

# Graduate Student Research Journal

ARTS MANAGEMENT



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## Professional Project

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## Socially Infamous: Individual and Community Culture at the Notorious Burnside Skatepark

Hames Ellerbe

Research Advisor: Dr. Doug Blandy

This research project involves sociocultural validation of the founding members and early participants of Burnside Skatepark. The group developed socioculturally through the creation and use of an internationally renowned DIY (Do It Yourself) skatepark. Located under the east side of the Burnside Bridge in Portland, Oregon and founded in 1990, Burnside Skatepark is one of the most famous skateparks in the world, infamous for territorialism, attitude, and difficulty. On the other hand, the park has been built with dedication, devoid of city funding and approval, in an area known, in the earlier days of the park, as a crime infested, former industrial district. Through the “do it yourself” creation of Burnside skatepark, came the sociocultural cultivation and development of the founding participants and skaters.



Additionally, the creation of the park provided substantial influence in the sociocultural development of a number of professional skateboarders and influenced the creation of parks worldwide. By identifying the sociocultural development and cultivation of those involved with the Burnside skatepark, specifically two of the founders, and one professional skateboarder, consideration can be provided into how skateboarding, creating a space, and skate participation may lead to significant development of community, social integrity, and self-worth even in the face of substantial gentrification.

# Activating Place Identity: Programmatic Shifts in the Outdoor, Public Spaces of Downtown Eugene

Melissa Schenter

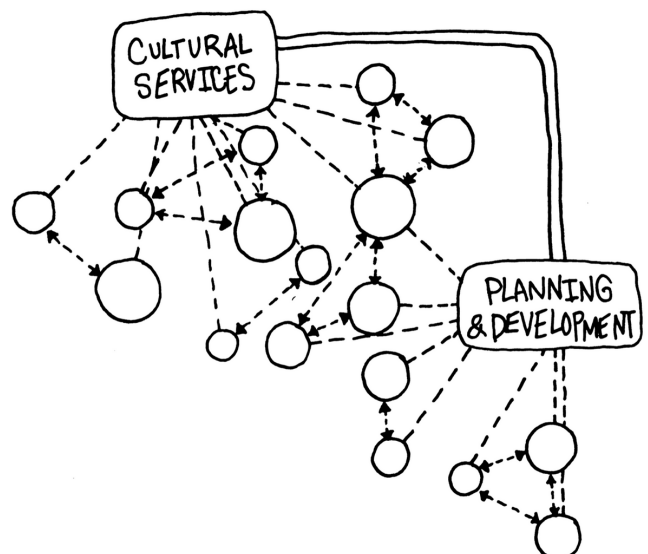
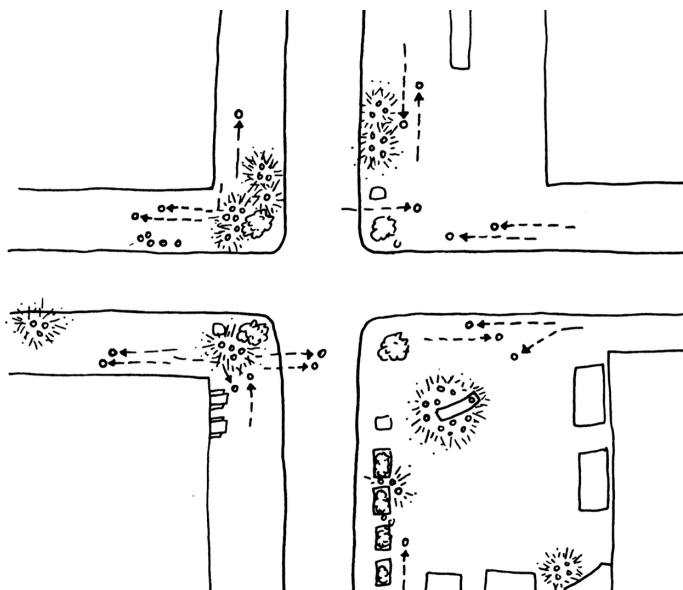
Research Advisor: Eleonora Redaelli

This study examines the City of Eugene’s adoption of creative placemaking practices in an effort to positively alter the identity of its Downtown- focusing on the resultant shifts in programming methods, and on the complex role of artistic producers within it’s outdoor, public spaces. Recognizing “place identity” as existing in the combination of both tangible and intangible elements, this project applies a framework of performativity to analyse the “mechanisms of action” which work to normalize behaviors within physical spaces, thus influencing perceptions of place.

Based largely on 15, semi-structured interviews with City programmers and community arts leaders, the findings of this project focus predominantly on the concept of “activations”- an emergent style of arts programming born from the creative placemaking movement, and inspired in Eugene by the 2016 Downtown Assessment conducted by the Project for Public Spaces (PPS). Interviewees differentiated activation programming from event programming, describing the former as being more ambient, ongoing, inclusive, and as creating a greater link between the arts and city infrastructure. Importantly, activations provide more varied modes of engagement, and have the potential to more subtly influence behavior patterns over time.

Following the work of PPS, leaders across various City department pulled together a diverse group of division leaders to form the “Downtown Operations Team.” As a result, arts programmers voices have been brought to the table in strategic, downtown revitalization efforts, allowing them to work alongside leaders in areas such as Facilities, Transportation Options, and Planning & Development. Through these collaborations, City programmers and arts leaders have adopted a necessary sensitivity in their work to complement the efforts of social services and public safety providers.

The conclusion of this research argues that the City of Eugene’s shift towards activation programming is a move in the right direction. Because activations are more accessible to differing populations, and more conscious to the various entities working within these public spaces, they could be especially useful for addressing the current needs of Downtown Eugene. To sustain this type of programming, however, more flexible public spaces are needed. Additionally, because activations require strong links between artists and city infrastructure, continued strategic collaborations, such as the City’s “Downtown Operations Team”, are a necessity- with City divisions such as Cultural Services and Planning & Development acting as leading intermediaries. Ultimately, these programmatic shifts will help to introduce new levels of sociability to these spaces, and increase Downtown Eugene’s ability to act as a civic heart to the community.





## PROGRAM DESIGN OF COMMUNITY-BASED ARTS PROGRAMS THAT ADDRESS PUBLIC HEALTH ISSUES

Margot Dedrick  
Research Advisor: Dr. Patricia Lambert

There is a growing body of research in the field of arts in health and the therapeutic benefits of using art to treat illnesses. Much of this research is evidence-based and focuses on the effects of arts-based activities in healthcare facilities.



However, there is a gap in knowledge concerning programs that use art to address public health issues through participatory arts projects in a community setting. This study uses evidence-based research on the therapeutic benefits of art in healthcare settings to examine how arts methods can be used not only for healing patients in hospital settings, but to take a more holistic approach in addressing individual, community, and public health and well-being. This research project explores current models of programs that use art to address public health through two case studies and provides recommendations for managers of such arts programs.



## HOW ARCHITECTURAL HISTORY CAN BE TAUGHT IN THE K-5 CLASSROOM USING PICTUREBOOKS

Jordyn Shaw

Research Advisor: Dr. Doug Blandy

Architecture and architectural history is not typically a focus of art education in the K-5 classroom. In this study I aim to demonstrate how picturebooks can be used as a tool in the K-5 classroom to teach architectural history. This study was modeled after Sipe's (2001) article Using Picturebooks to Teach Art History. I analysed eighty-six picturebooks based on a specific criteria, choosing books that have been: (1) published or republished in the past 20 years; (2) have a strong narrative quality in text; (3) allude to architecture and have architecture as part of the integral setting; and (4) set at a K-5 reading level.

I arranged the eighty-six books into four types: (1) Tours; (2) Building Practices/Principles; (3) Stories of Architects: Real, Child, or Animal; and (4) the Architecture of Houses and Homes. Within the Tour type, I found three subtypes called the "City Tour," the "State/Country Tour," and the "Cross-Country/World Tour" subtypes. I addressed each type and subtype, discussing themes that appeared. In talking about the themes and subtypes, I also address "what can be taught," addressing how these themes and subtypes can be used in the classroom. In these sections I discuss the National Visual Arts Standards and the National Language Arts Standards that pertain to the subtypes and themes.

Lastly I address representations of Medieval architecture in picturebooks. I address a specific time period within architectural history, and discuss what could be taught in the classroom using picturebooks as a resource. Using twelve picturebooks I looked at representations of churches; castles; other buildings; and building principles, practices, and concepts. In these sections I discuss what can be taught along with any inaccuracies and inconsistencies that appear in the picturebooks when compared to current scholarship on the subject.

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## ENGAGING UNDER-REPRESENTED COMMUNITIES: A COMPARATIVE ANALYSIS OF PROFESSIONAL SYMPHONY ORCHESTRAS

Lauren Watt

Research Advisor: Dr. Patricia Lambert

This Master's Research Project looked into the various ways that professional symphony orchestras are engaging with their community, specifically with under-represented populations. Beginning with an overview of the American symphony and why it is now needing to engage more with its community rather than only performing concerts, and continuing on to various literature reviews and comparative analyses which shed light on what is currently being offered by symphony orchestras around the country. The study also focuses on comparative case studies highlighting the programs and populations being served by the Seattle Symphony, Oregon Symphony, Eugene Symphony and the Boise Philharmonic.

## Visitor Reception in Collaborative Museum Exhibits

Erin Schmith

Research Advisor: David Turner

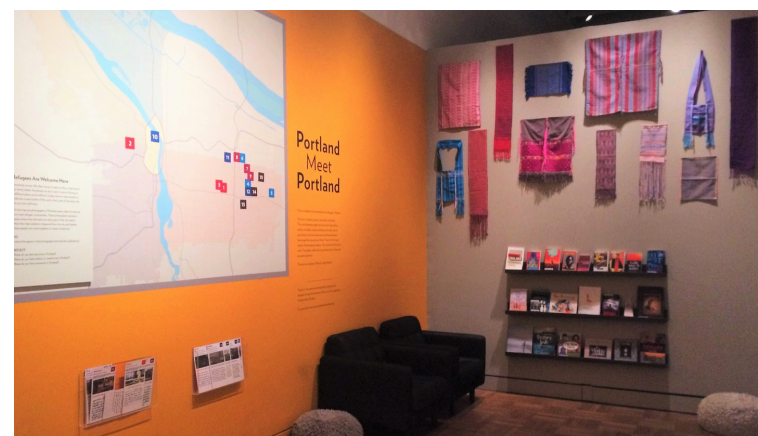
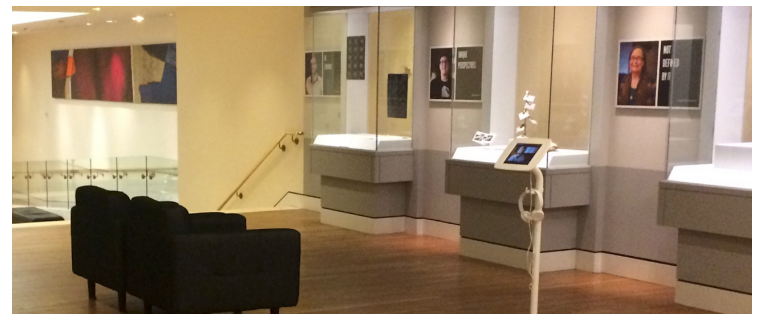
As museums seek new ways to attract wider audiences and increase their relevance to more people, collaboration with community groups has become common practice for certain types of exhibits. Museums are using multiple models for these collaborations, which often include working with community groups whose perspective has traditionally been left out of the mainstream museum narrative. While many studies on these processes have been conducted, very few have focused on visitor outcomes that include understanding the process of collaboration that went into the exhibit. Those studies that do exist show that the visiting public is unaware of this work and therefore a key opportunity to engage the public around issues of decolonization, legitimizing worldviews outside of the mainstream narrative, and democratization of museum processes is lost.

The purpose of this study is to determine how the Portland Art Museum is communicating with their visitors about their collaborative exhibit work, and whether visitors are responding to or receiving these communications. The museum has several unique models for working with community groups and individuals, including two galleries dedicated to collaboration. Focusing on the Center for Contemporary Native Art, the Object Stories Gallery, and an interpretive gallery about the local refugee experience at the end of the larger exhibit *Common Ground: Photographs by Fazal Sheikh, 1989-2013*, this study is an examination of the collaborative processes involved, how the museum is communicating with visitors about their collaborations, and whether those communications are effective. Research methods included interviews with key staff, analysis of exhibit text and other communication instruments, and visitor intercept surveys.

For the exhibits in this study, visitors were able to see that community groups and individuals outside of the museum had decision-making power in the project.

Although previous studies on longer-term collaborative exhibit projects showed these projects as being important to changing the way museums work, they are not the only way to create impactful exhibits involving community partners. As this study shows, smaller projects that take less time but that are also part of extended relationship-building processes and a menu of community engagement efforts, can have an important impact on how the public sees museum work.

Continued refinement of evaluation techniques that attempt to understand visitor experience without expecting previous knowledge of museum work or collaboration is recommended, along with studies on the relationship between perception of collaborative projects and the museum as a whole – does this lead to a greater understanding of the museum as a space for community voice, dialogue, and intervention?



## Curatorial Activism: Turning Activism into Practice

Breanna deMontigny  
Research Advisor: David Turner

Museums are regarded as authoritative institutions responsible for educating our nation's youth and general public, and representing historic and contemporary narratives through objects, art, and displays. However, museums are not perfect institutions-- they have a long history of marginalization of ethnicity, gender, and sexuality through westernized museological practices. With recent political turbulence, more people have been fighting for rights and recognition, and museums are put in the position of having to evaluate how they react to the changes around them. Museums are now struggling to address issues of institutional neutrality, representation within their walls and staff, and how the power structures within museums exclude those that they are trying to represent.

This research project is pursuing the concept of curatorial activism, as defined by Dr. Maura Reilly, in an attempt to find exhibits or displays in various sized institutions across the United States that provide examples of progressive acts of curatorial work that are emerging in response to the political changes and pressures in the United States. Exhibits were examined to compare methods of being inclusive and working with marginalized groups with the intention that these methods can be compiled and used as a reference for curators in institutions of all sizes as a realistic guide for change.



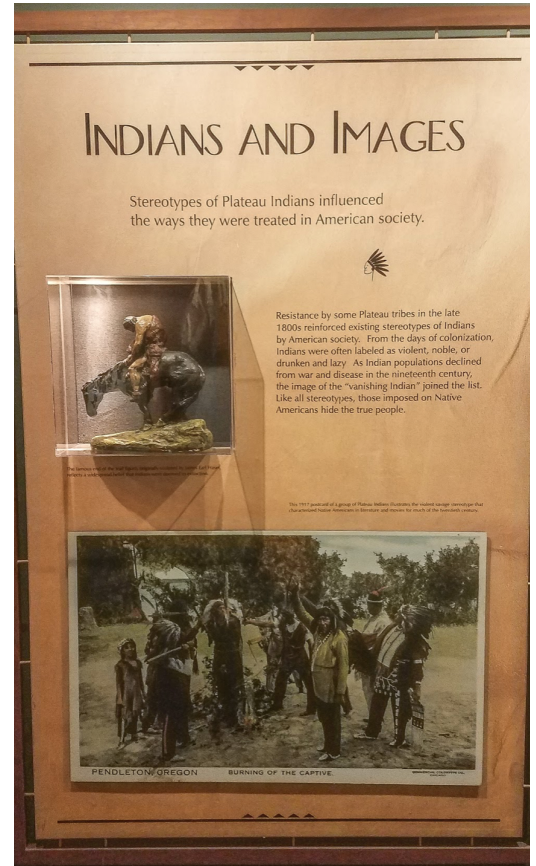


# (Mis)representations of History: Displays of Difficult Histories in Oregon Community Museums

Isabel Engel

Research Advisor: David Turner

In Oregon, the vast majority of community museums are history museums focusing on local history. According to the Oregon Museums Association, of the 58 museums registered with them, 52 of those museums are focused on local and regional history. These museums have largely focused on pioneer history and display how white Europeans settled the land. While this is one aspect of Oregon history, many Oregon community museums fail to display difficult histories, or history that recalls trauma, oppression and/or violence. With current museology focusing on the diversification of exhibits through the inclusion of difficult histories, there is an apparent disconnect between this research and actual practice in Oregon museums. In this survey, I critically analyze visual representations at eleven (11) Oregon community history museums through site observations, document analysis and with three (3) of the museums, through interviews of curators and/or museum directors. I argue that as important sites of history and community outreach, these museums miss opportunities to educate the public and include minorities that have largely been left out of the Oregon narrative.



## Seashore Removal

Al Peirce Gallery: Seashore Removal



*I have heard too many promises now. Long the Great Chief [the white leader] has said 'I will give you many things and you will grow upwards,' but we have never got them and are sick of hearing such things.*

— *Wahki, chief of the mission.*

**The Leaders Speak**

Nineteen Alesia, Siuslaw, Quiltich, and Coos leaders spoke at council. All denied consent to be moved again; for some of them it would have meant moving a third time. J.H. Fairchild, the Indian Agent at Siletz, told the assembled men, "I will faithfully send a copy of your words to the Great Chief in Washington. What the result will be, I am unable to say."

*The first time our fathers saw the whites they regarded them as friends. I was a boy then. They drove us here. We gave a large and valuable country to the whites. There is coal there. We have never received a dollar for our land.*

— *Namook, Coos.*

*I think when we gave up the Country between Yaquina and Alesia it was enough. Don't drive or land us. It will be useless for any more agents to come and talk with us on this matter. We will never give up our Country.*

— *Sah Rogien, Chief of the Mission.*

*What makes the whites think our people no better than dogs. Let them talk as much as they please. How can the whites believe in a just God and drive the Indians off their land. It would be well if they would make our Country better by helping us here...*

— *Quiltich, Chief.*

*The whites do not lie to each other. If they owe each other, they pay.*

— *George Coombs, Coos.*

*If the whites get land they improve it and desire to keep it. So it is with us.*

— *Alton Marks, Coos.*

**Driven Out Again**

Almost immediately after the 1875 council, before the words of the leaders got to Washington, settlers started pouring in to the territory near the Alesia River — and began driving the Alesia, Coos, Quiltich, and Siuslaw people from their homes.

Those who escaped congregated at the mouth of the Siuslaw River (present-day Florence). Some of the Quiltich made it back to the Umpqua and Smith Rivers (present-day Reedsport). Some of the Coos returned to South Slough, Empire, and Marshfield (present-day Coos Bay).

**Q:** Would you want to give up your house if the government wanted you to?

**hmm... points to ponder**

Edwin Drew (quotation on the center panel) paints a calm and relatively positive picture of life on the reservation.

George Wasson (quotation on the bottom-center panel) calls it a "concentration camp."

Underneath each quote, you can discover the kinds of documents — and the times — in which these words were published.

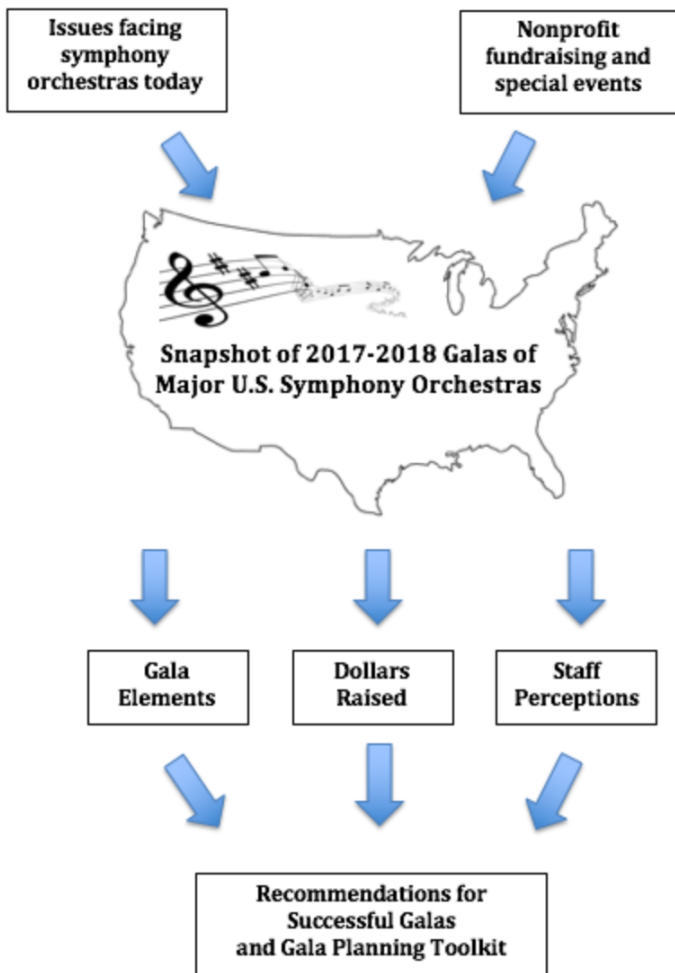
Thinking about the two different documents and dates, what might make Drew write what he did? What might make Wasson write what he did?

*Letter, Oregon written by Edwin Brewster, Agent Peirce, August 13, 1875. Oregon History Project, May 14, 2014.*

*The Indians immediately under my charge... are at present, and have been, so far as my knowledge extends, friendly towards the whites. Many of them manifest a disposition and desire to cultivate the soil. Those located at on the Siuslaw river have several acres of potatoes and some other vegetables under cultivation.*

— *Report of Edwin D. Drew, Indian Sub-Agent at Florence, July 1, 1887. Annual Report of the Commissioner of Indian Affairs.*

*No one should overlook the pain and anguish of the holocaust of south-western Oregon and the terrible years of concentration camps... My great grandmother ran away from Yachats and swam across the ocean bluffs to return to South Slough on Coos Bay. She lived for a while in a hollow log, before her son-in-law, George R. Wasson, discovered her presence and took her into the house.*



## Major American Symphony Orchestras and the Fundraising Gala

Alexa Bayouk

Research Advisor: Dr. Patricia Lambert

Performing arts organizations cannot survive on revenue from ticket sales alone, so they must have a diverse arsenal of fundraising strategies. Special events are one popular development tool. When looking specifically at the arts, virtually every large symphony orchestra holds a fundraising gala. Formal events like these are costly in terms of both time and monetary resources, yet they yield a relatively small profit when compared to direct solicitations for funds. Nevertheless, special events serve important purposes beyond fundraising, like stewardship, networking, and prospecting, so they are worth the time and energy for most organizations.

This research project looks at the galas of 10 symphony orchestras in the United States (nine of which have budgets over \$20 million) and compares the use of various gala components, dollars raised, and staff perceptions. The purpose of this study is to 1) gain a better understanding of which gala elements contribute to the event's success, 2) find other gala purposes and ways to measure a gala's success beyond just fundraising, and 3) discover the unique ways that symphony orchestras are utilizing the gala model in comparison to non-performing arts nonprofits. This masters project culminates in a handful of recommendations as well as a Gala Planning Toolkit, which includes timelines, checklists, and evaluation forms.

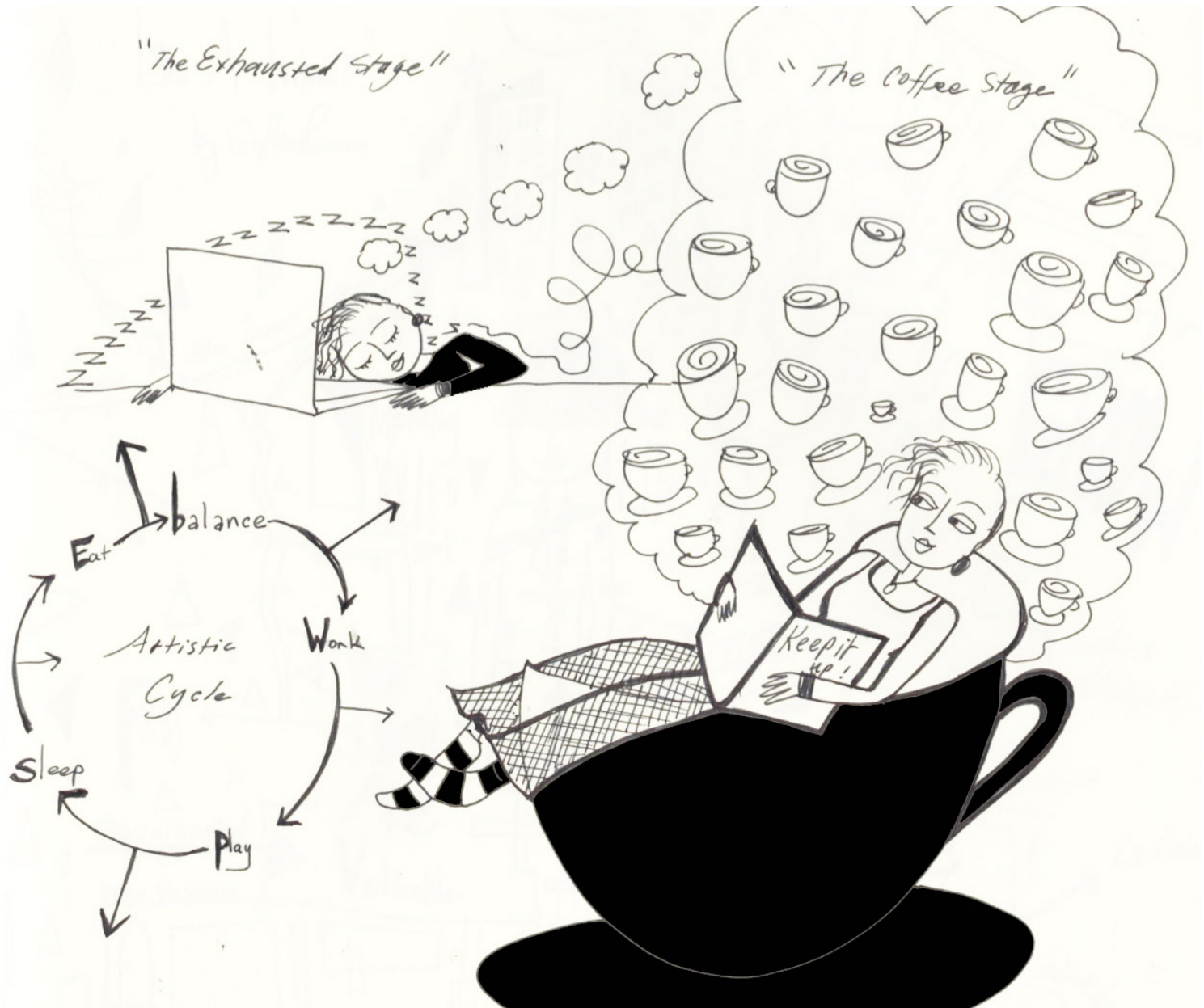
## Grow Art: You're in Business

Sophie Navarro

Research Advisor: Dr. Doug Blandy

The purpose of this graphic memoir is to show how artists can create a sustainable and viable art business. This guide book offers artist entrepreneurs and designers tools that support the career of an artist.

I chose the graphic style to show my work as an example of how I process my own approaches to creating and promoting my work. All illustrations are made by me.





## THE NEW MUSEOLOGY IN MUSEUM PRACTICE IN CHINA

Sisi Lu

Research Advisor: David Turner

As one of the major lifelong learning possibilities outside the education system, museums have always been an important venue to the public. Throughout their long history, there has been a major shift in museology from being a collections-centered museum to a visitor-centered museum in recent years. As China develops economically, museums have become greater in number, size, and scope. However, Chinese museums might neglect the importance of the visitor experience. With a framework of new museology and models a new participatory museum, this research project attempts to understand the visitor-centered practice in China through document analysis and a case study of the Hubei Provincial Museum in Hubei, China. This study intends to understand the implementation of theory into practices and offer useful recommendations to the museum professionals in China.

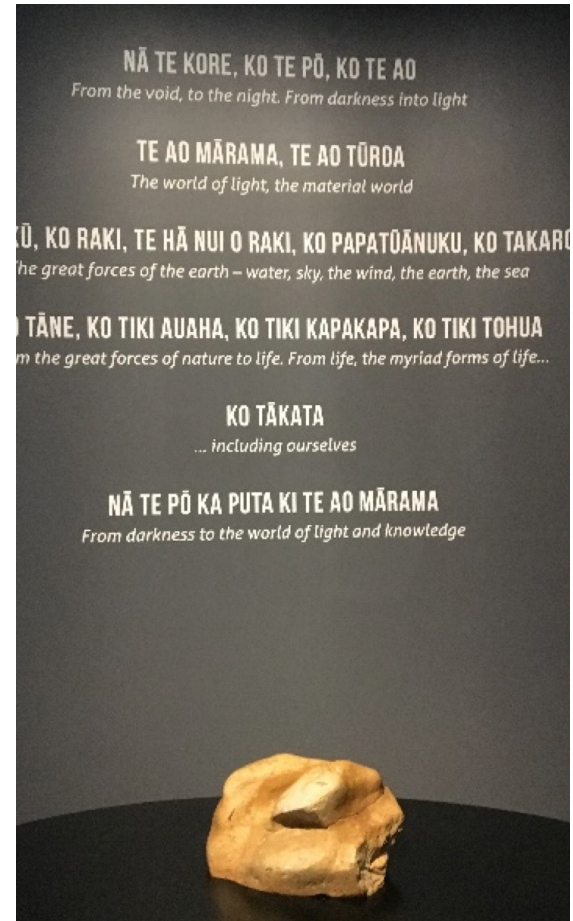


## BICULTURALISM AT OTAGO MUSEUM: A CASE STUDY

Avery Underwood

Research Advisor: David Turner

Otago Museum in Dunedin, New Zealand, is an institution in the beginning stages of a museum-wide shift towards biculturalism. Presently, the Museum largely operates under a “western” museology, and the shift to biculturalism means not only are objects and content interpreted in the traditional “western” style, but also with respect to the worldview and with the authority of the indigenous Māori people of New Zealand. Approached with a framework of biculturalism and bicultural practices as detailed by researcher Conal McCarthy in *Museums and Māori*, this research intends to detail and better understand the current and future bicultural practices of Otago Museum through interviews with key staff members, observations of Otago Museum spaces, and document analysis. Understanding the process of monoculturalism to biculturalism is important in learning how other museums might implement a bicultural framework. Museum biculturalism represents progressive museology because it decolonizes museums, institutions that have long misrepresented or underrepresented indigenous peoples. The process aims to right wrongs of colonialism and give voice and authority to indigenous groups. This research intends to better understand Otago Museum’s bicultural shift and related practices with the hope that the findings provide useful lessons for museums in the rest of New Zealand and the world.



# The Impact of the Oregon Cultural Trust on the Statewide Cultural Policy Institutional Infrastructure

## 2017-2018 Professional Project

Patricia Dewey Lambert, PhD, Principal Investigator, with, Joshua Cummins, Milton Fernandez, Jennie Flinspach, Brianna Hobbs, Victoria Lee, Brad McMullen, JK Rogers, Juliet Rutter, and Jes Sokolowski

## Overview of the Professional Project

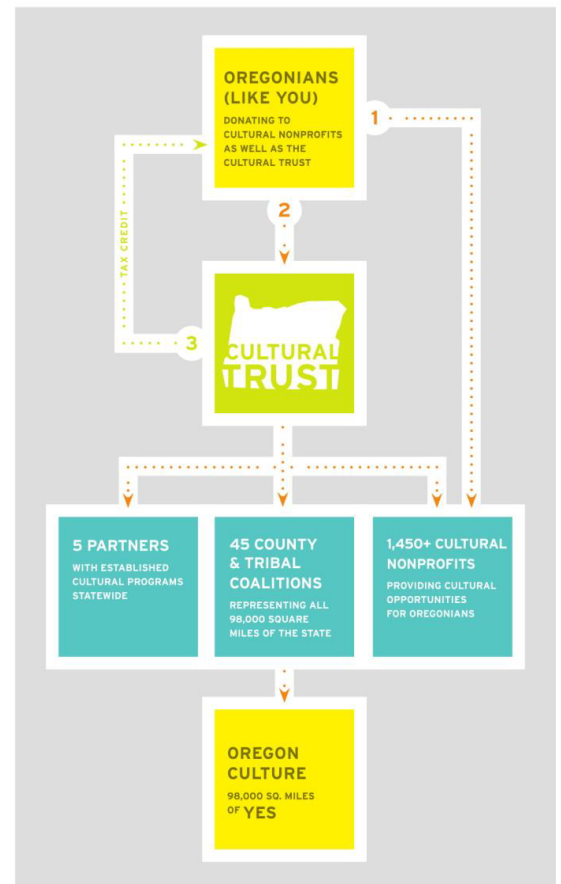
The Arts and Administration Program's 2017-2018 terminal master's research faculty-led professional project team was comprised of nine graduate students. Throughout the academic year, the team investigated two main research questions:

1. What is the role of the Oregon Cultural Trust within the statewide cultural ecology?
2. How does the Oregon Cultural Trust compare with other state-level cultural funding mechanisms that exist across the United States?

Specific sub-topics were also investigated individually by the graduate students:

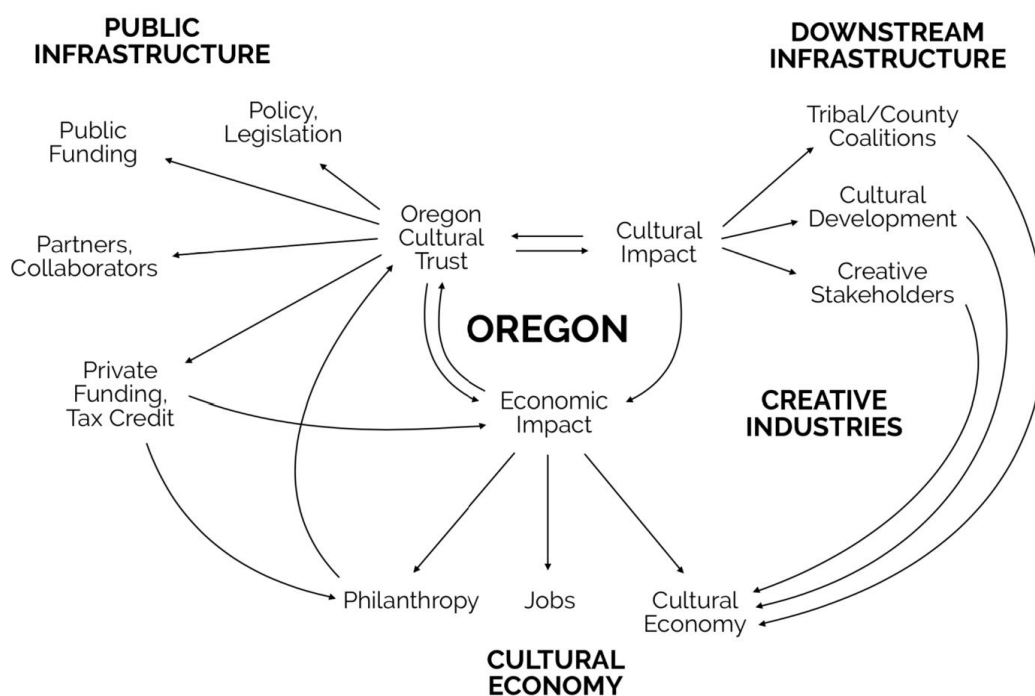
- What are the philanthropic networks and infrastructure among the Oregon Cultural Trust and its partners? (Brianna Hobbs)
- How does the network of Cultural Coalitions across the state function to influence cultural vitality, especially in rural and tribal areas, after the 2014 Capacity Building Project? (Juliet Rutter)
- How is the Oregon Cultural Trust designed to strengthen the collaborative statewide infrastructure across arts, heritage, history, and humanities? (Brad McMullen)
- How are issues of diversity, equity inclusion, and class considered within the Oregon Cultural Trust and its affiliated institutions, and how/in what ways does the Oregon Cultural Trust encourage/enforce diversity, equity, inclusion (and class) within said institutions? (JK Rogers)
- What has been the impact of the Oregon Cultural Trust on artists and artistic development throughout the state? (Milton Fernandez)
- How is the Oregon Cultural Trust an agent within Oregon's cultural economy and to what extent are they embedded with that economic landscape? (Joshua Cummins)

## HOW THE TRUST WORKS



- To what extent does Oregon’s cultural sector contribute to the state economy? (Victoria Lee)
- What is an overview of the types of cultural funding mechanisms at the state level across the United States? (Jennie Flinspach)
- How does the Oregon Cultural Trust tax credit mechanism work as a funding instrument, and how does it compare with instruments used by other states? (Jes Sokolowski)

Research methods included literature review, document analysis, key informant interviews, and surveys. Data from the main research questions and sub-research questions were integrated into the full report, which was submitted to the project partners and is available on UO Scholars' Bank. The professional project partners in 2017-2018 were senior staff of the Oregon Cultural Trust and the research division of the National Assembly of State Arts Agencies.



**Context: What is the Oregon Cultural Trust?**

Across the United States, numerous state-level government funding mechanisms exist in support of the arts and culture sector. These instruments may be grouped into four main categories: funding from the National Endowment for the Arts; state budget items, state tax expenditures, and other state arts and culture income. A cultural trust or cultural endowment is in this fourth category, but the Oregon Cultural Trust is unique among the 14 states that possess this funding instrument.

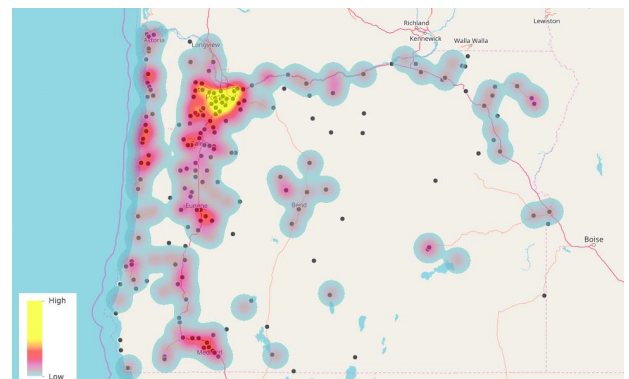
The Oregon Cultural Trust, a tax credit that has incentivized public investment since 2001, provides much more to the state’s arts and culture sector than public funding. It also provides connectivity and stabilization. The professional project team investigated these three fundamental pillars of the state’s arts and culture funding instrument through a lens of creative sector analysis drawn from published scholarship. The focus of the study was on analysis of the institutional structure of the Oregon Cultural Trust as well as on the cultural impact and economic impact of the Trust’s grant programs, structure, and activities.

## Summary of Findings and Recommendations

The year-long study of the research team led to five main findings:

1. The Oregon Cultural Trust is an endowment fund supported by a unique tax credit that incentivizes cultural investment and earmarks revenue for arts, humanities, and heritage.
2. A variety of statewide networks impact or are impacted by the OCT, including philanthropic networks, state agency partnerships, and cultural coalitions.
3. Due to Oregon's low population variety, issues of diversity, equity, and inclusion have been primarily limited to race/ethnicity, and geography and should be subject to greater evaluation.
4. The existence of the OCT and the tax credit shows that Oregonians are deeply invested in cultural development and that the state is high in cultural vitality.
5. The OCT is a key driver in Oregon's cultural economy, helping to stabilize and connect the creative sector.

Numerous key recommendations also emerged from the research. It was found that the OCT has an urgent need for more staff support, and the research team recommends that the Trust allow more funding to be used to increase the staff as well as enable more usages of funding to support the statewide OCT infrastructure. Use of social network analysis may be highly beneficial to the Trust to further understand and identify needs for improving the statewide OCT infrastructure, network, and connections. The OCT network of county and tribal cultural coalitions is a major asset, and more support mechanisms should be developed for the coalitions across the state. The team recommends enabling a more customized form of cultural policy at the local level, as well as improving support of the coalitions in terms of funding, advocacy, and staffing.



The research team also found that there is a need for more evaluation, accountability, and transparency. The team recommends more reporting, especially with regard to the use of funds by the OCT partners. Main recommendations for the funding aspects of the OCT are threefold: continue to tax credit; consider raising the tax credit limit; and explore developing a marginal granting model based on population.

Finally, the research team found that, when compared with other trusts and endowments in other states, the Oregon Cultural Trust is a very successful model that should be shared nationally in forums that discuss policy goals and instruments in support of the arts and culture sector.



## 2017-2018 Graduate Student Achievements

### Graduate Fellowships

Joshua Cummins  
Graduate Teaching Fellow, Arts Administration  
Graduate Research Fellow, Arts Administration

Isabel Engel  
Graduate Teaching Fellow, Religious Studies

Brianna Hobbs  
Graduate Teaching Fellow, Arts Administration  
Graduate Research Fellow, Arts Administration

Victoria Lee  
Graduate Administrative Fellow, Research  
Development Services and Arts Administration

Melissa Schenter  
Graduate Fellow, Experiential Education and  
Prevention Initiatives

Jes Sokolowski  
Graduate Research Fellow, Center for  
Community Arts and Cultural Policy

### Scholarships and Awards

Alexa Bayouk  
Paul & Helen Weiser Scholarship

Joshua Cummins  
PODS Travel Grant

Isabel Engel  
PPPM Travel Scholarship

Brianna Hobbs  
Academic Achievement Award

Victoria Lee  
PODS Travel Grant  
Career Services Travel Grant  
Arts Administration Conference Participation Award  
Smithsonian Diversity Award

Jordyn Shaw  
PPPM Travel and Research Grants

Avery Underwood  
PPPM Travel and Research Grants

### Laurel Awards

Margot Dedrick  
Jordan Schnitzer Museum of Art

Jordyn Shaw  
Jordan Schnitzer Museum of Art

Avery Underwood  
Jordan Schnitzer Museum of Art

### Conferences

Alexa Bayouk  
Oregon Arts Summit

Joshua Cummins  
Oregon Arts Summit

Brea deMontigny  
Oregon Arts Summit, Museum Next

Isabel Engel  
Arts Integration Conference, UO Equity Forum

Brianna Hobbs  
UO Equity Forum, Northwest Arts Integration  
Conference, Oregon Arts Summit

Victoria Lee  
MuseumCamp (presenter), MuseumNext, UO  
Equity Forum, Oregon Arts Summit

Juliet Rutter  
Oregon Arts Summit, UO Equity Forum,  
NeighborWorks National Training Institute

Melissa Schenter  
National Conference on Race and Ethnicity  
(Presenter)

Jes Sokolowski  
Social Theory, Politics, & Art, International  
Conference on Design Principles & Practices  
(presenter), Association for Public Policy Analysis  
& Management (presenter)

Lauren Watt  
Oregon Arts Summit