dr. Deana Dartt, Jill Hartz, and David Turner

Beats & Brushstrokes Block Party

April 22, 2017

This year marked the 8th 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 Earth Day and engaged students, local artists, and community members through #MakeYourMark. The event featured a silent auction; local food, wine, and craft beer; participatory art projects with Eugene Printmakers and OSLP Art & Culture; and live performances. Performers included Llorona, MC Plaedo, Pat Waters, Raggae Rob, Jonathan Corona Duo, Integrated Arts Platform, and the West African Cultural Arts Institute.

ELAN raised over \$1,100 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.



West African Cultural Arts Institute



Beats & Brushstrokes Committee Members and Volunteers

Tonisha Toler: Regional Arts & Culture Council

May 5, 2017

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 Tonisha Toler, Community Liaison for Regional Arts & Culture Council (RACC). During her visit, Toler presented on her own work with Portland Art Spark, outreach strategies for diverse communities, marketing to targeted audiences, and implementing equity in arts and culture organizations. Students and faculty engaged in discussion around personal values and how they affect our view of the world around us.



Tonisha Toler with the 2016-2017 ELAN Leadership Committee

ArtsVenture: Bend, Oregon

June 2-4, 2017

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 Bend, Oregon to learn about the cultural scene there. ELAN members who went on this excursion had the opportunity to meet with a variety of arts professionals including Dana Whitelaw, Executive Director of the High Desert Museum; Michael Gesme, Assistant Director of the Central Oregon Symphony; and Ray Solley, Executive Director at the Tower Theatre. Students also participated in the downtown Bend Art Walk, a public art walking tour, and attended a production of *Guys and Dolls* at the Tower Theatre.

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



ELAN Members at the High Desert Museum



Roundabout public art in Bend



ELAN at the top of Pilot Butte

AAD Hosted Field Trip

San Francisco

April 28-30, 2017

During spring term, a group of Arts & Administration students took a trip to San Francisco, California, to experience some of the local arts and cultural offerings. During the trip the group visited the San Francisco Museum of Modern Art, The Exploratorium, Mission District murals and the de Young Museum. They also attended a production of *Noises Off* at the San Francisco Playhouse.



AAD Students inside an Andy Goldsworthy piece at Presidio Park

Student-Centered Activities

AAD Summer Internship Poster Session

Second-year graduate students shared information and insights from their recent summer internships with arts organizations around the United States. This was an opportunity for undergraduate AAD minors, majors, and first-year graduate students to learn about the internship process and how arts organizations operate. Internship sites ranged geographically from Vancouver, BC, to Vermont, and included theaters, performing arts centers, hospitals, symphonies, museums, and performing arts festivals.

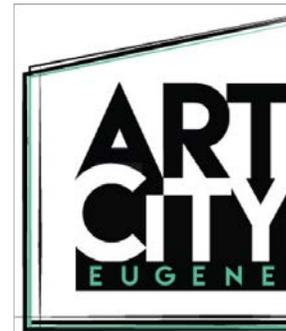
Community Cultural Development in Albany, Oregon

Students in Bill Flood's Community Cultural Development course partnered with the Sustainable City Year Program to aid the city of Albany, Oregon in creating a cultural inventory. The process included meeting with Ed Hodney, Director of Parks and Recreation, to learn more about the history and culture of Albany, and a site visit to engage in interviews with local business owners, artists, city staff, and active community members to learn more about the wants and needs of the city of Albany. At the end of the course, students presented their findings and recommendations to Ed Hodney and Linda Herd, Chair of the Albany Arts Commission. This project served as an excellent collaborative opportunity for students across multiple majors and interests in an applied, grassroots setting.

AAD Students Practice Client Based Design Skills

Graduate students in Eric Schiff's Marketing, Media, and Communications course this fall term were presented with a unique final project opportunity to work with a local arts organization to re-brand. During the term students were asked to design logos for an arts & culture organization of their choice. ArtCity Eugene is a new organization that formed in the beginning of 2016 and they were willing to work

with Arts & Administration students as a client to develop a logo, collateral, and marketing materials. Six AAD students participated in this process, meeting weekly with representatives from ArtCity to advance their design. They presented their final designs to ArtCity and will be continuing to work with this organization to potentially choose a logo that will be applied to their brand as they establish their organization in Eugene. This was an excellent opportunity for students to talk with arts leaders and learn how great branding can create visibility and trust for an up-and-coming arts organization.



AAD Designed ArtCity Logo

AAD Student Recognized by Theatre Communications Group as Rising Leader of Color

Theatre Communications Group, the national American theatre association, recognized AAD second-year graduate student, Jordan Schwartz, as a "Rising Leader of Color." This program, in its second year, is supported by Meyer Memorial Trust and Walt Disney Imagineering Creative Entertainment, offers early career leaders from Oregon the opportunity to participate in a yearlong curriculum of professional development.

Schwartz looks forward to starting her job as the Director of Literary Programs and Outreach at the Phoenix Theatre in Indianapolis, Indiana. She also founded the Children's Bilingual Theatre in Atlanta, Georgia, which has produced several full productions and literacy events. Congratulations Jordan!

Student Led Exhibition at Lane County Historical Museum

After visiting the Lane County Historical Museum (LCHM), Museum Studies students noticed an exclusion of an integral part of Lane County's history- the Native community. Partnering with LCHM and local tribal members, students in the Planning Interpretive Exhibits class led by Dr. Deana Darnt developed an exhibit that fills this gap in the historical narrative.

The class reached out to the LCHM to present an opportunity for growth and inclusion. LCHM has known they have this gap in the indigenous cultural record at the museum and was thrilled that this class could assist in taking on the research, planning, and design work to meet this need. In 7 short weeks students created an exhibition that will last for 12-18 months including narratives of Lane County's Native peoples. Through this process the class partnered closely with local tribal members to create an authentic and impactful exhibition, offering our community access to historical and contemporary Native culture.

"Their Hearts are in this Land: Native Resilience in Western Oregon," a collaborative exhibit, explores the dynamic and diverse Native communities of the land upon which you now stand. The exhibit focuses purposefully on the living cultures of Native peoples rather than the ancient. While some of the people and cultures represented in this exhibit are indeed descendants of ancestors indigenous to this region, others descend from families transplanted here as a result of a U.S. policy aimed at terminating its constitutional relationships with the Tribes. Many others came to Oregon by force to the boarding school at Chemawa through the early 1900s or by choice in recent decades. Others came, and continue to come, to attend the University of Oregon, which celebrates their cultures and actively recruits from Native communities. There are thousands of Native people in western Oregon. The story is a complicated one. In fact, there are many stories.

The primary goal of the exhibition team, through consultation with local Native people, is to connect the public to those stories and hopefully generate the dialogue missing with the settler narrative of the Lane County Historical Museum. The secondary goal was to actively disrupt limiting, damaging, and long-held misconceptions about Native people. Many visitors to history museums arrive with commonly held stereotypes and misconceptions. Unfortunately, history museums often perpetuate these and therefore affirm false information. The exhibition team aimed to interrupt those misconceptions and at the same time introduce more meaningful notions of Native cultures for visitors to consider.



Students working on Lane County Historical Museum Exhibit

2016-2017 Graduate Student Fellowships, Awards, and Conferences

Graduate Fellowships

Hannah Bastian

Graduate Administrative Fellow
Arts & Health Care Program Coordinator
Jordan Schnitzer Museum of Art

Susanna Brown

Graduate Administrative Fellow
Operations & Development Coordinator
Arts and Administration Program

Isabel Engel

Graduate Teaching Fellow
REL 211 Intro to Judaism
REL 222 Intro to the Bible
Religious Studies Department

Andrea Hadsell

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

Charissa Hurt

Graduate Teaching Fellow
AAD 250 Art & Human Values
Graduate Research Fellow
Assisting Patricia Lambert
Arts and Administration Program

Lauren Nichols

Graduate Administrative Fellow
Campus Outreach Coordinator
Museum of Natural and Cultural History

Karen Tate

Graduate Administrative Fellow
Events & Communications Coordinator
Arts and Administration Program

Pat Waters

Graduate Teaching Fellow
AAD 301 Understanding Arts and Cultural Sectors
Graduate Research Fellow
Assisting Betsy Tanenbaum
Arts and Administration Program

Sara Wyer

Graduate Teaching Fellow
AAD 252 Art & Gender
Graduate Research Fellow
Assisting Eleonora Redaelli
Arts and Administration Program

Wuyexia

Graduate Research Fellow
ChinaVine, Assisting Doug Blandy
Arts and Administration Program

2016-2017 Laurel Awards

Jordyn Fox

Jordan Schnitzer Museum of Art

Chanin Santiago

Museum of Natural and Cultural History

Baylie Stillwell

Museum of Natural and Cultural History

Avery Underwood

Jordan Schnitzer Museum of Art

2016-2017 Scholarships and Awards

Hannah Bastian

A&AA Student Travel Award

Alexa Bayouk

Paul & Helen Weiser Scholarship

Susanna Brown

Conference Participation Award
A&AA Student Travel Award

Andrea Hadsell

Conference Participation Award

Charissa Hurt

CCACP Student Research Award

Brittney Leemon

AAD Student Research Award

Lauren Nichols

A&AA Student Travel Award

Chanin Santiago

Ford Family Foundation Scholarship

Baylie Stillwell

PODS Travel Scholarship Award

Sara Wyer

Conference Participation Award

Conferences, Meetings, and Workshops

AFTA's Arts Advocacy Day National Arts Summit in Washington, D.C.

Attendee: Sara Wyer

American Alliance of Museums Annual Meeting in St. Louis, MO

Attendee: Andrea Hadsell, Lauren Nichols

Association of Academic Museums and Galleries Conference in Eugene, OR

Attendee: Andrea Hadsell

Arts Integration Conference, Eugene, OR

Attendee: Isabel Engel

Association of Western States Folklorists in Eugene, OR

Attendee and Presenter: Sara Wyer

MuseumCamp Conference in Santa Cruz, CA

Attendee: Victoria Lee

National Center for Creative Aging Leadership Exchange & Conference, Washington D.C.

Attendee: Hannah Bastian

National Council on Education for Ceramic Arts Conference in Portland, OR

Attendee: Brianna Hobbs

Oregon Arts Summit in Corvallis, OR

Attendees: Andrea Hadsell, Lauren Nichols

Oregon Museum Association Conference in Eugene, OR

Attendees: Baylie Stillwell

VenueConnect in Minneapolis, MN

Attendee: Susanna Brown

2016 Graduate Student Summer Internships

Hannah Bastian

University of Michigan Gifts of Art Program
Ann Arbor, MI

Susanna Brown

Eugene Symphony

Eugene, OR

Andrea Hadsell

Oregon State Hospital Museum of Mental Health
Salem, OR

Charissa Hurt

Pi Theatre
Vancouver, BC, Canada

Sara Kim

Eugene Symphony
Eugene, OR

Brittney Leemon

Glimmerglass Festival
Cooperstown, NY

Cara Mico

Lane County Arts Council
Eugene, OR

Lauren Nichols

Bravo! Vail Music Festival
Vail, CO

Alanna Schuh

Shelton McMurphey Johnson House
Eugene, OR

Jordan Schwartz

Phoenix Theatre
Indianapolis, IN

Baylie Stillwell

Smithsonian Institution Traveling Exhibition Services
Washington, DC

Karen Tate

City of Eugene Cultural Services
Eugene, OR

Alexis Thompson

Valley Arts
Waitsfield, VT

Pat Waters

Ballet Fantastique
Eugene, OR

Wuyexia

PLC Ltd. INC.
New York, NY

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 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 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

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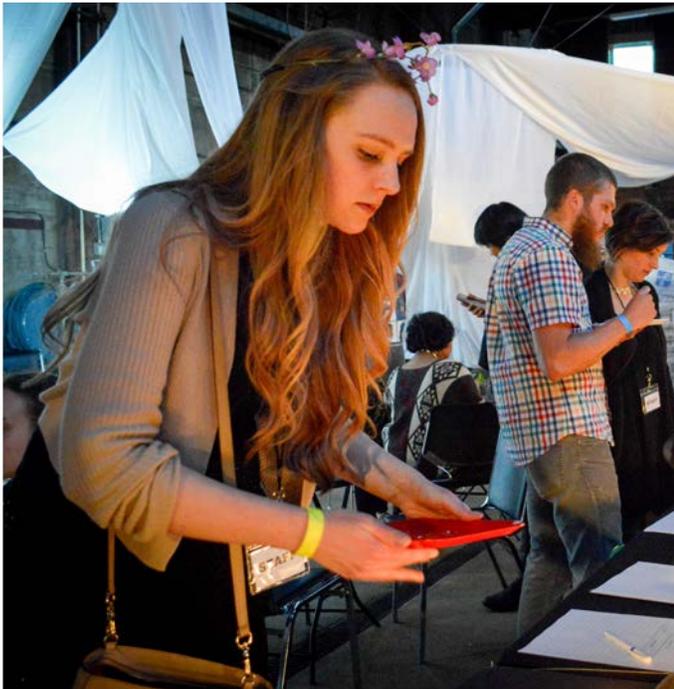
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Want to learn more about the different ways to get involved with the Center for Community Arts and Cultural Policy or the Arts and Administration Program? A visit to our websites will connect you to all of our news, events, and current research.

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.

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 10th Avenue, Ste. 202, Eugene, OR 97401. Be sure to note AAD or CCACP in the memo line and include your email address.

Donate

Go to <http://supportuo.foundation.org/> and specify CCACP or AAD in the Gift Designation Amount “Other” box.



Arts Management Master students, class of 2017 with AAD faculty