



Center for Community Arts and Cultural Policy

Annual Bulletin 2008-2009

The University of Oregon Center for Community Arts and Cultural Policy (CCACP) sustains and strengthens arts, culture, and heritage in the American West through research, policy, education, and community engagement.

Table of Contents

Letter from the Director	2
Cultural Policy	3
Cultural Heritage and Interpretation	6
Cultural Diversity and Social Inclusion	9
Community Arts	10
CultureWork and Student Research	13
Visiting Scholars	14
Internships	15

Dear Readers:

The University of Oregon's (UO) Institute for Community Arts Studies (ICAS) was established in 1965 by a founding gift from the Lila Wallace Foundation as a research and public service organization within the School of Architecture and Allied Arts. ICAS existed to promote and implement research, professional education, and community programs concerned with public participation, appreciation, and understanding of the arts. In 1995, the Institute established a renewed focus on community arts and cultural policy, in collaboration with the newly formed arts management graduate degree of the Arts and Administration Program (AAD). In 2005, Dr. Patricia Dewey and I began to re-envision ICAS as a Center for Community Arts and Cultural Policy (CCACP) – an interdisciplinary, regional research and development center dedicated to sustaining and strengthening the arts, culture, and heritage sectors of the West. A part of our plan was to align the Center with the UO Office of the Vice-President for Research. I am pleased to report that a Memorandum of Understanding was signed by UO Senior Vice-President and Provost Jim Bean, Vice-President for Research and Graduate Studies Rich Linton, School of Architecture and Allied Arts Dean Frances Bronet, and me making this alignment a reality. Associated with the signing of this MOU was the implementation of a budget model that will support scholars associated with the center as they continue to develop research initiatives.

Coinciding with the signing of the MOU, CCACP hosted a symposium in the UO's new White Stag complex in Portland on cultural planning in Cascadia. Organized by Patricia Dewey, this symposium may have been the first such gathering to consider cultural and arts planning and policy from a bio-regional perspective. Significant to the symposium was the representation by arts and cultural leaders from throughout the region. This symposium concluded an entire week devoted to cultural policy within the Arts and Administration Program, including visiting scholar Dr. Wayne P. Lawson from the Arts Policy and Administration Program at The Ohio State University.

This first event of 2008-2009 exemplifies the ambitiousness of the Center. This Annual Bulletin is designed to orient you to the scholarship associated with CCACP; the faculty and

students associated with this research; visiting scholars informing this activity; and the impact these activities are having in shaping theory and practice in the professions associated with community arts and cultural policy. At the same time, let me take this opportunity to welcome two scholars who are newly associated with this center. They are Dr. John Fenn and Dr. Phaedra Livingstone.

Best wishes,

Doug Blandy
Professor and Director



Dr. Doug Blandy

Center Staff

Arts and Administration Program

Doug Blandy, Director
dblandy@uoregon.edu
(541) 346-3631

Patricia Dewey, Associate Director, Cultural Policy
pdewey@uoregon.edu
(541) 346-2050

Lori Hager, Associate Director, Community Arts
lhager@uoregon.edu
(541) 346-2469

John Fenn
jfenn@uoregon.edu
(541) 346-1774

Phaedra Livingstone, Associate Director,
Cultural Diversity and Social Inclusion
phaedra@uoregon.edu
(541) 346-2296

Historic Preservation Program

Kingston Heath, Associate Director,
Cultural Heritage and Interpretation
kwh Heath@uoregon.edu
(541) 346-2115

What is cultural policy?

The academic field of cultural policy is concerned with analyzing the formulation, implementation, and evaluation of public policies that influence the health, strength, and vibrancy of the arts and culture sector. Sustained applied research and education in cultural policy will help to cultivate future leaders in the cultural sector who have the commitment and capacity to advocate for the public value and public purposes of the arts in our society. This is an academic field where theory is inextricably linked with practice, and where research, teaching, and community engagement are intertwined.

Initiatives

Led by CCACP Associate Director Dr. Patricia Dewey, two major research initiatives in cultural policy continued in 2008-2009. At the core of her research, Dr. Dewey seeks to understand complex interactions among governments, arts organizations, and the cultural sector of societies. Her research focuses on cultural policy institutions, processes and systems in the international context.

European Union Cultural Policy



In this study, Dr. Dewey is spearheading a new topic of scholarly inquiry in transnational cultural policy-making. Building on field research conducted in Europe in fall 2006 as a Fulbright European Union Affairs Research Program fellow, she continues to investigate the history, institutions, and policy process involved in European Union cultural policy-making. She seeks to articulate an emerging model of international cultural policy, as exemplified by the

European Union. She has published several articles and a book chapter on the topic; a full book manuscript is in process.

Research Interest Group for International Cultural Policy and Administration



Students and faculty of the Research Interest Group

Throughout 2008-2009, a research interest group met to provide an informal and supportive context in which to explore challenges and opportunities facing graduate students and faculty in developing the international and comparative dimensions of their research. Throughout the year, the group focused on exploring UNESCO's role in transnational cultural policy development and supported development of the new UO Center for Intercultural Dialogue. <http://ccacp.uoregon.edu/programs/interestgroup/>

Capacity Building for Cultural Policy Advocacy

This current phase in a long-term project titled "Cultural Development in the Pacific Northwest" focused on directing a "Symposium on Cascadia-region Cultural Planning and Development" in Portland on November 7, 2008. The symposium was fully integrated as part of the fall 2008 Cultural Policy course instructed by Dr. Dewey.

Cultural Policy Week

Eugene and Portland, November 4-7, 2008

Cultural Policy Week provided an opportunity to graduate students and cultural sector leaders to deepen their understanding of cultural policy as well as public arts administration and planning in a local, regional, national, and international context. Visiting Scholar Dr. Wayne Lawson gave several guest lectures in Eugene, and served as the keynote speaker at the highlight of the week in Portland: the “Symposium on Cascadia-region Cultural Planning and Development.”



Dr. Wayne Lawson addresses the Cultural Administration class in the Arts and Administration Program



Dr. Wayne Lawson answers questions from students



Wayne P. Lawson, Ph.D.

Barnett Distinguished Professor of Public Policy and Arts Administration, The Ohio State University and Director Emeritus, Ohio Arts Council

Schedule of Presentations and Events in Eugene

Tuesday, November 4

Conversation: “Careers in public arts administration”

Guest lecture: “Navigating the federal-state-local arts councils and agencies structure in the USA”

Wednesday, November 5

Luncheon and Community Working Group Session with the Eugene Cultural Policy Implementation Task Force

Guest lecture: “Developing local cultural planning and advocacy strategies: the experience of Columbus, Ohio”

Thursday, November 6

Conversation: “Adapting US cultural policies and practices in an international context”

Guest lecture: “International cultural administration”

Symposium on Cascadia-region Cultural Planning and Development

Portland, Oregon: November 7, 2008



Dr. Dewey introduces the Symposium

The intent of this gathering was to provide an opportunity for the exchange of ideas, information, and best practices among urban cultural planning and development leaders in the transborder region of North America that contains Vancouver, Victoria, Seattle, Tacoma, Olympia, Portland, Salem, and Eugene.



Morning Panel discussion

Scheduled speakers and panelists were all identified as leaders in regional cultural planning and development. Additional participants played an active role in discussions in the plenary and panel sessions, as well as in the breakout sessions of the symposium. Graduate student participants in this event engaged in discussions as part of the conference and played an important role in synthesizing and analyzing the information presented for the subsequent publication of proceedings.

The goals of this think-tank structured symposium were threefold:

- To conceptualize the terms “cultural planning” and “cultural development” in diverse, meaningful ways for the Cascadia region;
- To share existing expertise, strategies, and approaches to cultural planning and cultural development among current and future leaders in the region;
- To initiate a regional agenda for cooperation in cultural planning and development, involving the public sector, academic institutions, legislators, non-profit and for-profit organizations, existing regional platforms for collaboration, as well as other networks and associations.



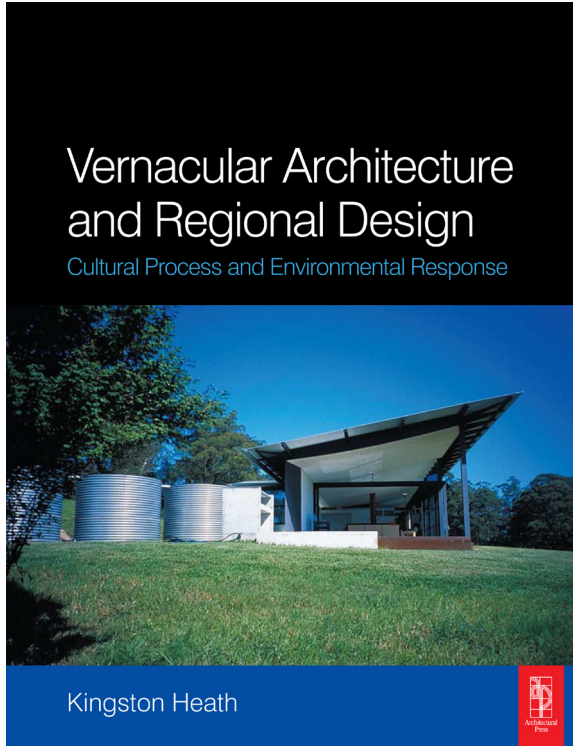
Over 60 people participated in the symposium

The symposium and publication of proceedings from the event were supported by grants from the Oregon Arts Commission, the Western States Arts Federation, the Canadian Consulate General in Seattle, as well as several University of Oregon academic bodies.

Vernacular Architecture and Regional Design-Cultural Process and Environmental Response

Sustainable design requires that practitioners respond to a particular set of social, cultural, and environmental conditions

Published in March 2009 by the Architectural Press, *Vernacular Architecture and Regional Design* is aimed at the next generation of design professionals. Through a series of international case studies, it defines a set of strategies for understanding the complexities of a regional setting. The book calls for a principled approach to design in an effort to improve and enrich the present human condition, and to preserve fragile environments. It examines how architects and urban designers have applied a variety of tactics to achieve culturally and environmentally appropriate design resolutions.



Vernacular Architecture and Regional Design
Book Cover

Vernacular Architecture and Regional Design calls for “architecture with a social conscience.” As Dr. Kingston Heath notes: We can no longer address buildings as “objects” divorced from their human and environmental settings; instead, we need to direct our attention to forgotten realms of human context: urban areas abandoned by corporate capital, impacted by disastrous acts of human or natural intervention, shaped by insensitive development, or settings that are politically or economically marginalized. This brand of “situated regionalism,” is both socially responsive and environmentally responsible.

Everyday Life in Montana’s Frontier Mining Camps

Remote mining camps in the intermountain west (coupled with their support ranching, agriculture, and distribution centers) have captured the public imagination for generations. Yet, to date, there is not a definitive study on the built resources and their connection with the life ways that defined daily existence and cultural diversity during the formative years of Montana’s mining frontier.

Dr. Heath’s Fall 2009 sabbatical research is intended to develop a book prospectus on construction techniques, plan types, social mapping, and town form critical to understanding the forces that shaped Montana’s earliest gold mining settlements.

This multilayered, contextual analysis builds upon seven years of field work that culminated in Dr. Heath’s dissertation at Brown University entitled “Striving for Permanence on the Western Frontier: Vernacular Architecture as Cultural Informant in Southwestern Montana.” Three articles were published from that study—one reprinted in “Images of an American Land: Vernacular Architecture in the Western United States” (1997). Support from two Personal Services grants between the Montana Heritage Commission and Dr. Heath as principal investigator, made possible field documentation in Nevada City and nearby

Virginia City-- both dating from 1863 and acclaimed for the magnitude of their gold deposits.



Nevada City, Montana

Cascadia Cultural Heritage Program

As an entity within the Center for Community Arts and Cultural Policy, the Cascadia Cultural Heritage Program (CCHP) serves the cultural and creative diversity of Cascadia (greater Pacific Northwest) through documentation, public presentations, and educational initiatives focusing on cultures and communities. Ultimately, CCHP seeks to incorporate heritage into discussions of economic and ecological sustainability in order to explore the cultural landscape of the Pacific Northwest.



Dr. Fenn with Mattie Reynolds taking a question from one of the students in a class entitled *African American Cultural History in Eugene*

The past year has brought growth to the CCHP, primarily in the development of an oral history project associated with African American community and culture in the Eugene/Springfield area. Emerging as a

fieldwork-based course in the Fall term of 2008, this project is a collaboration between CCHP, the Arts and Administration Program, and the UO Libraries Special Collections/University Archives. Dr. John Fenn taught the course under the title “African American Cultural History in Eugene,” and the AAD program sponsored it as a mixed undergraduate and graduate seminar. Students came from a range of disciplinary backgrounds and units on campus, including AAD, Folklore (CAS), and Literary Nonfiction (J-School). During the term, class members read about and discussed oral history practices; researched the written history of African American communities in the area; developed interview strategies; contacted interviewees; and conducted several interviews. Several people visited the class, from both on-campus and off-campus communities. One of the most important visits was by Mrs. Mattie Reynolds, a resident of the area since the mid 1940s. Mrs. Reynolds is one of the only living former residents of the Ferry Street Bridge community that stood on land outside Eugene city limits for several years during the late 1940s. This land is now Alton-Baker Park, and the historical record of the families and community that called it home at one point sorely lacks diversity of perspective and voice. A major goal of this oral history project is to enrich the historical record, beginning with the Ferry Street Bridge community but pushing forward into current times.

While the ten-week course enabled students to gather interviews, it is ultimately too short of a time period given the scope of this project. Ongoing interview work and research will likely extend into the future, with all materials deposited into the UO Libraries Special Collections/ University Archives. This robust body of individual recollections and histories will diversify the holdings of the UO Library while expanding the historical record of Eugene/Springfield, and the materials will be available for researchers—academic and public alike. Potential public programming based in the oral history materials—

in the form of exhibits or roundtables—will contribute to local civic dialogues on cultural and community sustainability, positioning the project as central to community-engaged scholarship efforts on the UO campus.

Culture of boutique guitar effects pedal manufacturing

In addition to coordinating CCHP efforts with the oral history project, Dr. Fenn has pursued individual research over the past year. Focusing on the capacity of individuals to express a range of identities through creative practice, his work explores diverse cultural phenomena in order to understand how people make meaning about themselves and the world that surrounds them. As such, he looks at cultural heritage from a range of disciplinary perspectives often informed by an emphasis on material culture.

A current project is an ethnographically-based investigation into the culture of boutique guitar effects pedals. During the past half decade, the boutique sector of the effects industry in the United States (as well as globally) has grown tremendously. This sector is generally defined by scale of production (hand built, low numbers of units) as well as the visual and sonic aesthetics of the builders—these boxes often do different things than “corporate” effects pedals do, and they look different as well. Used to manipulate



A guitar pedalboard featuring several boutique effects built in the Pacific Northwest

the tone and timbre of any electronic musical sound—though widely associated with guitars—the effects pedals made by boutique builders generate significant interest among a wide range of end-users. In the contemporary media landscape these users enthusiastically follow and/or discuss their favorites in online settings, thereby constituting vibrant virtual communities and emergent cultural heritage in a digital world. This study initially focused on builders located in the Pacific Northwest due to a concentration of well known builders in the region, but given the rhizomatic connections between region and practice in today’s world, Dr. Fenn is exploring ways to expand the study’s scope to the national level.

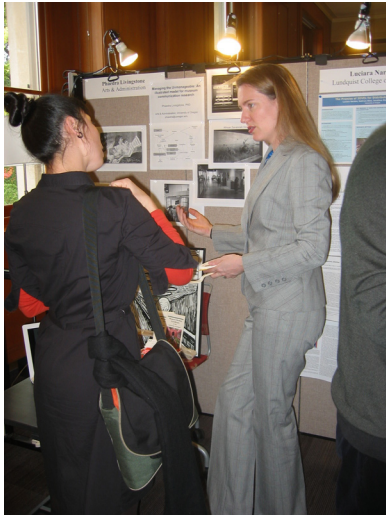
Research methods for the study include interviewing pedal builders; tracking discussions in online forums; and examining the ways in which builders, users, and retailers employ social technology to exchange opinions, reviews, and the pedals themselves via sales or trades brokered online. Outcomes of this project will entail an ethnographically-grounded understanding of relationships between musical practice and technology; an analysis of the importance of social and information networks in the production and distribution of boutique effects pedals; and a critical exploration of the relationship between aesthetics (sonic and visual) and the emergence of creative communities. Furthermore, the project will contribute to a broadening of the cultural heritage concept so as to include creative practices rooted in current and emergent social contexts.

With a Ph.D. in Folklore and Ethnomusicology from Indiana University (2004), Dr. Fenn has conducted field research on popular music and youth identity (Malawi); folks arts & material culture (southern Indiana, the Pacific Northwest); and the cultural history of African American communities in Eugene/Springfield. He has also explored the intellectual history of public sector ethnomusicology, primarily via the commercial recordings released on Folkways by Laura Boulton. His teaching spans ethnomusicology theory and methods; popular music in the African diaspora; public folklore; and media studies.

Background

Dr. Phaedra Livingstone joined the Arts and Administration faculty this year, as assistant professor and coordinator of both the Museum Studies concentration and the Graduate Certificate in Museum Studies. She is Associate Director of the new CCACP Cultural Diversity & Social Inclusion research strand, and an affiliate of the UO Center for the Study of Women and Society (CSWS). Her research interests include museum management, interpretation and representation issues; critical museology; and the public roles of museums.

Poster presentation



Dr. Livingstone at International Scholar Poster Presentation

Upon arriving in Eugene, Dr. Livingstone presented a poster at the University of Oregon International Scholars Presentation. This presentation elaborated the theoretical framework she has developed and refined in her research studies over the past decade and was an excellent introduction to UO research communities. Drawing on her prior research, Dr. Livingstone is currently completing a book on practices of social inclusion and exclusion, across museum functions.

Visual pedagogy

Dr. Livingstone regularly collaborates in both her teaching and research. A study Dr. Livingstone recently conducted on the visual pedagogy of a 1924 exhibit on psychiatry, documented in the

Centre for Addiction & Mental Health Archives (Toronto), informed her contribution to the exhibition on Canadian disability history “Out from Under” (Toronto Columbus Centre, 2007; Royal Ontario Museum, 2008). As a CSWS Roads Scholar, the findings of her curatorial research fellowship with the Museum of Health Care at Kingston (Canada) are now available to West coast community groups as an illustrated lecture on Victorian patent medicine advertisements.



“Out From Under” exhibit

Future work

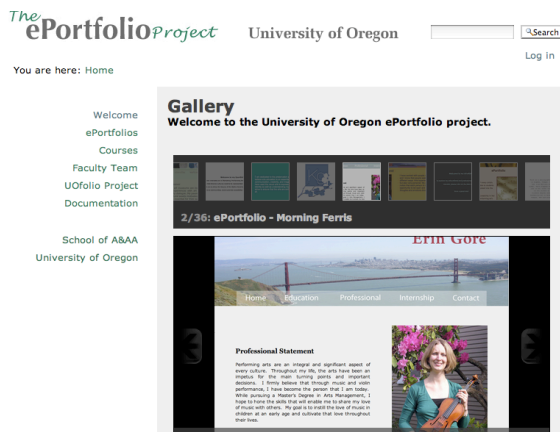
Dr. Livingstone’s newest study analyzes social perspectives in museum management. With the support of a 2009 AAA Equity and Diversity Fellowship, and in conjunction with this study, Dr. Livingstone will conduct two workshops on social inclusion with staff of museums and galleries across campus, later this year. She is also responsible for three CCACP visiting scholars in 2009— Paul Godin, Maria Piacente and David Odo.

Dr. Livingstone has worked in and conducted research on all types of museums, since 1990. After a brief career in archaeology, her interest in the interpretation of material culture brought her to museum work. As a museum professional, she has conducted exhibit development, collection management, programming, evaluation, project management and training projects in history, art, children’s, encyclopedic and specialized museums and for private collections. She has also conducted extensive research on science centers. Her professional service includes terms on various boards: Museum Education Roundtable of Toronto (1998-2000); Visitor Studies Association (2001-2003); Heritage Toronto (2004-2008, Branding & Communications).

Dr. Lori Hager, Associate Director for Community Arts, is directing two research initiatives in Community Arts. Both initiatives broadly address leadership in the arts through the following projects.

ePortfolios/Intermedia

This research seeks to address the convergence of media communication and the development of 21st century skills in the arts management field. Dr. Hager examines the development of curriculum-based ePortfolio processes and perceived benefits for students and faculty, as demonstrated through a multi-phase pilot project. Through program evaluation and documentation, reflection, feedback survey and interviews, the broad question, "What ePortfolio process and system can best address student-centered learning, diverse curricular requirements, and community engaged learning" is addressed. Dr. Hager works with three academic units, including Architecture, Business, and Education, to develop student-learning outcomes informed through the ePortfolio process, with evidence demonstrated through ePortfolios. The anticipated outcome is research-based development of a dynamic hybrid learning community that integrates curriculum, professional development, and community engagement for educating and preparing arts management students and other professionals in the 21st century creative economy.



Snapshot of student's eportfolio website

ePortfolios began in the Arts and Administration Program in 2005. In the fall of 2007, AAD faculty were invited to present this project at the International ePortfolio conference in Maastricht. In 2008, affiliated UO faculty became a member of the fifth cohort of the Intern/National Coalition for Electronic Portfolio Research.

This project is supported through CCACP, and a seed grant from the UO Vice Provost of Academic Affairs.



Student engaged in community arts

Artist as Entrepreneur

This initiative has three components: Community youth arts, Teaching the Arts, and Civic Engagement. The underlying assumption that connects the three areas is in the recognition of rapid change in the cultural economies and in the ways schooling will happen in the 21st century. With the advent of virtual and online communities, the ability of artists to communicate and teach is undergoing massive transformation, demanding a new range of entrepreneurial skills, and allowing for new forms of civic engagement and community practices. As well, where artists will engage with youth will encompass broadly conceived learning communities, beyond the in-school and out-of school-time paradigm. Research associated with this initiative looks to the ways that communities are conceived, youth civic engagement, and the emerging 21st century artist as entrepreneur.

Teaching the Arts

The purpose of this research is to establish baseline information about who delivers the arts, and the types of arts programs offered to youth. This research

addresses questions related to who teaches the arts, what they teach, and how they are being prepared to teach. The goals of the research are to document the current field; to establish a research model for other such assessments in the state; and, to establish a needs assessment for university training program.

This research has received support from the University of Oregon's Summer Research Award.

ChinaVine

ChinaVine is an interdisciplinary project aimed at educating English-speaking children, youth, and adults about the cultural heritage of China. The primary means through which the mission is achieved is through an interactive website—ChinVine.org (there is a video channel available at <http://www.vimeo.com/chinavine>). Dr. Doug Blandy, Professor and Director of CCACP, is a co-investigator. Dr. Kristin Congdon, a Professor at the University of Central Florida (UCF) is also an investigator and is an alumna of the University of Oregon.



The interactive website -- www.ChinaVine.org

The People's Republic of China (PRC) is currently engaged with an ambitious initiative to identify, preserve, and sustain its cultural heritage. This is occurring across provinces and involving myriad cultural institutions including museums, government offices, performing arts centers, and universities. Integral to this project is introducing this heritage to an international audience.

Content

Three trips to China to conduct field research have occurred since 2007. Materials and information collected are exhibited through ChinaVine.org. Currently available on the website are volumes that focus on the material culture in ten villages in Shandong Province and seven folk artists working in Beijing. In development is a volume that focuses on "Miao" festivals in Guizhou Province. In these volumes, China's cultural heritage is interpreted through text, audio, photographs, and streaming video created by students and staff at the UCF and the UO.

In March, 2009, faculty and students from the UO and the UCF visited four Miao villages in Guizhou province. Miao history and culture was exhibited through their costume, village life, and the biggest festival- Mountain Ramp festival. Different forms of cultural presentation were demonstrated through this annual festival. The festival was a mix of folkdance and modern Chinese pop culture.

"Miao" is a Chinese government term used to describe groups of people sharing linguistic and cultural similarities and who live in several southern Chinese provinces including Guizhou. Among the groups designated as Miao are the Hmong. The Miao are one of the 55 officially recognized minority groups in China. While the term Miao was initially a derogatory term meaning "barbarian" it has since become a positive identifier, in part, because of the privileges associated with being a member of the group given by the Chinese government.



Some Miao villages are encouraging tourism by presenting their traditional culture in public venues

Presentation

ChinaVine and ChinaVine.org have been the focus of presentations to educators at research symposia at the University of British Columbia, the National Art Education Association, and the Folklore Program at Beijing Normal University. A fourth presentation will occur at the 2009 American Folklore Association Meeting. Two book chapters written for educators that will appear in 2009-2010 in separate volumes have been accepted for publication by the National Art Education Association.

Between November 2008 and June 2009, a photo exhibit, "Expressions of China," toured around the University of Oregon and the University of Central Florida. The exhibit documented significant examples of Chinese cultural heritage, generations of artists, their work, and village life. An opening reception occurred at the UO on the Chinese new Year, which attracted over 80 people with performances and a showcase of symbolic objects that represent Chinese folk art.



Frances Bronet, Dean of the School of Architecture and Allied Arts, and Robert Thallon, Associate Dean for Administration Office of the School of Architecture and Allied Arts, attended the opening reception of the photo exhibit



Embroidered shoes with tiger head design from Shandong Province (research in 2007)



Zhang Bao-lin demonstrates how to make dough figures (research in 2008)



There are about 70- 80 divisions of Miao. Each of them has their own characteristics in terms of costume and singing (research in 2009)

CultureWork

CultureWork is an electronic publication of the University of Oregon Center for Community Arts and Cultural Policy. Its mission is to provide timely workplace-oriented information on culture, the arts, education, policy and community. Through advisories, critiques, and case studies, CultureWork has covered current areas of concern to the field. Topics have considered cultural and gendered representations in the museum field, Web 2.0 and new media applications for arts and culture, and the present challenges within the arts community for administrators in mid-career.

<http://aad.uoregon.edu/index.cfm?mode=culturework&page=culturework>

Student Research: Terminal Projects

In the final phase of the master's degree program of study in arts management, students are required to demonstrate their ability to select and frame a research topic, propose and implement a plan of inquiry, report the results in written form and conduct a public presentation. There are three options available to students for completing this final research phase: a thesis, a project, or a capstone. Details regarding coursework requirements, anticipated research timelines, and faculty expectations for each option are provided to students in the program so that they can make an informed decision in selecting the option best matched to their individual research interests and goals. Full text for each of the projects, theses, and capstones can be found online in the University of Oregon Scholars' Bank at <http://scholarsbank.uoregon.edu>.



Every year, students take a class picture with faculty members after the presentation

Recent CultureWork Issues:

- January 2009. Vol. 13, No. 1.
Concentric Concerns: The Art of Administrative Collaboration
Laurie Dean Torrell
- October 2008. Vol. 12, No. 3.
Consulting = Responsibility + Collaboration
Alice Parman
- July 2008. Vol. 12, No. 2.
How Can Arts Leaders Play an Active Role in Cultural Planning Initiatives in Their Local Communities?
Tina Rinaldi
- March 2008. Vol. 12, No. 1.
Mid-Career Professional Development: Long-Term Asset or Short-Term Liability?
Victoria Saunders
- December 2007. Vol. 11, No. 3.
No Longer Emerging and Not Ready to Retire: A Look at Mid-Career Arts Managers
Victoria Saunders

Master's Research 2008

- Elizabeth A. Bostwick
Going Green with Public Art: Considering Environmental Standards in Public Art Policies
- Rachel Byers
Green Museums & Green Exhibits: Communicating Sustainability through Content & Design
- Kimberly Johnson
Fostering Cultural Tourism Through Festivals: An In-Depth Investigation of the Relationship Between Cultural Cascades and Cultural Celebrations
- Elizabeth A. Lamb
Engaging Generations X & Y: An Administrative Perspective of Arts Participation in Portland, Oregon
- Julia M. Robertson
Community Engagement Initiatives: Exploring Audience Development in West Coast Symphony Orchestras
- Amy M. Salmore
Une Relation Privilegiee: The French Regional & American Museums Exchange
- Katie M. Schumm
Art in the Outdoors: Developing a Framework to Describe Community-based Residential Youth Arts Camps
- Tara Sweeney
Financing the Paradigm Shift: Education Funding in American Art Museums
- Wei-Ping Wang
Successful Relationship Development: Building a Positive Relationship Between a Performing Arts Center and Its Internal and External Communities
- Nayoung Yoon
Evaluation of Community Arts Projects: Comparisons among Three Program Evaluation Models

visiting scholars

Associated with the Arts Administration Program, the CCACP brings visiting scholars to share their research and professional experience with students and faculty members at the University of Oregon. In the last two years, fourteen visiting scholars have held workshops and given presentations.

Guest Speaker

Paul Godin
April 10, 2009
Negotiating with Boards

Marc Moscato
Feb 13, 2009
Artist, Curator, Activist

Deborah Willis
Oct 16, 2008
Presentation & premier Book Signing, Obama: The Historic Campaign in Photos

Oct 17, 2008
Curatorial Tour --Rhapsody in Black and White: Photos by Charles Teenie Harris

Drs. John Falk & Lynn Dierking
Mar 7, 2008
Thoughts for a New Century

Lynne Richardson
Mar 14, 2008
Stop for the Love of Arts Law

Short Term Residency

David Odo
May 25-29, 2009
Transcending Intentions: Early Japanese Photographs at the Intersection of Science and Souvenir

Barbara Schaffer Bacon
April 28-30, 2009
Animating Democracy, Americans for the Arts

Dr. Wayne P. Lawson
Nov 4-7, 2009
Cultural Policy Week

James Hill
Oct 17, 2008
Ukulele in the Classroom

Olivia Gude
Feb 29, 2008
Convening a Surrealist Educational Research Bureau - Principles of Possibility: Post Elements & Principles in Postmodern Times

Long Term Residency

Dr. Nan Chen (China)
March-July, 2009
Department of Arts Management, China Conservatory of Music, Beijing, China

Alice Guo (China)
Jan-Feb, 2009
Shandong University of Arts and Design, Shandong, China

Dr. Yung Doo Lee (Korea)
2008
Department of Business Administration, Dongju College, Busan, Korea



Candidates for the master’s degree in Arts and Administration at the University of Oregon are required to complete a 200-hour internship during the summer between the first and second years of the program. Summer internship placements benefit both interns and organizations. With faculty guidance, students secure professional opportunities in non-profit arts and culture organizations, public agencies, and for-profit enterprises. Placements may be local, regional, national or international. Interns are prepared to work in areas of management, education, research and evaluation, program development, and exhibition design, among others. Students have selected their internship sites carefully, after extensive consideration of the state of the field, and how they view their strengths and interests relative to the development of the arts. During their first year, course work prior to beginning their internship includes advanced arts administration, nonprofit leadership, arts education, community arts, and technology applications. Students enter the summer internship experience prepared with work learning goals, expectations in terms of skill development, and frameworks for how the internship may fit with their research goals and master’s projects.

2008 Student Internship Sites:

Simone Coker
Arts Austin Alliance, Austin, TX

Morning Rae Ferris
Hult Center for the Performing Arts,
Eugene, OR

Sandy Fortier
Theatre Aspen, Aspen, CO

Germaine Gamiet
Oregon Bach Festival, Eugene, OR

Amanda Garcia
Museum of Contemporary Craft, Portland, OR

Jenny Gilmore
Blue Sky Gallery, Portland, OR

Kathleen Glass
Northwest Business for Culture and the Arts,
Portland, OR

Erin Gore
Berkeley Symphony, Berkeley, CA

Josephine Kuever
Metropolitan Opera Guild, New York, NY

Kate Nosen
Portland Institute for Contemporary Art,
Portland, OR

Nicole Riewe
Minneapolis Institute of Arts, Minneapolis, MN

Kyryhan M. Rodrigues
Norris Square Neighborhood Project,
Philadelphia, PA

Aaron Seagraves
Ann Arbor Hands-On Museum, Ann Arbor, MI

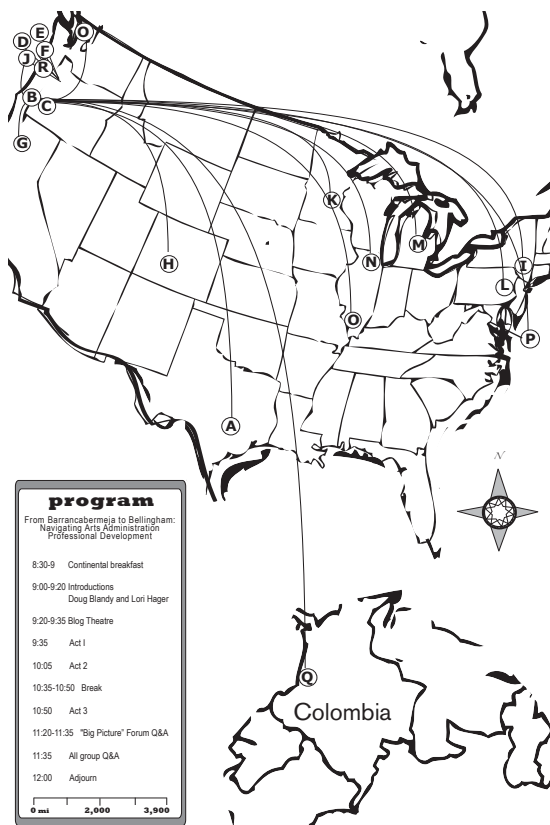
Lauren Suveges
After School Matters, Chicago, IL

Ann Talbott
Southern Illinois Music Festival, Carbondale, IL
Whatcom Symphony Orchestra, Bellingham, WA

Myra Tam
Americans for the Arts, Washington, DC

Maria Torres
Jesuit Refugee Service, Barranacabermeja, Colombia

Alexis Williams
Portland Art Museum, Portland, OR





**SCHOOL OF
ARCHITECTURE
AND
ALLIED ARTS**

University of Oregon

EO/AA/ADA institution
committed to cultural diversity.

Email

ccacp@uoregon.edu

Website

<http://ccacp.uoregon.edu>

Mailing Address

University of Oregon, School of Architecture and Allied Arts
Center for Community Arts and Cultural Policy
5230 University of Oregon, Eugene, OR 97403-5230