

**Mid-Project Report:  
U of O AAD Professional Development Opportunities in Portland  
Bill Flood 4/15/2013**

My tasks have been primarily to gather information related to program development from key stakeholders, to identify existing similar training programs in the Portland area, to identify potential partners and faculty, and to build relationships for AAD. Following is a summary of interviews and research to date. 40 interviews have been completed (listed below), with some interviews involving multiple people. Recommendations are included throughout this report.

One important idea from interviews that doesn't appear anywhere else: developing a Portland-based advisory group to guide program development.

**Persons interviewed to date**

| <i>Name</i>                              | <i>Title, Organization</i>  |
|--|---|
| Deborah Edward                           | E.D., Business for Culture and the Arts   |
| Eloise Damrosch                          | E.D., Regional Arts and Culture Council   |
| Kate Wagle                               | Interim Vice Provost for Portland Programs, U of O  |
| Ethan Seltzer                            | Professor, PSU Urban Studies  |
| Gus Baum                                 | Institutional Research, Pacific Northwest College of Arts   |
| Jake Pollack                             | Manager, U of O Sustainability Leadership Program   |
| Jim White<br>Barbara Gibbs<br>Carol Ford | E.D., Senior Consultant, Director of Capacity Building Services, Nonprofit Association of Oregon                    |
| Victoria Frey and<br>Roya                | E.D., Outreach Coordinator, Portland Institute of Contemporary Arts   |
| Harrel Fletcher                          | Head of Social Practice Program, PSU Art Dept   |
| Barbara Sesstak                          | Dean, PSU College of Fine and Performing Arts   |
| Greg Ware                                | Provost, Pacific Northwest College of Arts  |
| Dale Morse                               | Director, U of O Executive MBA  |
| Cheryl Livneh and<br>Linda Pullen        | Director of Continuing Education, PSU School of Education   |
| Martha Richards                          | E.D., Miller Foundation   |
| Cynthia Addams                           | E.D., Collins Foundation  |
| Janet Brown                              | E.D., Grantmakers in the Arts (based in Seattle)  |
| Michael Walsch                           | E.D., Multnomah Arts Center   |
| Andrew Proctor                           | E.D., Literary Arts   |
| Paula Manley                             | Consultant and Organizer for National Alliance of Media Arts and Culture  |
| Carrie Hoops                             | Interim Director, Children's Museum, has been director or interim director for several other cultural organizations |
| Kevin Jones                              | Actor, consultant, August Wilson Red Door Project   |
| Doug Blandy                              | AAD faculty, Senior Vice Provost for Academic Affairs   |

|  |  |
|--|--|
| John Fenn  | AAD faculty  |
| Kassia and Julie Voelker-Morris                      | AAD faculty  |
| Lori Hager   | AAD faculty  |
| Phaedra Livingston                                   | AAD faculty  |
| Kingston Heath                                       | Director, Historic Preservation Program, U of O  |
| Bob Lynch  | E.D., Americans for the Arts   |
| Chris Darcy, Meagan Atiyeh, Brian Wagner, Deb Vaughn | Oregon Arts Commission E.D., Public Art Coordinator, Community Service Coordinator, Education Coordinator, |
| Kimberly Howard                                      | Manager, Oregon Cultural Trust   |
| Michelle Boss Barba                                  | Program Officer, Oregon Community Foundation   |

### **Assets in PDX we can draw upon**

- City and regional planners increasingly use culture to develop and market the region, including increased visibility of Portland in other countries
- 21<sup>st</sup> Century City
- Growing public recognition of the value of arts and culture (as evidenced through passing the recent tax initiative)
- City emphasis on both sustainability and quality of life
- Focus on regional planning and to a lesser extent cultural planning
- Unique, quirky, inventive culture of Portland
- Growing recognition of Portland as a hub for food culture
- Broad range of arts and culture organizations, museums, festivals (such as PICA) who would benefit from a more formal relationship with AAD...and be part of a learning laboratory
- Access to rural areas, organizations, Tribes, also as an important part of learning lab
- Interest on state level in using arts and culture to create Oregon brand
- Portland as a great place to study (especially in Summer), relatively easy to travel to and from

### **Little duplication and opportunity for partnerships**

There is certainly no other organization in Portland providing high-level professional development opportunities for arts and cultural managers. There are numerous organizations providing training opportunities for non-profit managers, and there is potential to partner with these organizations as we develop programs. Programs include:

- Marylhurst College (numerous arts, organizational development, management programs, internship in Arts Administration)
- Lewis and Clark College (Northwest Writing Institute, Documentary Studies Certificate Program)
- University of Portland (Executive MBA in Nonprofit Management). Director would love to work with us.

- Nonprofit Association of Oregon regularly offers trainings for nonprofit managers and staff would also very much like to work with us.
- Regional Arts and Culture Council offers limited grants workshops and other trainings and would also like to partner with us.
- Portland State University is the one institution where we should watch for duplication. The PSU School of Education certifies arts teachers to work in the schools, and they are not looking to share that territory. There is potential to partner with PSU as its students (especially in fine arts programs) could benefit from our professional development programs.

Other potential partners include:

- Other universities
- Business for Culture and the Arts
- Pacific Northwest College of the Arts
- Regional Arts and Culture Council
- Oregon Arts Commission
- National Endowment for the Arts
- Americans for the Arts
- Western States Arts Federation
- Other regional cultural organizations (Seattle, etc.)
- Professional associations
- National Guild of Community Schools of the Arts
- Think out the box with partners like KICKSTARTER

### **Profile of students/participants**

I have not conducted market research on potential students/participants, but below are key thoughts that have come up during our research process.

- It seems logical that Portland-based programs would attract national/international students as the existing Eugene-based program, or even more so as we considering greater use of internet-based and distance education technology and seek to attract students with more experience in the field.
- Strong potential to serve Asian students.
- Most program ideas discussed in this report are intended for people with experience in arts and cultural management...five years or so.
- My sense is that there could also be a local market for specific trainings that are potentially off-shoots of our core programs and are primarily foundation funded. Ideas from interviews included:
  - o small cohort leadership network for mature leaders
  - o professional development targeted for rural leaders, minorities, etc.
- We should consider (once our core programs are in place) developing modules/programs that could be offered on demand/contract. For example, John Fenn sees a need/demand (to be funded with international development sources) for cultural managers in Malawi. Much of the training could be provided via distance technology, with the instructor also

being on-site for an intensive residency. Yesterday at a PSU/Fulbright Foundation training I facilitated I was encouraged by Fulbright administrators (from Pakistan and D.C.) to do a residency in Pakistan where they deeply need the community cultural development perspective.

### **Key ways of teaching and learning**

Certainly people have come to expect an increasing amount of on-line learning opportunities and are planning their lives around that. At the same time, several people interviewed discussed the importance of face-to-face interaction with co-learners, peers, teachers, mentors. We should carefully choose teaching methodology according to the subject matter being discussed/taught. Instructors should be the best in their fields. Following are key themes from the interviews.

- On-line learning is almost second-nature now, but not for all
- Cohort learning is very important
- Strong mentor relationships important
- Network development important
- Residencies, practice-based learning good
- Stay flexible, respond/change according to needs/trends
- Do things differently and seek non-traditional partners (PNCA partnering with ETSY)
- Tackle high level tough issues via think-tanks
- Maybe involve staff and board members in same training (with BCA as partner)
- The term/concept of "resilience" has come up more than once...not sure how that relates to methodology, but seems important
- Credential programs with excellence and reputation, one person suggested making programs "exclusive" to build demand
- Find ways to support arts managers so they can afford the time and expense of the professional development
- Important to have significant scholarship \$ to gain the diversity of students we want

### **Potential program areas with draft competency areas and related thoughts**

When I began this research I was given the following areas as potential areas of interest to AAD: 1) executive, low-residency master's program; 2) something within arts education, potentially training artists or teachers working in schools; 3) something related to regional and cultural planning, creative economy; and 4) curatorial program. Following is a summary of what we have heard from interviews regarding each of these, along with a beginning list of competency areas for each. Also included are new program areas which have emerged.

One local arts administrator from Beaverton, during the course of this research, said she was looking for an appropriate low-residency master's program. Another

public art administrator told us she had been looking for a master's program related to arts administration and curatorial studies. We will obviously need to identify if there is a market/demand for specific programs, and we should carefully watch the development of new programs elsewhere (potential competition). My sense is that, with all programs, we need to carefully identify a specific niche/program brand.

We may also want to look at partnering with other programs with complementary missions...to complement one another, develop joint marketing strategies, etc. For example, the certificate programs we are considering could clearly complement other programs in the nation. It would be useful to know if current certificate programs at the University of Denver and University of Massachusetts are successful.

### Low-residency master's program

Following is a summary of research conducted by Savannah Barrett on low-residency arts administration master's programs.

- Drexel University, Master's in Arts Administration, Philadelphia
  - o One Fall term on campus, remainder on-line
- Goucher College, Master of Arts in Arts Administration, Baltimore
  - o 4 year program, students and faculty on campus in Summer, remainder on-line. Both Bob Lynch and Janet Brown are affiliated with this program.
- Winthrop University, Master of Arts Administration, South Carolina
  - o Classes meet one weekend each month during Fall and Spring semesters, one weekend in the Maymester term, and one full week in June
- Maryland Institute College of Art, Master of Arts in Arts Education
  - o Studio-based Summer residency, online courses Fall and Spring, Seminar in January
- University of Denver, MLS in Arts and Culture with a specialty in Arts Development and Program Management
  - o Online or on campus evening classes, or combination of both
  - o Also offers 24 credit Certificate of Advanced Study in Arts Development and Program Management
- Saint Mary's University of Minnesota, MA in Arts and Cultural Management
  - o Evening/weekend classes in Minneapolis, with long-term residency

- University of Kentucky, MA in Arts Administration
  - o 100% online, beginning in Fall of 2013
- Boston University, MS in Arts Administration
  - o Part-time, evening basis, can be completed in 2 calendar years
- University of Massachusetts, Amherst, Bachelor's of Arts Admin
  - o Nation's only 100% online bachelors degree in arts administration
  - o Offers 2 certificate programs:
    - Professional Certificate in Arts Management (8 on-line courses)
    - Core Certificate in Arts Management (4 on-line courses)
- Whitecliffe College of Arts and Design, MA of Arts Administration, New Zealand
  - o 17 intensive weekend seminars and independent course work
- Doug Blandy thought there may be a program starting in Seattle...maybe U of Seattle?

Seattle U  
UBC-

### *Community Cultural Development*

I was surprised with the number of interviewees who listed areas within community cultural development as key to building strong arts and cultural organizations and leaders. There seems to be growing recognition of the necessity to prepare people to work in and serve a multicultural world/society. Following are key areas which came up in the interviews which could fall within certificate-type community cultural development programs. Many of these areas could be stand-alone program areas or be knitted into other program areas.

- Access, outreach, equity, cultural competence, inclusion, engagement...preparing for the multicultural world
- Civic engagement, participation, connection to place
- Collaborations theory, practice, design
- Cultural planning
- Cultural policy
- Politics, advocacy, how to advance your agenda
- Understanding culture
  - o DIY culture
  - o Food culture/agriculture
- Connection with sustainability
  - o Definitely link with U of O Leadership Program
- Theories, practices around leadership development
- How community really works
  - o Community organization, organizing
  - o Relationship between community and larger socio-political context

- Best practices, working with/within community
- Facilitation skills
- Community economics
- Social innovation, social responsibility
- Creative practices, entrepreneurial approaches, business development, e-commerce
- Community arts, neighborhood arts, youth arts
  - Artists working in non-school, alternative settings
- Arts education as much larger than in-school work...connection with community culture
- Current roles, uses of technology and media, social media, journalism
- Specific focus on rural community cultural development
- Overlap between cultural development, folklife, heritage preservation
- Value and documentation of local culture
- Inserting local culture into development paradigm
- Methods of evaluation/assessment
- Curatorial practice as part of community cultural development?
- Philanthropy for people of color...could be its own training or part of something else

### *Financial Management*

Several persons interviewed underscored the importance of arts administrators understanding new ways of understanding and practicing financial management.

- Understanding a new business model, how to test the market, understanding the community and community economics
- Realizing how public agencies and foundations have forced non-profits into balancing their budgets instead of thinking about how to generate revenues for reserves
- Capitalization and the necessity for it
- Capacity development from point A to Z in the growth of the organization, new models of organizational development
- wp → - Social innovation and entrepreneurship
- Effective development work...desperate need in PDX for trained development officers (maybe this doesn't belong here)
- Resilience

### *Arts Education*

We are on-hold with this area until after the upcoming AAD Arts Education roundtable discussion. Oregon Community Foundation spent considerable time over the past year identifying the most pressing needs facing arts organizations. Arts education was identified as the #1 need/issue area, and part of the problem is that people define "arts education" differently. OCF staff also stressed that arts education should not be seen as just a school issue and separate from the community.

We learned from the PSU School of Education that there is probably not a great demand for training/certifying arts teachers to work in Portland schools (even after the recent ballot measure). There are most likely enough existing under-employed or unemployed arts teachers who will be ready to fill those roles. However, this could be a niche for the future. Lori Hager did bring up the idea of training artists to work in alternative, non-school settings, and this could definitely be a training niche that would complement the mission of AAD and connect with community-based organizations. Lori also stressed the need for community engaged scholarship, community-based work, community engagement, group projects in partnership with community organizations.

### *Museum Studies/Curatorial Practice*

PNCA is very interested in developing a curatorial program, and there is potential for AAD to partner on that. Disagreement exists among those interviewed on what is most needed/appropriate/current, a museum studies program or a curatorial practice program, a combination, or something else. Meagan Atiyeh suggested: Curatorial Practice: The New Museum. Ideas:

- Phaedra Livingston suggested modifying the existing U of O Museum Studies certificate program and offering it in Portland, maybe a one-year program, in close collaboration with Portland and NW museums as partners.
- Develop a Portland-based program committee but involve U of O/Eugene museums as partners.
- Not sure what demand for program will be, but there appears to be no such program North of San Francisco, and we could potentially carve out a niche.
- Another suggestion: re-thinking museum manager's role, in light of changing demographics

### *Leadership Development*

The theme of leadership development came up throughout interviews and should be central to our programs. Andrew Proctor (Literary Arts) is currently participating in the National Arts Strategies leadership training program and speaks highly of it. There is no such local cohort program (although I need to do more research on RACC's program with George Thorn), and at least one seasoned arts manager discussed the appeal of a peer cohort to learn/confer with. Local consultant Paula Manley could be a good resource; she manages the National Alliance for Media Arts and Culture's summer leadership institute which takes place at Silver Creek Falls.



*Performing Arts Center Management*

This area came up through conversation with Phaedra Livingstone. Patricia Dewey is monitoring when the time is right to develop such a program.

*Cross-disciplinary Programs*

I am struck with the number of cultural or culture-related disciplines at U of O that could come together around joint professional development programming. These include arts, heritage, sustainability, folklife, architecture, urban design. Seems like tremendous potential for innovative programs encouraging people to explore working across cultural disciplines.

*Arts and Health Care*

Several people recognized and are interested in the growing field of arts and health care and noted this as a "hot" area of growth.

*Food Culture, Art of Food*

The idea of programming around Portland's interest in food culture came up several times.

**Potential funders**

| <i>Organization</i>   | <i>Contact</i>                          | <i>Potential Area for Funding</i>  |
|---|---|--|
| Allen Foundation  | Jim McDonald                            |  |
| Oregon Community Foundation   | Michelle Boss Barba,<br>Program Officer | Cohort learning, capacity development  |
| Warhol Foundation   |   | Trainings for artists  |
| Wallace Foundation  |   |  |
| Gates Foundation  |   |  |
| Ford Family   |   | Focus on scholarships, leadership and rural development, community development |
| Any foundations that fund capacity building and community development (Meyer maybe) |   |  |

**Potential contributing faculty**

| <i>Name</i>   | <i>Area(s)</i>  |
|---|---|
| Paula Manley, consultant  | Immersive leadership development, program design  |
| Janet Brown, Grantmakers in the Arts  | Financial management/leadership/new ways of thinking about financial mgmt                             |
| Julia Meier, Coalition of Communities of Color                                | Research leading to equity action and policy change   |
| Joe Cortright, consultant, Impresa Consulting                                 | Creative economies  |
| Harrel Fletcher, PSU Social Practice  | Arts and social practice  |
| Barb Gibbs, NAO   | She was a museum manager in CA and also worked locally for Meyer Memorial Trust, has MBA in Arts Mgmt |
| Kevin Jones, actor/consultant, August Wilson Red Door Project                 | Equity, outreach  |
| Martha Richards, E.D., Miller Foundation                                      | New business model  |
| Nonprofit Finance Fund  | Conducts trainings for Grantmakers in the Arts...could be involved in our Financial Mgmt program      |
| JS May, Portland Art Museum   | Successful development work   |
| Brian Ferriso, Portland Art Museum  | Transforming an organization  |
| Elaine Calder, former Symphony director                                       | "   |
| Andrew Proctor, Portland Arts and Lectures                                    | Very visible arts manager   |
| Mitch Menchaca, formerly with AFTA  | Access/equity/community development   |
| Bill Rausch, Artistic Director, Oregon Shakespeare Festival                   |   |
| Robyn Williams, E.D., Portland Center for the Performing Arts                 | Performing arts center management   |
| Paul Nicholson, former E.D., Oregon Shakespeare Festival                      |   |
| Michael Kosmala, consultant   |   |
| Michael Killoren (formerly with Seattle or King Co. Arts Commission, now NEA) |   |
| Eloise Damrosch, E.D., RACC   | Public art  |
| Bill Flood  | Community cultural development  |
| Anthony Raddich, E.D., WESTAF   |   |
| Carmen Montoya ?  | Name came up early on   |

Rokya Williams

**Suggestions for additional interviews or research**

| <i>Name</i>                  | <i>Title, Organization</i>   | <i>Purpose</i>  |
|------------------------------|--|---|
| George Thorn                 | RACC's Cultural Leadership Program   | To understand the model   |
| A few key arts managers      | Jim Fullen, head of Marketing at Symphony<br>Maybe JS May at Arts Museum<br>Jose Gonzalez, Miracle Theater (also rep for small and mid-sized groups/SMACK) | To gain input from lead arts managers in town   |
| Barry Johnson                | Oregon Arts Watch  | Several people mentioned I should speak with him. Past Oregonian reporter, now heads new arts journalism project. |
| Jim McDonald                 | Allen Foundation   | Mentioned by several people... could be funder  |
| Harold Feldman               | U of Portland MBA Program  | Social entrepreneurship   |
| Polo Catalani                | PDX Office of Equity   | Noone knows immigrant and Refugee communities like Polo   |
|                              | Network Coalition for Dialogue and Deliberation  | Doing really good online instruction  |
| Juli Mancini                 | Mercy Corps Action Center  | Has managed arts orgs, well-connected and known.  |
| Brook Müller<br>Dr. Sandival | AAA Assoc Dean<br>3PM, planning  | Recommended by Kingston   |
| Laureen Allsopp              | Adjunct Faculty in Heritage who will be key to Heritage in PDX   | Recommended by Kingston   |
| Kevin Bott                   | Imagining America  |   |
| Marna Stahlcup               | Right Brain Initiative, RACC   | What's happening in PDX arts ed   |
|                              | National Guild of Community Schools of the Arts  | Potential partnership   |
| Rebecca Burrell, RACC        | Portland Emerging Arts Leaders   | I spoke with Rebecca; will call her back.   |
|                              | Teacher Artists Training Lab, WSAC   | Know about this.  |
| Marta Mellinger              | Consultant, Arts Manager   | Great ideas about a lot of things, well-connected   |
| JS May                       | Development, PAM   |   |
| Tina Olson                   | Now at Williams... worked at PAM   |   |
| Anthony or                   | WESTAF   |   |

|                     |  |                   |
|---------------------|--|-------------------|
| Brice               |  |                   |
| Stanford Leadership | Talk with Chris Tucker, WA Arts  |                   |
|                     | New curatorial practice program at USC... check it out   |                   |
|                     | Check out model of Bonfils Stan Foundation in Co... awards \$25,000 people to study.   |                   |
|                     | Look at Midwest orgs, what they are doing: <ul style="list-style-type: none"> <li>- McKnight</li> <li>- Springboard for the Arts (leadership, prof dev)</li> </ul> |                   |
|                     | Interview NEA Creative Placemaking staff   | Potential partner |
| Rueben or Lulani    | Native Arts and Culture Foundation (in Vancouver)  |                   |
| Kyle Harris         | Director of Development AAA  | ?                 |
| Josh McCoy          | Sr. Director of Development  |                   |
| Sandra and Kassia   | U of O Academic Extension  | Business models   |
| Rudy Crew           | Or Dept of Education (after Arts Roundtable)   |                   |