

Summary of Key Points

U of O in PDX Stakeholder Interviews in Portland

Deborah Edward, Jan 18

- BCA has 10 years of data; interested in partnering around research
- Talk with Martha Richards (Miller), teaching at U of PDX, also Metropolitan Group about public will building, NAO, U of PDX Capstone Program, Andrew Proctor, Brian Ferriso, Michelle Ross Barba (OCF), Pamplin School MBA Program
- Gap: no Latino Arts Center; not a lot of multicultural
- Gap: no speakers series
- ARTS EDUCATION...could declare that our piece...follow-up from CAN
- Look at a Museum Management Institute...2 weeks...top-level managers of small budget orgs and mid-level managers of large budget orgs
- Put PDX on map around arts leadership...national projects...during winter months projects with students
- Interested in Arts in Health.

Eloise Damrosch, Jan 18

- Who else to speak with?
 - Or Dept of Ed, Rudy Crew...arts training is a big need, teacher training...training artists to be teaching artists!!! Maybe talk with Jessica Jarrett (CAN), Diane Rosenbaum, Suzanne Bonamici
 - Fields Foundation, OCF, Michelle Ross Barba, Cynthia Addams (Collins Foundation), Dan Ryan at All Hands Raised (PPS Foundation), maybe Seattle Office of Cultural Affairs, NAO (Bill to meet with Jim, new ED), Denise Mullen@Or College of Arts and Crafts, Community Colleges, PSU, Deb Vaughn/OAC
 - Maybe Mary/Dev Dir at PSU Fine and Performing Arts
 - Maybe speak with 5 Portland school districts who are part of CAN (PPS, Reynolds, David Douglas, Centennial, Sam Barlow, Parkrose)
- Issue area: EQUITY/OUTREACH, community cultural development/cultural equity
- All programming areas that we mentioned make sense:
 - low-residency masters, teacher training certification, comm cult dev/cultural planning, museum studies/curatorial studies, arts ed/teaching artists...partner w PNCA and OCAC around teacher training/artist training and maybe also PSU School of Ed
- Potential trainers: August Wilson Red Door Project, Carmen Morgan, PDX Center Stage
- Be aware of the CULTURAL LEADERSHIP PROGRAM at RACC. Allen Foundation has funded; now a cohort model of arts managers (Helen and Cindy managing). With George Thorn.
- Professional development for artists/healing into public art...could be part of community cultural development program

Kate Wagle, Jan 18

- Very open to AAD programming, but wants a more robust presence in PDX, and relationships built
- Be aware of DIY culture, sustainability, public art, product design...and possibly complement/play on these in program development
- Be aware that PSU may have a vested interest in certifying art teachers
- Speak with Director of U of O MBA Program in Portland
- Consider Bill Rausch (Or Shakespeare) to speak about community engagement

Ethan Seltzer, Jan 18

- Create a research agenda, invite people to participate in that, then see how coursework shakes out. Find an easy way to invite people in...summer camp.
- Craft the questions and opportunity
- Think broader than just PDX...think Western urban areas...like the Center for Information in the West...Cascadia
- Interesting program: Masters in Publishing within PSU English Dept
- EQUITY is an issue/theme. Talk with Dante James, Judith Mowry, City of PDX Office of Equity.
- Themes: talk with Jason Jurgevich (demographer, head of Greater Portland Pulse, Equity Atlas)
- Coalition for Livable Future, possible partner
- Oregon Commission on Humanities...possible partner
- ACCESSIBILITY is a theme...Bruised Bikes...DIY...Social Praxis MFA
- Who else to talk with?
 - PSU Fine and Performing Arts, new Dean...maybe Barbara Sestak/retiring Dean
 - next chair of music dept: Darrel Grant (jazz musician, knows PDX), Brian Johanson, current music dept chair I think
 - Victoria Frey, PICA
 - Harrel Fletcher, PSU Social Praxis Master's Program
 - meet with Joe Cortright for sure...economist who specializes in cities with creative economies...ask him about the distinctive aspects of pdx....WHAT IS THE CRITICAL STORY? What draws students to PDX?

Gus Baum

- PNCA teaches fine arts and design at a high level but is not multidisciplinary and needs to partner with others such as U of O to provide this
- PNCA currently has a successful program in COLLABORATIVE DESIGN. Partnering with U of O on a Community Cultural Development program totally makes sense and would completely complement this.
- Talk with new Director of Portland Parks, landscape architect

- PNCA is partnering with ETSY to develop a program in entrepreneurial studies. *This is precisely the kind of national partners I think we should look for.*
- Bill to meet with faculty member MK Guth...*re: visual studies and food culture/art in pdx, maybe also Michael Walsch (Multnomah Arts Center)*
- PNCA is very interested in Curatorial Studies (sounds like they will take this on)...especially MOCC and Namita Wiggers
- K-12 is a problem... STEAM...what can we all do?
- PNCA has an MFA Program in Visual Studies...they have a summer residency...low residency program
- Art House (housing for PNCA students) opens in Fall

Jake Pollack, Manager, U of O Sustainability Leadership Program

- Bill to research the U of O Applied Info Mgmt Institute, 21st Century Literacies, Center for Diversity and the Environment
- Within the Sustainability Leadership Program, people pay \$289 per workshop (6.5 hours) (1 unit)...Most of the people that sign up for the Program do not complete a certificate, but instead take the individual workshops that they are interested in
- Topic of urban cultural development could very well complement the Sustainability Leadership Program
- 3 ideas will guide Jake's curriculum development:
 - o resilience
 - o integrity (including diversity, equity and environmental justice)
 - o commitment (deep relationship that persists to natural world)

Jim White, Executive Director, Nonprofit Association of Oregon

Barbara Gibbs, formerly program officer with Meyer or OCF

Carol Ford, Director of Capacity Building Services

- Consider as possible faculty/lecturers: Carrie Hoops/former E.D./NAO, prior director of Oregon Literary Arts, really smart, respected as a strong manager; Paula Manley (interim E.D. at NAO...Bill to research her Summer Leadership Camp in Arts and Media), Martha Richards/Miller Trust; Barb Gibbs as potential faculty...she has been a Museum Manager in California...holds an MBA in Arts Management from the Graduate School of Management at UCLA.
- NAO would love to partner:
 - o Really want to do more statewide
 - o Want to do more on-line (webinars, etc.)
 - o Would like to do more courses....and/or U of O accrediting NAO training courses
 - o If U of O can make the students available, NAO consultants have much experience in delivering trainings (such as cross-cultural

- effectiveness SERIES). NAO consultants bring a lot of real world experience/impact.
- They are very interested in building blocks of mgmt. (mission impact...how to have difficult conversations with board, etc.)
- They are very much following the book NONPROFIT SUSTAINABILITY...how you rate impact (Bill to get book...possibly free from Ford Foundation)
- CORE INFRASTRUCTURE, BUILDING BLOCKS of good management...that's what NAO does

Gus Baum again on Feb 7

Provost Greg Ware is ready to meet to explore collaborations with Arts Admin.
Bill to contact Tina and Patricia

Bill to follow up with:

- Cindy Gilbert, Dir, MFA in Sustainable Design, Minnesota Institute of Contemporary Arts. This program is 100% on-line and Cindy lives in Montana.
- Another good contact re: on-line programming: Deb Johnson/PRATT, with PALS (Partnership Academic Leadership Sustainability)
- Boston Museum of Design...Design is all around you!

Internships, supervised fellows could be an important part of our programming, with arts organizations participating

- Orgs talking with each other
- Students talking with each other
- Both orgs and students reflecting together
- Everyone talking, triple bottom line, working with hot shot instructors

Mentorships are HOT as Gus says at PNCA. Students have 4 mentors over their 4 semesters. It's real time, contemporary, spontaneous...they get to discuss, research on the spot with their mentor, q&a with the best people.

He thinks that Arts Admin should personalize, not institutionalize programming.

- personalized
- ala carte
- curatorial
- unique
- lead by example

Victoria Frey and Roya, PICA

It would be fascinating and potentially useful if someone (a student/research projected tracked the non-institutional creative activity (artist activity) in Portland...multi-year, impacts of artist growth. Not sure hot to track or measure it.

U of O can provide NEWEST THINKING ABOUT NETWORKING, INNOVATIVE, INTERGENERATIONAL

The entrepreneurial nature of PICA/innovative arts organizations and artists cannot be taught.

It would be great to have an institutionalized internship program between U of O and PICA. Maybe 2-3 Summer positions w PICA reserved for U of O students. Formalize it. Promote it. Utilize TBA as a platform for 1 month festival management internship. Maybe with other arts organizations in Portland too. TBA is international but also very place-based in Portland.

Talk to Emerging Arts Leaders in Portland (Rebecca at RACC) is lead representative.

Potential instructors: talk with Andrew Proctor...Literary Arts, maybe Andrew Dickson, Tim DuRoche.

Roya asks what Arts Admin's investment is in keeping students here in Oregon (retention)?

Roya is very interested in how to get younger people who have participated in PICA make the switch to supporting PICA financially.

Possible program focus: What is a viable mgmt. structure for arts organization in 2013? No more expensive overhead. Not doing business as usual.

Possible program focus: curatorial (all arts focus)...very few programs for study. Look at Wesleyan Program.

There is no training on community engagement. More and more arts organizations need this. Roya's new position. (Could fit with Community Cultural Development Program.)

Roya sees more and more 1-year arts admin programs.

Feb 19 Harrel Fletcher, head of Social Praxis Program, PSU Visual Art Dept

The Social Practice Program has been expanded to a 3-year program, to allow people to work from distance, not always be together. He uses Google video chat a lot...works great. 20 students total in program. He takes in 6-7 students per year. Students make many of the decisions, including around who comes in to the program, and around selection of faculty. The lecture program was too much for him to continue; instead they organize Wed afternoon conversation series at 1

pm at Fieldwork, 11th and Jefferson. Also has some kind of residency program with Craft Museum, PICA, Portland Art Museum.

One year low-residence master's program? How can you really fit material into a one-year program?

Cross involvement with Harrel's program... sky is the limit. Totally open to collaboration.

Food would be a natural topic to explore. A lot of Social Practice students utilize agriculture.

We should maybe meet with the new Education Director at Portland Art Museum; maybe Dysjecta and Yale Union.

Make everything very applied, practical; that's what Social Practice does.

Curatorial programs are springing up around the country; seems like there could be a niche in Portland; no curatorial program N of San Francisco. Our program should clearly distinguish itself from others; that will make it a success. Take a grassroots approach.

California Arts in San Francisco has a Curatorial Practice M.A 2-year program... there is no program north of San Francisco. Could be of real interest to people. Also **we should know about the Independent Curators International**, a non-profit based in NY that runs high-quality curatorial intensives around the country. Very high quality and successful.

Certificate program could be good... not as academic.

Harrel would be happy to consult around program design.

Barbara Sesstak, Dean of School (NOW COLLEGE) of Fine and Performing Arts

Barbara talked about the PSU ARTS STUDIES MAJOR. It was designed, partially, as a way for students (including budding teachers) to get an arts focus/degree. Very focused on professional practice. It has 3 threads:

- 1) general education across all arts (4 schools... theater, music, dance, visual arts)
- 2) for high school teachers... can get a k-12 certification... must major in this area to be certified
- 3) for design students, those with an entrepreneurial spirit... way go get a 500 level certification at PSU

Approx 25-30 students total in this program at any one time.

Re: teacher certification Barbara encourage us NOT to compete for the same pool of students, but to collaborate with PSU. PSU does certify teachers.

Mentioned the Art Therapy Program at Marylhurst.

Graphic Arts students at PSU can also get a minor in business.

Housing is an issue at PSU, year-round. Have we thought about that?

Low-residency is important to consider...seems to be trend.

Gus Baum and Greg Ware (Provost), PNCA

Gus:

- look at cost structure first
- students want their programs based on the mentor model, to cherry pick, ala carte
- looking for new ways of viewing
 - o collaborative design and facilitation (Peter Schoolmaker program head)
 - o entrepreneurial life

Where could U of O and PNCA collaborate?

- for sure within community cultural development
 - o social responsibility
 - o how to facilitate, get to yes
 - o world view...sharing the world with others...core theme of pnca...anything that helps them do this would be good.

PNCA and AAD missions completely work together well.

Very focused on professional practice....continuing ed.

Who else should we speak with?

- Nancy Stuber, E.D. OMSI....doing things in new ways

Greg is definitely thinking about the Certificate Program in Curatorial Studies.

Don't work from quarter system; be more flexible.

Dale Morse

U of O Exec MBA

Cohort Program...sells the program

2 year, covers:

- functional areas of business

- strategy, capstone

General business degree. Broad range of students: cpa's, lawyers, doctors
About 38 coming in each year....targeting 42/42 to do a bit more than break even.

They work hard at recruiting. Do 1 info section per week.

Follow academic calendar

1 day of coursework per week, 8 hours class a week

Will have 37 credit hours per year

Don't observe the quarters. Integrated in is a 9-day international field study. (2 weekends)

Students are almost all from Portland or Eugene. They do a lot of group work.
NETWORKING is super important to students.

Was joint PSU OSU U OF O program, now just U OF O.

Charge \$71,500 for a 2-year program.

Student selection: looking for 5 years of mgmt. experience...letters of reference.
Look more for life experience, not so much grades.

Portland Business Alliance is a good partner.

Cheryl Livneh, Director, PSU Continuing Ed (School of Ed), and Linda Pullen
(also in Ed)

of students requesting arts certification is WAY DOWN.

Re: CAN Initiative, her sense is that there are plenty of unemployed or underemployed arts specialists who can step into schools...there is not a glut of training to be filled.

For licensure:

- students go through 1 year or part-time 2 year
- art is a content area...with a set of coursework they are required to take

52 credits in a grad level masters

5th year master's: 65 credits

Art certification...they come with content expertise

For certification specifics, look at TSPC website.

Area instructors they call on for training:

- Annie Painter...does a cooperative program
- Nancy Klos...ArtsEd
- Creative Art Community (Menucha)...Roger Kuchas

Summary: both Tina and I concluded there is no there, there. No great demand (now)...maybe later for teacher certification. Bill's questions the quality of instruction and certification at PSU...just a comment.

Martha Richards, Miller Foundation

Miller Foundation focuses its funding on 1) education, and 2) arts.

Martha is very interested in arts integration (both classroom teachers using the arts in curriculum and utilizing arts specialists). She thinks that RACC's Right Brain Initiative is really right on track and that CAN is a great thing.

Re: her responses to what we are proposing:

- Nobody doing Curatorial Studies, lots of great museums to draw from, but are there jobs there?
- Community Cultural Planning...could be a market.
 - o Cultural activity is really happening at neighborhood level, not top down
 - o Kevin Jones, Red Door Project

Questions exist around the role of arts organizations in outreach, what happens in neighborhoods. Nothing exists on how to do this. The same around arts ed. Most orgs are frustrated with their ability to do arts ed. What is the existing model? – Funding core work so that we can do other things on the fringe... Board raises \$...must earn \$...but how is the flexibility built in to respond to community-based and education work?

University of Portland has a non-profit focused MBA Program. Bill to meet with them. Martha teaches within the Theater Dept (undergraduate nonprofit mgmt. class).

Martha is really interested/concerned in how we teach the BUSINESS MODEL. How do we teach this? Test this? How do we know people want to be part of this? Adapting to a non-profit. How do you test your market? What is role of social media? Noone is doing this; everyone is teaching the traditional model.

How can we contribute to Miller's mission?

We are stuck in old models. Help us wrap around ideas such as WHAT DOES CAPITALIZATION REALLY MEAN? Bring in fabulous experts for our Board. Help us figure out the business model (how to test the numbers). How do we really teach community planning? Nobody is connecting this all together. Noone is convening around these tough issues.

Who else should we speak with ?

- Barry Johnrson, Oregon Arts Watch

- Definitely talk with Allen Foundation (Sue Coliton and Jim McDonald... Jim is arts guy)... look at Bright Spots that they have identified (PICA, Literary Arts). Noone is really convening.
- Talk with Janet Brown, Grantmakers in the Arts. They are involved with Arts in Healing. (Also a good resource for comm cultural development).
- Irvine Foundation in CA is doing really good work, guidelines, arts and cultural planning

Martha REALLY wants us to get back with her to keep her in the loop on what we are doing!

Cynthia Adams, E.D., Collins Foundation

All the potential areas that we are exploring seemed interesting to Cynthia.

Cynthia said that on the way to meeting with me the issue of EQUITY AND INCLUSION was on her mind. She thinks organizations will become obsolete if they cannot deal with this, become part of their agenda. Very complex issue, including issues around culturally-specific organizations. How do you serve development of cultural groups? How do arts organizations prepare/change to work in a truly multicultural community?

Bill should definitely talk with Julia Meier, Coalition of Communities of Color re: cultural development and what is needed in terms of organizational development, training, etc.

Talk with Jose Gonzalez, Miracle Theatre, and Roberto Franco, now head of Latino Partnership Program at Oregon Community Foundation.

Look at a model such as the Oregon Cultural Trust. Does it REALLY serve Tribes in Oregon? What would it take to do that?

She also very much agrees with Janet Brown of Grantmakers in the Arts that FINANCIAL MANAGEMENT is a key issue. Whole issue of business planning, organizational development, understanding how to develop capacity from pt A to Z in the growth of the organization is key. NEW MODEL of organizational development.

Theme of LEADERSHIP seemed central to what Cynthia was talking about.

Janet Brown, E.D., Grantmakers in the Arts (based in Seattle)

The Executive Master's Program we are envisioning sounds very similar to the Goucher College Program. It's a 3 year program that focuses on Community Arts Development. Goucher is in Baltimore. Janet taught for them in the Summers. Maryo Ewell teaches for them. "Cool program." All instructors are

working in the field. Still has a strong focus on community development. It trains students as generalists with 2 missions: community involvement and an arts-focus. It takes about 15 people a year, 3 year program, 45 students at one time come together every Summer for 2 weeks in August. Students form a very tight cohort. Students range in age from 25-60, also prerequisite of experience in the field. MOSTLY TAUGHT ON-LINE. Ramona Baker is Director of the Program, lives in Indianapolis I think. Long-time member of Americans for the Arts Board. Was formerly in Texas.

Janet is seeing the trend in communities around rising non-white populations. Shift from funding major arts institutions to more neighborhood-focused organizations. Having discussions on capitalization for funders. BIG SHIFT toward equity issues. Holly Sidford just wrote a big article/study, but but some flaws with her study. Doesn't compare apples to apples. Community cultural development/planning is totally different than it was 20 years ago. Need to understand non-white art forms and how cities are biased toward whiteness. Need to work in cross-sector ways with City Planners. Very valuable.

We also have to teach people to be better FINANCIAL MANAGERS. Nobody is really building capitals, understanding the capital market in which we operate. NONPROFIT FINANCE FUND does trainings for Grantmakers in the Arts and they do a good job. Average arts organization has less than 2 months of cash reserves in the bank. All are liquid poor. Major institutions have negative liquid assets. Institutional funders are now the problem. We punish those with good financial skills. Sickness of philanthropy. This thinking is the basis of Grantmakers in the Arts workshops. We are teaching arts managers to be bookkeepers, not teaching them to be economists and understand the markets and their communities.

Potential partners:

- Definitely speak with Jim McDonald, Paul Allen Foundation. Bright Spots Report...but very hit and miss approach to capacity building. Seems like their next steps should be to connect with institutions such as U of O. They fund in Oregon.