



Center for Community Arts and Cultural Policy

Graduate Student Research 2013-2014

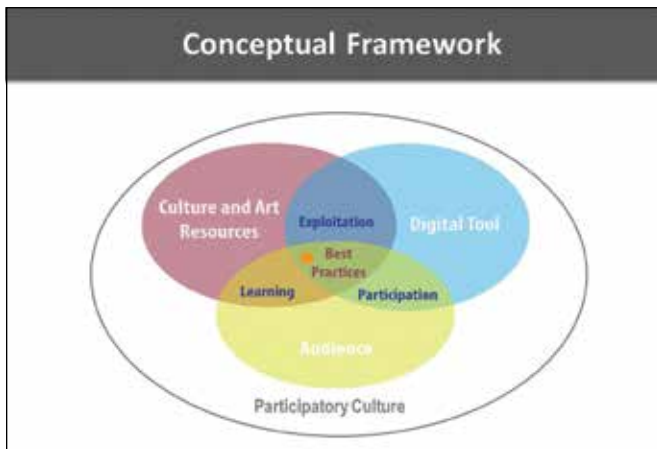


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Scholars' Bank

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

<https://scholarsbank.uoregon.edu/xmlui/handle/1794/212>

You can browse a selection of our student
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Graduate Student Research Capstone

Cultural Heritage and Diplomatic Partnerships Between the United States and Peru

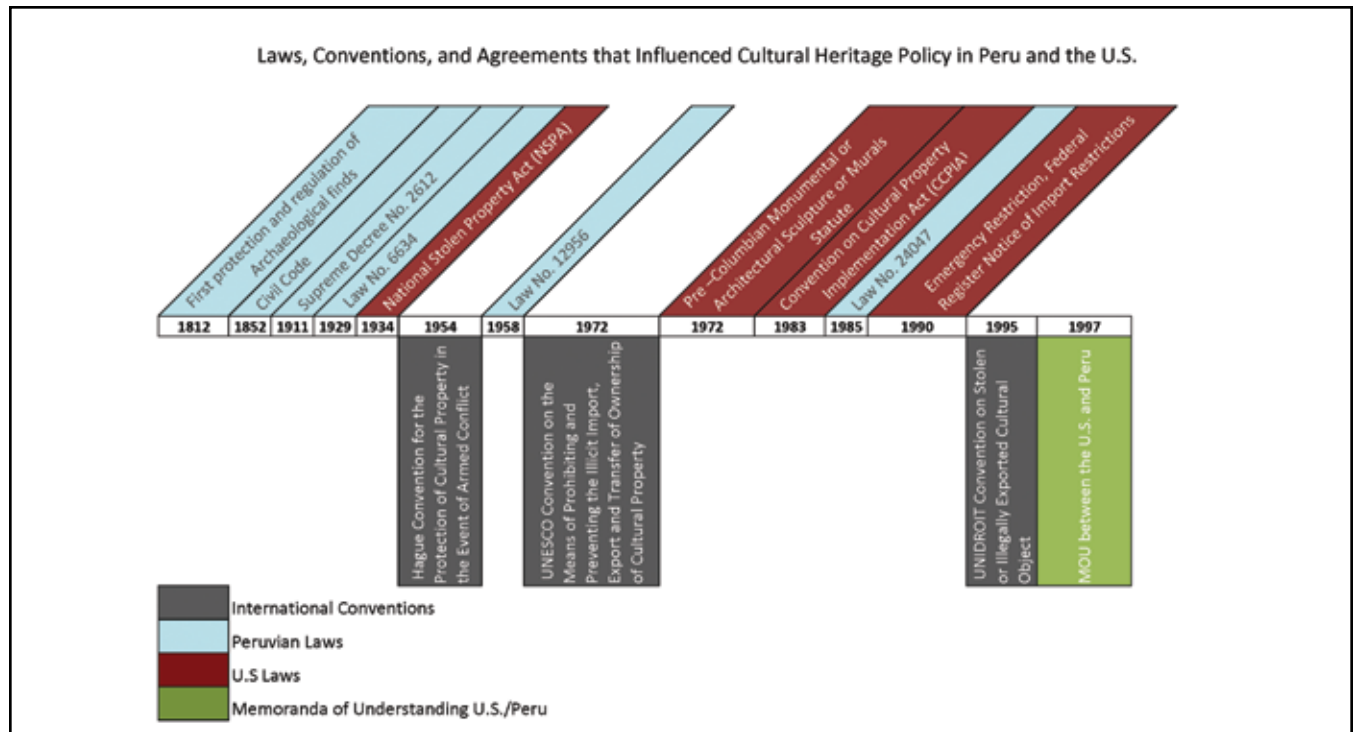
Tracey Bell

Research Advisor: Dr. Phaedra Livingstone

This capstone looks at the development of Peruvian cultural heritage legislation from 1821-2014, which is the time of Peruvian independence from Spain, through the present day. It culminates in a discussion of the bilateral agreements and programs developed in diplomatic realms between the United States and Peru. The U.S. Embassy and the Peruvian Ministry of Culture have created a series of bilateral cooperative programs, which include museum studies internships, anti-trafficking initiatives, exhibit exchanges, and professional exchanges, aimed at returning the research, stewardship, and interpretation of Peruvian cultural heritage back to Peru. This document explores the relationship of diplomatic policies to issues of repatriation and exhibition, and shows how they have facilitated the shift of study and inquiry of Peruvian archaeological artifacts back to Peruvian institutions.



Ceremonial knife from Sipán, Peru. 850-1050 A.D.



(Bell 2014)

Graduate Student Research Capstone

Issues of Inclusion: How Visual Arts Organizations Can Use Marketing to Communicate With a Diverse Audience

Cat Bradley

Research Advisor: Dr. Eleonora Redaelli

The majority of art museums in the US market their institution primarily to traditional audiences: white, mostly female, educated, and with an upper-middle-class and above financial life-style. This capstone research explores and unpacks these habits to broaden the conversation of diversity in the art institution and the institution’s constituents. This study explores how American visual art museums can use marketing to explore new audience outreach. It will focus on why marketing is a powerful tool for communication, why it is the institution’s responsibility to reach out to this audience, and give suggestions on how the institution can reach these audiences properly.

Specifically, the main research question is: how do urban American visual art organizations use marketing to begin the conversation of inclusion with diverse audiences?

This research also expands on the following sub-questions:

- Why is it the responsibility of the organization or institution to reach out?
- Why is marketing the ideal mode of communication?
- How can the concept of the psychology of marketing be understood to ensure that the desired audience properly receives the intended message?

This research is informed by an expanded literature review, and capstone courses from the Master in Nonprofit Management program, and the Master in Business Administration program at the University of Oregon.



This image provides a visual understanding of why marketing is important to new audiences, specifically that building sustainable relationships with audience members begins before the member visits the institution.

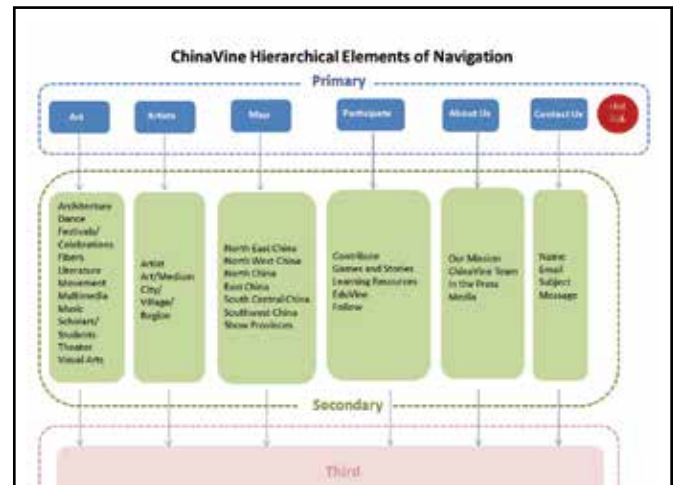
Graduate Student Research Capstone

A Comparative Study of Artron and ChinaVine: How Do These Websites Use Digital Tools To Build Participatory Art Education Around Chinese Traditional Art

Yi Liang

Research Advisor: Dr. John Fenn

Emerging digital tools are changing the traditional means of education. Traditional Chinese art education is undergoing a shift brought by emerging digital tools. This capstone considers the history of digital tools in the scope of the traditional Chinese art field and examines the design, practices and challenges through a comparison study of *Artron* and *Chinavine* in order to address the possibilities and potential value brought by digital tools to traditional Chinese art education.



ChinaVine Hierarchical Elements of Navigation

Conceptual Framework



Conceptual Framework (Liang, 2014)

Practices of Participatory Art Education

	 Artron	 ChinaVine
Accessibility	Most different types of audiences	Huge image information/ W3C/ disabilities
Creating and sharing resources	Text information/ digital map/ electronic profiles/ online lecture/ blogging/ forum	Fieldwork/ collaborative study/ interactive learning
Navigation	Vertical + Lateral navigation	Vertical navigation
Social connection	People to people People to organization Organization to organization	U.S. and China U.S. and other English speaking countries

Practices of Participatory Art Education

Graduate Student Research Capstone

Towards a New Conceptual Framework for Attendee Engagement in Small Popular Music Venues

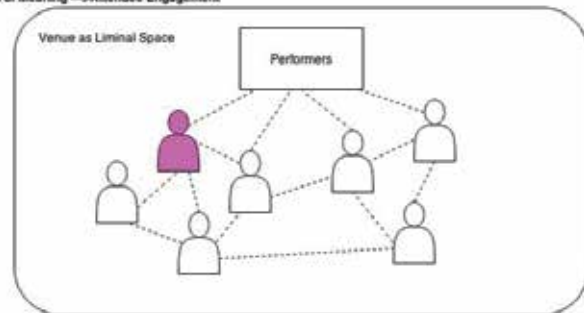
Alexandra Tamara Richardson

Research Advisor: Dr. Eleonora Redaelli

Primary Research Question: How do a live concert attendee's individual and social experiences converge to create meaningful engagement within a small, popular music venue?

Popular music venues operate without the “seasons” common to performing arts center programming; fans come to discrete concerts unpredictably, usually out of a desire to see a particular band or musician perform live. Furthermore, little academic research has explored the experience of concert attendees in popular music venues, although such venues are important sites for community building, identity formation, and transcendent affective experience. This research seeks to address inconsistency in popular music venue attendance while filling a gap in current arts management literature. To this end, a conceptual framework for understanding the psychological and social processes of engagement for attendees of small popular music venues was constructed. An extensive review of literature was undertaken, exploring attendee engagement and peak and flow experience, social capital, place attachment, music scenes, and spatial studies. Framed within the construct of a research capstone, two University of Oregon courses guided this project: AAA 510 Collaborative Futures, and MUE 547 Psychology of Music.

Co-creation of Meaning → Attendee Engagement





Graduate Student Professional Project

Popping the Student Bubble: Engaging the UO Millennial Student in City of Eugene Cultural Services Opportunities

**Meghan Burke
Mary Morgan
Sarah Robey
James Walugembe
with Patricia Dewey, Ph.D.**

About City of Eugene Cultural Services
The City of Eugene makes a considerable investment in arts and culture facilities, initiatives, and programs across multiple strands: the Cultural Services Division, the Recreation Division, the Library Division, and the Planning and Development Department. Closely related arts and culture organizations include the Lane Arts Council, the Arts and Business Alliance of Eugene, the Jacobs' Gallery, and cultural assets of the University of Oregon. The City invests in public art initiatives, many art forms and offerings, and cultural facilities and infrastructure. To date, no comprehensive mapping of these investments has taken place, and with oversight of arts and culture spread among various City entities, no “brand” exists for the City’s arts and culture activities, offerings, and investment.

The 2013-2014 Professional Inaugural
The research lens used by the professional project team—comprised of four master’s degree



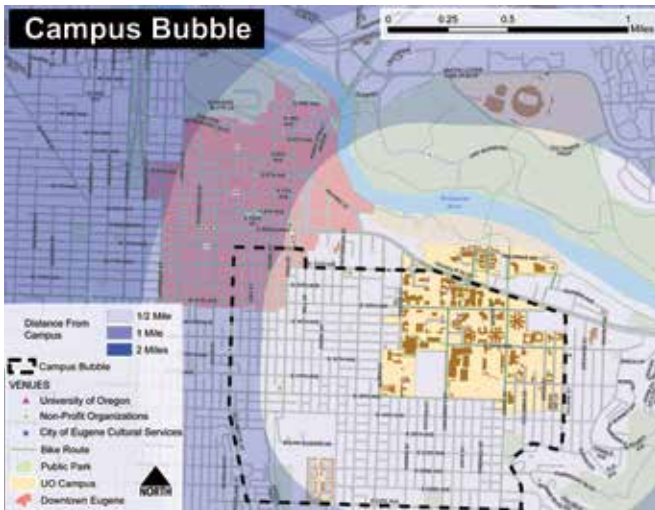
Hult Center for the Performing Arts



Digital natives, the Millennial generation (1984-1993) make up a majority of the UO population.

students and one faculty member—was focused on understanding perceived barriers to University of Oregon students’ participation in City of Eugene Cultural Services programs and services. The team concentrated on understanding cultural engagement of UO students within Eugene, as well as local cross-cultural engagement of the significant international student body. An additional key focus of the study was on curation and programming across City of Eugene cultural institutions and services, exploring in particular how programming decisions may affect UO students’ participation in and consumption of arts and culture.

In this qualitative study, a case study strategy of inquiry was supported by an extensive review of existing scholarship and other documents, key informant interviews, and student intercept surveys.



The dashed line represents the UO campus bubble as identified by current students.

Understanding the Student Bubble

University students comprise 12 per cent of the Eugene population, and the University of Oregon as an institution has intentionally constructed a student bubble comprised of the campus and its nearby residential neighborhoods. A comprehensive map of local arts and culture venues reveals that most City of Eugene cultural events and venues take place outside the student bubble. Roughly 80 per cent of domestic and international students identify barriers to their participation in local arts and culture events to be transportation, money, information, and a sense of discomfort or intimidation. In addition, the Millennial generation's interest in self-defining their modes of engagement in the arts, and the prevalence of social media as a primary communication channel among students influence students' interest, desire, and action to engage in arts and culture. International students, which comprise 10 percent of the UO student body, are a very attractive sub-market for City of Eugene Cultural Services, due to significant opportunities for cross-cultural social, cultural, and economic impact.

The UO Arts and Administration Program (AAD) is offering a new terminal requirement track for master's degree students. In addition to completing an individual research thesis, project, or capstone, students now have the opportunity to participate in a faculty-led applied terminal research project throughout the final year of their master's degree program. In 2013-2014, AAD partnered with the Cultural Services Division of the City of Eugene in developing the first such service learning partnership.

This year's Professional Project focused on the town-gown relationship with regard to engaging UO student participation in Eugene Cultural Services programs and activities.

Graduate Student Research Project

The Next Step: Career Transitioning for Professional Ballet Dancers

Hannah Bulkley

Research Advisor: Dr. Eleonora Redaelli

This research project examines the resources and support services available to professional ballet dancers on the West Coast of the United States who are interested in transitioning into fields after their performing careers are over.

The main and sub-research questions of this study are as follows: “what resources or support services are available to professional ballet dancers who wish to undergo a career transition once their performing careers are over?” “Who provides these resources?” and “What knowledge do dancers possess of these resources?”

This study was designed to explore how the answers to the above questions might differ depending upon a ballet company’s size, financial capacity, and setting (large city versus small town). The research process began with an in-depth literature review, which provided a platform for more resource development.

Four companies were selected as case studies due to their varying sizes and range of economic settings. Interviews were developed for the executive and artistic directors of the companies. At least one of these individuals was interviewed from each company. In addition to information on resources provided by the company, information on the interviewee’s own transition from dancer to administrator was gathered in order to compare the history of the field with its current status.

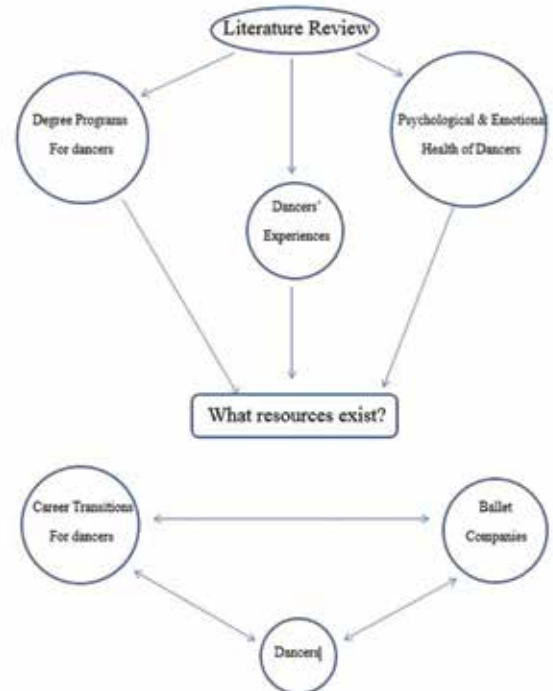
An interview was also developed for an administrator from the national organization Career Transitions for Dancers (CTFD), which is the United States’ leading organization in the field. This was used to gather information on what resources are available nationally to dancers for career transitioning.

Lastly, an online survey was developed for the dancers of the participating ballet companies. This survey gathered information on the dancers’

academic backgrounds and work histories, in addition to their knowledge about available resources for career transition.

It was found that the ballet companies provided no or few resources for career transition to its dancer for a variety of reasons ranging from lack of resources to do so, to stances that describe that ballet companies should not do so.

Through the survey, it was found that many of the dancers in the Pacific Northwest were unaware of organizations and programs that offer transition resources.



This image provides a visual understanding of why marketing is important to new audiences, specifically that building sustainable relationships with audience members begins before the member visits the institution.

Graduate Student Research Project

Visitor Photography Policy: An Exploration of Current Trends and Considerations Across American Museums

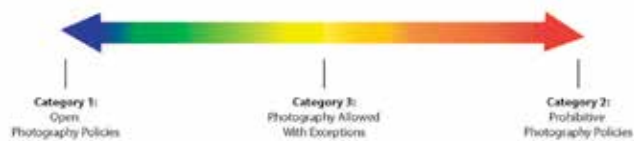
Stephanie Johnson

Research Advisor: Dr. Phaedra Livingstone

This Master’s research project explores visitor photography policy in exhibit spaces across all types of museums. Some museums are still operating within nineteenth century traditions and find themselves out of touch with their visitors. Visitor photography allows for visitors to learn and share their experiences while providing institutional promotion through the use of social media. Through a robust literature review, comparison of current collected photography policies, an online survey questionnaire, and key informant interviews, this study explores and surveys current practice, opinions, and attitudes toward visitor photography policy.

The main research question is: what influencing factors and best practices should be considered when creating a visitor photography policy in a museum? That question was based on the understanding that many museum visitor photography policies are outdated and the museum field is in need of standards for best practice when revising or writing a policy. Sub-guiding questions are: what are museums currently practicing, and what are their perceived reasons for their current policy?

Spectrum of Museum Visitor Photography Policies

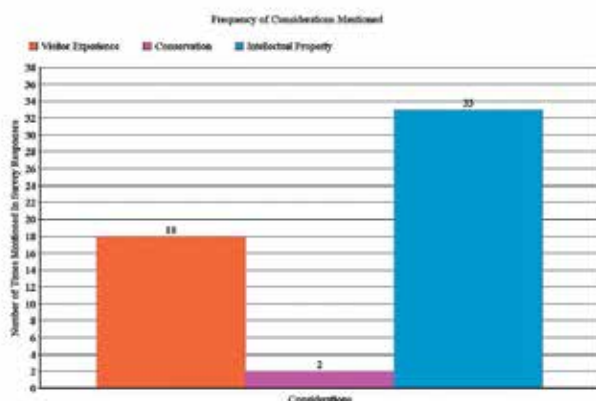


The number of times each of the three considerations were mentioned in the survey responses. The findings suggest that visitor experience and intellectual property are the most important considerations of the three. (Johnson, 2014)

There are three main considerations that arise from the literature and that assist in systematically answering the main research question for this study: Visitor Experience, Conservation, and Intellectual Property. The first consideration is for the benefit of the visitor and their museum experience. The second consideration is for the conservation of museum objects and art. Concern for conservation mainly refers to the damage that the flash, or accidental flash, from a camera can do to museum collections. The third consideration is for potential legal concerns for the museum in allowing visitors to take and share pictures of copyrighted works or works that may not be owned by that museum.

The collected policy review and the survey questionnaire found three main categories that museum visitor photography policies can be distributed into: Category 1 includes museums with completely open photography policies; Category 2 includes museums with strict ‘no photography’ policies; Category 3 includes museums with semi-open or semi-prohibitive photography policies.

There was an additional category that emerged solely from the survey questionnaire responses. Category 4 contains respondents that reported their museum had changed their visitor photography policy within the last ten years.



Spectrum of museum visitor photography policies. (Johnson, 2014)

Graduate Student Research Project

Digital Media Management for Cultural Research Initiatives

Jonathan Lederman

Research Advisor: Dr. John Fenn

There is a problem amid the vast sea of digital information. Humans continue to develop organizational systems for processing oft-innumerable amounts of information. Until recently, information did not exist in a digital environment. Organizational systems for physical and digital media are drastically different. This research project explores organizational systems and strategies for digital media applied to the ChinaVine archive at the University of Oregon.

What does the contemporary and historical definition of an archive mean within this digital environment? What sorts of changes will be required for archives to remain important for preservation and documentation? How does the intangible nature of much digital media affect the austere and solidified nature of archival materials? Myriad literature exists on the nature of media boundaries in digital or virtual environments. Much of the literature points to the dematerialization of such boundaries (McLuhan, 1964, 1967; Berners-Lee, 1989; Robins, 1999; Bakardjieva, 2003; Varnelis, 2012), and a few allude to a conservation of separation and even a “Tragedy of the Commons” (Hardin, 1977; Robins, 1999). Although digital boundaries are constructed, these are bypassed frequently and easily with tools such as the Tor network, Freerate, and virtual private networks.

Key concepts covered in this research project include an understanding of digital media management, defining and building a representation of cultural research initiatives, and determining how to best apply the two concepts together. Information on digital media management was obtained through literature review, document analysis, peer review, and was applied to ChinaVine through small-batch testing.



“A pile of hard drives”

The outcome of this research project will be an organized archival environment for ChinaVine’s digital media. This research project aims to study and improve current digital organization methods of ChinaVine’s multimedia resources with the hope that similar strategies and management techniques are applicable to other related cultural research initiatives.

Scholars’ Bank

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Graduate Student Research Project

Audience Development Strategies: Cultivating a Future for Dance Audience Patronage

Amy Rogers

Research Advisor: Dr. Patricia Dewey

Lack of reliability of audience attendance in this county is creating one of the biggest problems dance organizations face while trying to maintain their current audience base and create any sort of future patronage. Traditional marketing approaches, subscription models, and audience experiences are no longer always reliable. As dance audiences have continued to dwindle, creating an unstable future for non-profit dance organizations and their patronage support, it is time to systematically analyze current audience development strategies.

Main Research Question:

What audience development strategies could assist in building dance audiences?

Research Sub Questions:

1. What are changing factors in audience behavior?
2. How can an audience member be turned into a subscriber or donor?
3. What types of programs could be incorporated into performances that would encourage people to become a patron with a dance organization?

This research project explores audience development strategies for cultivating a future for dance audience patronage.

An in-depth literature review focused on the history of performing arts audiences in the United States. In addition to the literature review, I chose to conduct a focused case study at the dance organization White Bird in the city of Portland, Oregon and was able to distribute audience surveys to its dance audience members. By analyzing data that was collected while surveying audiences, I have examined a demographic sample of dance audiences and used the information to analyze what types of audience development strategies could be used and implemented. By interviewing key informants at this dance organization, I learned about current development strategies and a current prospective of dance audiences. I used the information to analyze what types of audience development strategies could be used and implemented.



Graduate Student Research Project**Playing the Roles: Investigating the Community Values of Portland's Centers for the Arts****Ann Patricia Salamunovich****Research Advisor: Dr. Patricia Dewey**

While there have been reports and studies highlighting the economic and fiscal impact of performing arts centers, a significant gap exists in measuring and describing a more comprehensive value to their communities. To begin to address this need for a thorough investigation into defining and measuring myriad community values provided by performing arts centers to their communities, this study aimed to describe and analyze the economic, cultural, and public engagement values of Portland's Centers for the Arts to Portland, Oregon.

This research focused on the following main question and sub-questions: What is the community value of Portland's Centers for the Arts to the city of Portland and its surrounding region? What are the public engagement values of Portland's? What are the economic values of Portland's? What are the cultural values of Portland's?

More specifically, how does this organization contribute to and create community through economic impacts, cultural impacts, and public engagement impacts? There is a lack of theory and previous research surrounding this topic. While there are studies focusing solely on economic impact, there had not been a comprehensive investigation of multi-faceted and multi-perspective community value. This important topic has been overlooked in research and literature and this in-depth case study project will contribute a systematic study to the field.

This study was conducted at Portland's Centers for the Arts, the fifth-largest center for the performing arts in the United States, with approximately 1,000 performances and one million patrons annually. Through the use of interviews, surveys, organizational data, and other qualitative and quantitative data gathered throughout the in-depth case study, this study sought to illuminate the value of Portland's Centers for the Arts to the city of Portland and its surrounding region.

This study conclusively demonstrated that Portland's has immense value to the community of Portland and its constituencies. By providing a high number of events per year, increasing free programming, and broadening the scope of art presented within the venue,



Portland's logo (Portland's)

Portland's guarantees a multi-generational and diverse audience and performer base. By increasing engagement and participation, Portland's also serves as an economic catalyst within the neighborhood and the city. Portland's acts as a partner to its user groups, specifically its local, non-profit resident companies, by providing subsidies and supporting educational programming.

The future implications for a study of this kind are enormous. By beginning to document and quantify the value of Portland's to the community, one can begin to understand the importance of cultural institutions that serve as a foundation for a community. Communicating this value to local officials, regional governing entities, donors, local non-profit groups, and the general public is vital to ensure the continued success of Portland's.

Graduate Student Research Project

Digital Storytelling: A Safe Space for Creative Expression

Evelyn Thorne

Research Advisor: Lori Hager

The National Endowment for the Arts has long known that arts education is the most important predictor for life-long arts participation. With arts education declining over the last decade, adults today have grown up with reduced access to arts education, which in turn discourages their arts participation. Arts organizations can no longer rely on traditional audiences with traditional arts backgrounds. There is a need to develop programming that embraces a larger audience and especially those with little background in the arts. This is even more important for adults who not only grew up during an era with declining arts education, but have little opportunity for pursuing arts learning outside of academics. Arts organizations need to offer programs that provide a safe space for adults with low creative confidence so they can feel comfortable to participate in creative expression.

This study examines how safe space for creative expression is fostered by digital storytelling, a form of small-scale media that uses short, inexpensive production to create stories about personal experiences. The Center for Digital Storytelling is the flagship training organization for this field and their specific methodology is the basis for this study. The purpose of this research project is to examine the elements of digital storytelling that build safe space for creative expression among a wide range of adults with differing creative confidence levels. The goal was to design a conceptual framework of digital storytelling practices that build safe space for creative expression as a model for adult arts education programs. This framework addresses the need for arts education that engages adults with little arts background and low creative confidence.

The foundation for this argument was established through an initial conceptual framework and a literature review that describes how the process, facilitation and ethics of digital storytelling affect safe space for creative expression. The literature

review was further analyzed through perspectives in the field by conducting interviews with expert facilitators and experienced participants of digital storytelling workshops from the Center for Digital Storytelling. The data collected from these interviews was compared with the original conceptual framework in order to see where opinions emerged, diverged or converged. This information was then used to make a revised conceptual framework of digital storytelling best practices designed to build safe space for creative expression. The hope of the researcher is that this best practices framework will be applied to other adult arts education contexts to help adults with low creative confidence be able to engage in artistic expression.



This conceptual framework summarizes the results into twelve digital storytelling best practices that build safe space for creative expression. Ethics, facilitation and process are placed at the center of the framework to show how they build off of each other and are integral to establishing safe space.

Graduate Student Research Project

Innovative Community Engagement at Contemporary Performance Art Institutions: A Comparative Study

Sarah Turner

Research Advisor: Lori Hager

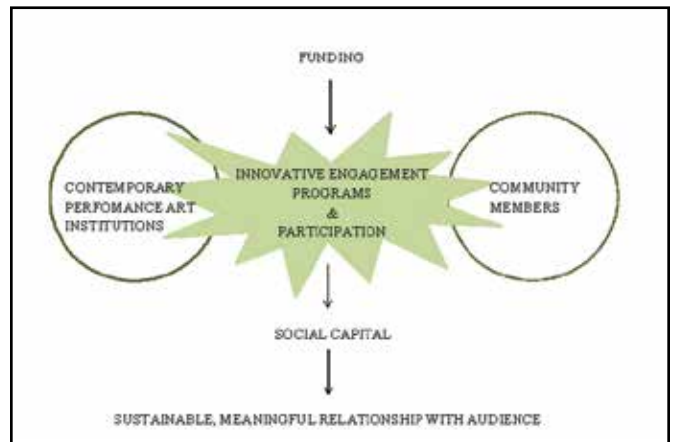
With declining American public participation in the arts and the changing cultural paradigm of the 21st century, the National Endowment for the Arts (NEA) and several private research organizations such as AdvisArts Consulting, The James Irvine Foundation, EMC Arts, The Wallace Foundation, and RAND have promoted innovative programs to reverse this trend. The NEA and the organizations listed above have made access and engagement with the arts a priority by providing funding to state art agencies and arts organizations to experiment with the implementation of community engagement programs, with heavy emphasis on innovation.

The NEA defines innovative programs as those that “are likely to prove transformative with the potential for meaningful change, whether in the development or enhancement of new or existing art forms, new approaches to the creation or presentation of art, or new ways of engaging the public with art;...are distinctive offering fresh insights and new value for their fields and/or the public through unconventional solutions; and have the potential to be shared and/or emulated, or are likely to lead to other innovations.” In 2013, AdvisArts Consulting published a study in collaboration with The Wallace Foundation and the Washington State Art Agency that articulated six best practices of innovative community engagement programs. This research project focuses on the best practice of “broadening curatorial methods” through community engagement programs.

In the summer of 2013, contemporary performance institutions Portland Institute for Contemporary Art (PICA) in Portland, Oregon and On the Boards, in Seattle, Washington implemented new innovative community engagement programs that utilized the best practice of broadening curatorial

methods. PICA created the Enthusiast Project which utilized Portland community members in creating community engagement programming for their personal community networks to access PICA’s artistic programming. On the Boards created the Ambassador Project, which utilized Seattle community members in curating artistic programming and opening up a platform for Seattle creatives to meet and collaborate.

This research project explores the theoretical implications from allowing community members to work as experts in creating programming for an institution that best suits the needs of the constituents defined. It addresses contemporary performance community development by community members within the institution and the geographic limits of the city. Additionally, this research articulates the importance of social capital in strengthening audience involvement in contemporary performance.



Conceptual Framework (Turner, 2014)

Program Information

Graduate Student Activities

ELAN—Emerging Leaders in the Arts Network

ELAN is the official student group for the University of Oregon Arts & Administration Program. As an affiliate member of the Americans for the Arts Emerging Leaders Network, ELAN is open to students across UO interested in careers in the arts and culture sector. 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. Below are highlights of activities organized and sponsored by ELAN during academic year 2013-2014.

Community Partners Reception

ELAN organized an annual Community Partners Reception for local arts organizations to connect with students for volunteer, practicum and internship opportunities. This year, twenty-four different community partners were represented at the reception, from a range of disciplines including performing arts, museums and community arts organizations. Oregon Contemporary Theatre offered their support by providing donated space at their new location to host the event. Incoming arts and administration students and ELAN members attending the reception were able to meet and speak with community partners and become familiar with the opportunities Eugene has to offer. The Community Partners Reception serves as a launching point for each academic year and a way to grow community partnerships with ELAN members and the Arts Administration Department. Students who decide



Creative Conversations 2013

to pursue volunteer opportunities with community partners work with Dr. Lori Hager to set up practicums through the Arts and Administration program.

Creative Conversations—Bridging the Bubble between Campus & Community in the Arts

As part of National Arts & Humanities Month, every October Americans for the Arts partners with emerging leaders to host Creative Conversations. Creative Conversations are local gatherings of emerging leaders in communities across the country and are part of a grassroots movement to elevate the profile of arts in America.

ELAN hosted a Creative Conversation around the theme of “Bridging the Bubble between Campus and Community in the Arts.” This theme was chosen based on previous Creative Conversation discussions around the difficulty in connecting students with the Eugene community. This event



ELAN hosted the annual Community Partners Reception & Practicum fair at Oregon Contemporary Theatre in Sept. 2013.



Creative Conversations 2013

addressed this issue by learning from community leaders about how they have successfully bridged this divide. Panelists included Pam Macki from PODS (Professional Outreach & Development for Students) who provided advice on how to develop successful student internship programs; Michael Knackstedt of the local booking company Small Howl (now DIY Eugene) described how he has formed student-community collaborations; Issac Marquez from Eugene Cultural Services discussed how to attract students to downtown Eugene; and Debbie Williamson Smith of the Jordan Schnitzer Museum of Art explained how the JSMA works to connect community members to the University of Oregon campus. After these inspiring presentations, attendees participated in a Q&A session with panelists and broke out into discussion groups according to the presentation topics. Each of the panelists partnered with an ELAN leader to lead a break-out group that delved further into the topics and helped attendees address challenges they were having in forming student-community connections. Notes from the event were compiled and summarized in an article by Meredith Wong on the ELAN blog.

ELAN partnered with the Arts & Business Alliance of Eugene (ABAE) on this event so that the conversation could be carried forward and result in action in the community. ABAE hosted a follow up discussion on forming student internships and has subsequently hosted many more conversations on connecting arts to the community. ABAE

Managing Director, Karen Rainsong, and Chair of ELAN, Evelyn Thorne, were featured on KLCC 89.7 FM discussing their partnership and their work to create more community collaborations in Eugene. Thanks to ELAN's partnership with ABAE, a variety of people attended Creative Conversations including students, community members and arts administrators and artists.

Professional Development Lecture: Nina Simon

Annually, ELAN presents a Professional Development Lecture program, which features a high-profile professional working in the arts, who visits the University of Oregon to share their professional development experience.

In the spring of 2014, ELAN was proud to host Ms. Nina Simon as the featured speaker for this year's Professional Development Lecture. Ms. Simon is the Executive Director of the Santa Cruz Museum of Art and History, the author of the book *The Participatory Museum*, and the author of the blog *Museum2.0*. Ms. Simon is a highly respected leader in visitor engagement and participatory experiences in both the museum and nonprofit sectors. Ms. Simon presented a lecture and engaged in an in-depth question and answer session with students and community members.

University of Oregon partners included the Arts and Administration Program, New Media and Culture Certificate, Master in Nonprofit Management Program, School of Architecture & Allied Arts' Dean's Office, Academic Affairs, the Graduate School, the Duck Events Fund, UO Libraries, the Jordan Schnitzer Museum of Art, and the Art History Association.

Cinema Pacific

The 4th annual Cinema Pacific Film Festival took place this year in venues across the University campus and throughout the community. Administered by AAD





Poster 2014

graduate students, who work alongside undergraduate interns, CINEMA PACIFIC is a film festival focused on featuring films and filmmakers from Pacific bordering countries. The festival also serves as a filmmaking incubator through the Adrenaline Film Project, a three-day film production workshop managed by AAD grads that engages students and filmmakers from

Eugene who work under the mentorship of visiting industry professionals to write, shoot, and edit a short film in 72 hours.

Planning Interpretive Exhibits – “Placing Pierre Daura”

The Jordan Schnitzer Museum of Art hosted a three-term practicum course that guided students through all phases of planning an art exhibition, from research to realization, resulting in the Spring 2014 exhibition and accompanying catalogue on the art of Catalan-American artist Pierre Daura (1896-1976). This student-curated exhibition is the culmination of work students engaged while enrolled in a spring and fall practica taught by JSMA McCosh Associate Curator Danielle Knapp and a winter course taught by Dr. Phaedra Livingstone.

During the Fall term the class conducted research on Daura and his works in the



Yi Liang and Carrie Morton mapping the interpretive structure of the “Placing Pierre Daura” exhibit.



Emily Volkmann and Bea Ogden discussing the exhibition design for “Placing Pierre Daura.”

collections of the JSMA and the University of Oregon School of Law. Students were introduced to museum procedures and staff roles in exhibition planning with an emphasis on the curatorial process. They produced a set of object biographies and preliminary exhibition prospecti.

Building on the work completed in the first class, students in the winter course learned the processes of writing interpretive content for exhibition and catalogue texts and studied exhibition design. This included meetings with museum staff members, and individual projects dedicated to curatorial research, exhibition design, and interpretive strategies.

In the final term of this three-course sequence students produced and installed the exhibit, which was presented in conjunctions with a number of scholarly panels and music performances.

The Feminist Museum

The Feminist Museum (the F.M.) is a collection of feminist activists and artists created by five women and graduate students in the Arts & Administration program at the University of Oregon: Britt Bowen, Cat Bradley, Stephanie Johnson, Mattie Reynolds, and Sarah Turner. Originally founded during fall 2012 in the Cultural Administration course taught by Dr. Phaedra Livingstone, the project became a



The first exhibition of the Feminist Museum was held at the Laverne Krause Gallery in Lawrence Hall, on the University of Oregon campus.



Interactive chalkboard at the first pop-up exhibition of the Feminist Museum.

reality as a pop-up museum in the LaVerne-Krause Gallery during March 2014. It included art by the members of the F.M., MFA students, and one BFA student: Sarah Mikenis, Anne Magratten, Rachel Widomski, and Shayleen Macy. The opening of the exhibition included a performance by the band Lady Paw. An interactive chalkboard graffiti wall, donated by the ASUO Women’s Center, was one of the most successful aspects of the show, as visitors were invited to write their thoughts and views on feminism and women’s rights in a safe space. Comments responded to other comments, and a positive and a respectful dialogue occurred. The mission of the F.M. is to educate the public on feminist theory and the radical women in history and art by creating an approachable environment



The founders of the Feminist Museum (Left to Right) Britt Bowen, Sarah Turner, Stephanie Johnson, Mattie Reynolds, Cat Bradley.

in which to learn, create community partnership, and invite discussion. The inquiry behind the institution was simple: How many museums can we name that are solely dedicated to women in society, history, and art?

(sub)Urban Projections

(sub)Urban Projections champions emerging artists, cultivates community, and generates vibrancy in downtown Eugene through a multimedia arts festival. AAD students and alumni involved with the annual digital media festival led three breakout sessions at TEDxSalem 2013. The theme for the inaugural TEDxSalem was “Illumination” and the (sub)Urban Projections team discussed the history of the project, how they illuminate downtown Eugene, and looked at possible future collaborations with regional arts organizations.



(sub)Urban Projections is a partnership between the UO Arts and Administration program and the City of Eugene.

In January 2014, the two-day festival took place with Ballet Fantastique at Oregon Contemporary Theater, and several performances and installations at the Hult Center for the Performing Arts. This year’s events created a vibrant and colorful environment fostering conversation and appreciation for contemporary art and new media. Through



The 2014, (sub)Urban Projections digital media festival took place in nontraditional performance spaces, such as the Hult Center for the Performing Arts lobby area.



Community partners for the 2014 (sub)Urban Projections digital media festival included Harmonic Laboratories.

digital projections and contemporary art, the festival illuminated unusual and striking places within Eugene's cityscape. The aim of the festival is to visualize a transformed downtown landscape and create an inviting atmosphere for people to gather and enjoy the city while supporting local businesses, artists, and culture.

(sub)Urban Projections was co-founded by AAD Alumae Katie Kelley, Marissa Laubscher, Lisa Hewitt, and Roya Amirsoleymani. It is a free festival that strives to create a vibrant and colorful environment fostering conversation and appreciation for contemporary art and new media.

Willamette Valley Arts & Culture Mapping Project

Zachary Dietz and Erin Empey are currently leading the Willamette Valley Arts & Culture Mapping Project in conjunction with Lane Arts Council and the Culture & Education Alliance of Lane County (CEA). Together, these two agencies have enlisted AAD students Zach and Erin to help build a network of informed leadership within the communities of Eugene & Springfield in an attempt to understand the range of arts/culture instruction youth are receiving in Lane County schools. Zach and Erin have designed a survey tool with



CEA, identifying the initial research questions and objectives. This first step addresses educational programming being offered by arts and culture institutions within Lane County, with future plans to examine other forms of arts/culture educational offerings in Lane County school districts later this year. Dissemination of this initial data set will be available on the CEA website late-summer 2014, serving as a free, public resource database for educators looking to engage their students in arts and cultural experiences in their classrooms.

University of Oregon Many Nations Longhouse—Native Art Shows

Mattie Reynolds, a member of the Choctaw Nation of Oklahoma and graduate student in the Arts and Administration program, has been the Steward's Assistant at the University of Oregon Many Nations Longhouse for the last two years. The UO Many Nations Longhouse is a community center located on the University of Oregon campus that serves the Native American community and hosts year-round events.

In addition to her other responsibilities, which include program development and event facilitation, she has co-curated two all-Native art shows with two other Native students. These art shows were not only an opportunity for campus and the Eugene community to enjoy local Native art, but also offered a beautiful venue for Native artists to show their work. This experience has provided Mattie with an excellent avenue for exercising her arts administration skills through collateral development, artist collaborations, exhibit installation, and event management. More importantly, it has allowed her to celebrate her own Native heritage in conjunction with local tribes and community members.

AAD Field Trips

Oregon Arts Summit—Portland, October 2013

Each year students attend the Oregon Arts Summit as part of their orientation to arts advocacy issues in the region.



Students, staff and faculty at the Oregon Arts Summit 2013.

This year students participated in the summit as both attendees and volunteers assisting with the evaluation of the event. The theme of the conference was, Re-thinking Engagement, which ignited a year-long conversation and series of events dedicated to exploring the topic of community engagement in the arts.

Social Theory, Politics, and the Arts Conference—Seattle, October 2013

The University of Oregon Center for Community Arts and Cultural Policy (CCACP) was well represented last fall in Seattle at the Social Theory, Politics, and the Arts Conference. The Conference, which is affiliated with the Journal of Arts Management, Law, and Society (JAMLS), is known for being an interdisciplinary gathering of researchers, policy-makers, practitioners and students that explores key trends, practices and policy issues affecting the arts around the world. CCACP faculty members Dr. Patricia Dewey, Dr. John Fenn, Dr. Lori Hager, Julie Voelker-Morris, and Dr. Eleonora Redaelli,



Evelyn Thorne and Meghan Burke attended a session on Innovation in arts engagement at the 2013 Oregon Arts Summit.



Social Theory, Politics and the Arts 2013

presented on topics ranging from the emerging workforce, to arts in healthcare.

AAD Alumni Katrina Laura Ketchum and Danielle Walter also shared their terminal research at the conference. Ms. Walter presented on diversity and social responsibility through the lens of arts based urban planning, while Ms. Ketchum spoke about the role of public input in urban cultural planning. A number of current AAD students were in attendance at the event and were actively engaged in learning about major issues in the field of cultural policy at this international event.



Noriko Rice, Meredith Wong, and Michele Sinclair.

National Arts Marketing Project Conference—Portland, November 2013

The National Arts Marketing Project Conference (NAMP), a project of Americans for the Arts, was held in Portland, Oregon this year. The annual theme was “Powered by Community.” Students participated in breakout sessions and viewed presentations designed to teach them marketing strategies that an organization needs to revolutionize the ways in which it engages with communities and best-practices in the field of audience development and arts marketing.



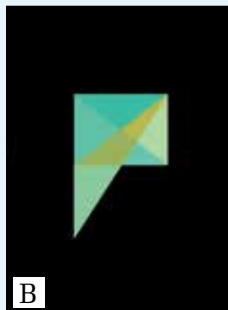
President and CEO of Americans for the Arts, Bob Lynch, addresses the crowd at the National Arts Marketing Project Conference.



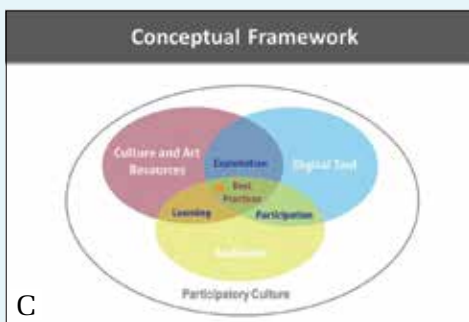
From the Cover



A



B



C



D



E

Read the articles related to the artwork featured on the cover of this publication.

- A: (sub)Urban Projections, page 18;
- B: Ann Patricia Salamunovich, page 12;
- C: Yi Liang, page 4;
- D: Jonathan Lederman, page 10;
- E: Tracey Bell, page 2.



2013-2014 Graduate Student Fellowships, Awards & Conferences

Graduate Fellowships

Tracey Bell

Graduate Administrative Fellow
Events & Communications Coordinator
Arts and Administration Department

Cat Bradley

Graduate Administrative Fellow
Scholarly Publications and Communications
University of Oregon Libraries

Erin Empey

Graduate Teaching Fellow
AAD 250 Art & Human Values and AAD 251
Art & Visual Literacy
Arts and Administration Department

Laurette Garner

Graduate Teaching Fellow
Peace Corps

Jonathan Lederman

Graduate Research Fellow
ChinaVine
Arts and Administration Department

Marcus Renner

Graduate Teaching Fellow
AAD 250 Art & Human Values
Arts and Administration Department

Alexandria Richardson

Graduate Teaching Fellow
AAD 252 Arts & Gender
Arts and Administration Department

Evelyn Thorne

Graduate Teaching Fellow
AAD 251 Art & Visual Literacy
Arts and Administration Department

Sarah Turner

Graduate Administrative Fellow
Jordan Schnitzer Museum of Art

Meredith Wong

Graduate Administrative Fellow
Operations & Development Coordinator
Arts and Administration Department

2013 – 2014 Laurel Awards

Carrie Morton

Laurel Award, UO Museum of Natural & Cultural
History

Michele Sinclair

Laurel Award, UO Museum of Natural & Cultural
History

Noriko Rice

Laurel Award, Jordan Schnitzer Museum of Art

2013–2014 Scholarships and Awards

Brittney Bowen

CCACP Conference Participation Award: 2013 Western
Museum Association Annual Meeting in Salt Lake
City

Cat Bradley

CCACP Conference Participation Award: 2013 Western
Museum Association Annual Meeting in Salt Lake
City
American Alliance of Museums, Emerging Professional
Scholarship for 2014 American Alliance of Museums
Annual Meeting

Hannah Bulkley

Ina McClung Scholarship

Zachary Dietz

CCACP Conference Participation: 2014 Association of
Performing Arts Presenters Conference in New York
City

Stephanie Johnson

CCACP Conference Participation: American Alliance of
Museums Annual Meeting

Lindsay Keast

CCACP Conference Participation: 2014 American
Alliance of Museums Annual Meeting

Pooria Manoochehri

International Student Scholarship

Carrie Morton

CCACP Conference Participation Award: 2013 Western
Museum Association Annual Meeting in Salt Lake
City

Beatrice (Bea) Ogden

2014 Graduate School Research Award

Marcus Renner

Connie West Arts Discovery Travel Award

Mattie Reynolds

CCACP Conference Participation Award: 2013 Western
Museum Association Annual Meeting in Salt Lake
City
June McFee Scholarship
UO Star Award



Choctaw Nation of Oklahoma Higher Education Grant
Native American Arts Studies Association Conference
Fellowship

Alexandra Richardson

Oregon Student Access Commission (OSAC) Mary
Horstkotte Scholarship
Conference Participation Award: 2014 EMP Pop Music
Conference

Ann Patricia Salamunovich

Ina McClung Scholarship
Conference Presentation: Performing Arts Managers
Conference
The James J. and Kathryn B. Walton Award

Michele Sinclair

Effie Lu Fairchild Scholarship

Sarah Turner

Arts and Advocacy for the Lesbian Community Award

Raquel Vargas-Ramierz

School of Music and Dance Scholarship

Meredith Wong

Effie Lu Fairchild Scholarship

Conferences, Meetings & Workshops 2013–2014

Oregon Arts Summit 2013

Attendees: Pooria Manoochchri, Emma Hsu
Volunteer: Tracey Bell, Hannah Bulkley, Meghan Burke,
Zachary Dietz, Erin Empey, Yi Liang, Lydel Matthews,
Marcus Renner, Noriko Rice, Alexandra Richardson,
Evelyn Thorne, Chelsea Thornton, Emily Volkmann,
Katie White, Meredith Wong, Erin Zysett

National Arts Marketing Project 2013

Attendees: Tracey Bell, Cat Bradley, Evelyn Thorne,
Chelsey Thornton, Erin Zysett

Social Theory, Politics, and the Arts Conference 2013

Attendees: Tracey Bell, Marcus Renner, Noriko Rice,
Alexandra Richardson, Michele Sinclair, Sarah Turner,
Meredith Wong

Western Museums Association Annual Meeting 2013

Attendees: Britt Bowen, Cat Bradley, Stephanie Johnson,
Carrie Morton, Mattie Reynolds

Association of Performing Arts Presenters 2014

Volunteer: Zachary Dietz

American Alliance of Museums Annual Meeting 2014

Attendees: Cat Bradley, Mattie Reynolds, Stephanie
Johnson

**Native American Arts Studies Association Biannual
Meeting 2013**

Attendee: Mattie Reynolds

EMP Pop Music Conference 2014

Attendee: Alexandra Richardson

Americans for the Arts Convention 2013

Attendee: Evelyn Thorne

What is Radio? Conference 2013

Attendee: Evelyn Thorne

Pacific Northwest Arts in Healthcare Symposium 2013

Attendee: Katie White

**Performing Arts Managers Conference in Kansas City
2014**

Presenter: Ann Patricia Salamunovich

Global Alliance for Arts and Health Conference 2014

Attendee: Katie White

Graduate Student Internships 2013

Cat Bradley

Arts & Business Alliance of Eugene

Hannah Bulkley

The Hult Center for the Performing Arts

Meghan Burke

Chicago Humanities Festival

Laurette Garner

The Hollywood Theatre

Brent Hanifl

Santa Fe Creative Tourism

Stephanie Johnson

University of British Columbia Museum of
Anthropology

Yi Liang

Boyie Art Website

Mattie Reynolds

Peabody Museum of Archaeology and Ethnology,
Harvard University

Alexandria Richards

Santa Cruz Museum of Art and History

Sarah Robey

Oregon Bach Festival

Amy Rogers

White Bird

Ann Patricia Salamunovich

Portland's Centers for the Arts (formerly Portland
Center for the Performing Arts)

Evelyn Thorne

Arts & Business Alliance of Eugene
Center for Digital Storytelling

Sarah Turner

Portland Institute for Contemporary Art

James Walumgembe

Swahili Imports Inc.



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 works in collaboration with the faculty and graduate students in the Arts and Administration Program in the School of Architecture and Allied Arts to sustain and strengthen arts, culture and heritage through research, policy, education and community engagement. The goal of CCACP is to foster civic engagement and cultural resource development in the American West. Center faculty, students, and affiliated members conduct and disseminate policy-relevant research, and create and provide professional development opportunities to support policymakers and cultural sector professionals.

Stay Connected with Us

Find Us Online

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

AAD website: aad.uoregon.edu

CCACP website: ccacp.uoregon.edu

Visit Us on Facebook

You can also stay connected through social media. Both AAD and CCACP 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!

AAD: <http://www.facebook.com/uoaad>

CCACP: <https://www.facebook.com/CCACP>

Follow Us on Twitter

Not able to attend an event? Follow the conversation on CCACP’s Twitter account, where we have started live blogging at events to broaden the conversation. @CCACP

Support Our Programs

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

Mail

Send a check made payable to: UO Foundation, 360 E 10th Avenue, Ste. 202, Eugene, OR 97401. Be sure to note AAD or CCACP in the memo line and include your email address.

Online

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